

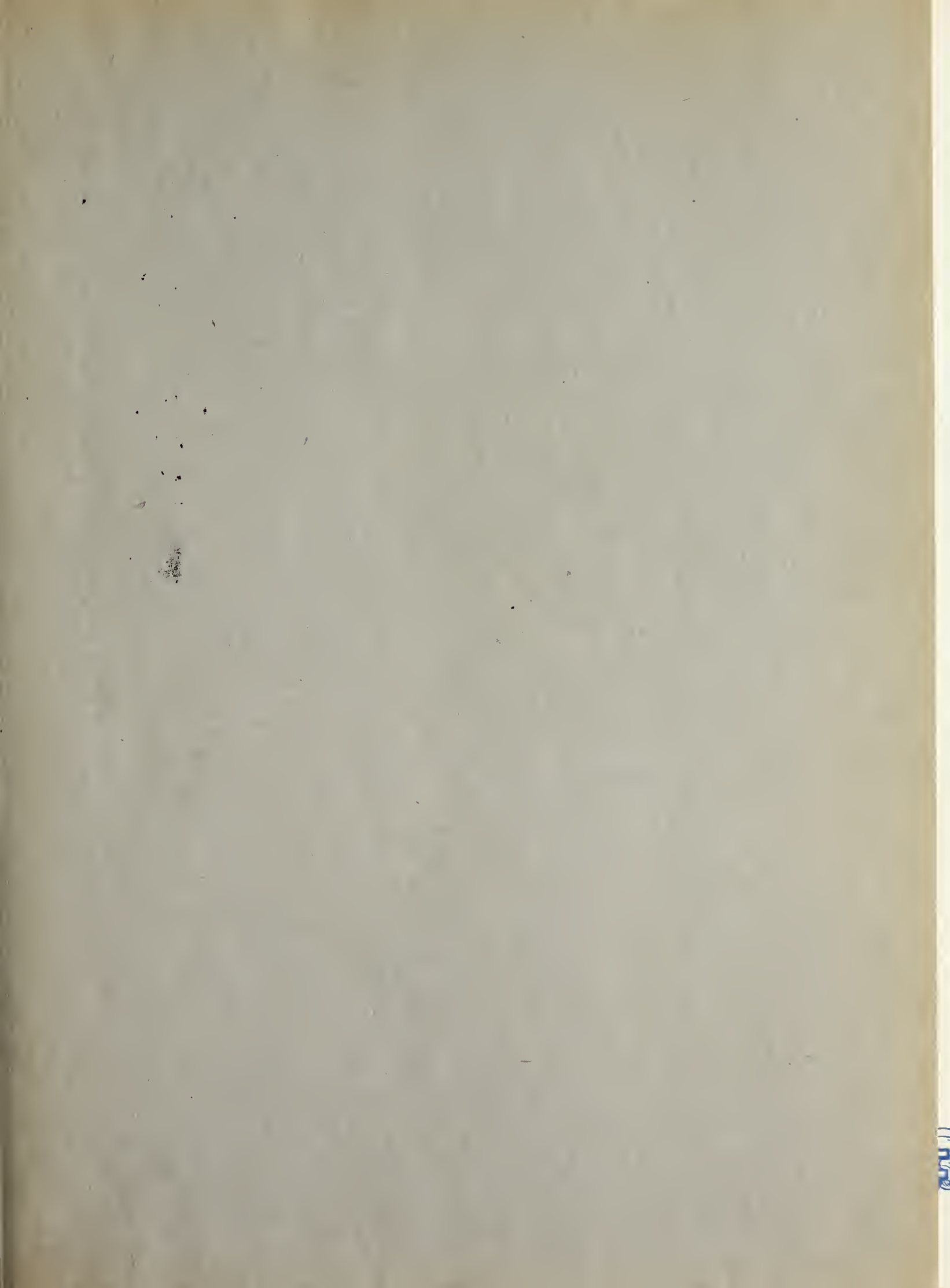


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JAN 2 1916

The Painters Magazine and Paint & Wall Paper Dealer

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THE PAINTERS MAGAZINE and PAINT & WALLPAPER DEALER

JANUARY 1916

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Notice to Subscribers

No one is authorized to receive subscriptions for The Painters Magazine and Paint and Wall Paper Dealer at less than the full advance subscription price of \$2.00 a year, and any one offering The Magazine at a lesser rate should be regarded as without having authority from us.

No money intended for The Painters Magazine and Paint and Wall Paper Dealer should be paid to any agent who does not show a letter of authorization, bearing a date not over one month old and duly signed by us. We are, of course, not responsible for the actions of unauthorized persons, but being anxious to protect our constituents against loss, we hope that the caution herewith given will be remembered and always acted upon.

WHY HAVE

PRICES

ADVANCED?

If there are any of our readers who are uncertain of the reasons for the advances in the prices of paints, pigments, brushes—in short, for nearly everything the painter uses, during the past eighteen months, we commend to their careful attention the address delivered by William H. Phillips before the open Executive Board meeting of the New Jersey State Association of Master Painters and Decorators, a report of which will be found elsewhere in this issue. Far from being caused by artificial manipulation on the part of trusts or combinations of speculative holders, a careful analysis of the situation, such as Mr. Phillips gave, shows that these price advances are caused either by an unusual demand for some articles that are produced in this country, or to an actual scarcity in the supply of foreign articles, due to the impossibility of obtaining them at all, or to the difficulty of getting ships to transport articles produced in neutral countries or in places outside the war zone. Anilin dyes, prussiate of potash, certain grades of bristles and hair used in brush manufacturing, are among the articles which were supplied before the war by Germany, and these are now almost entirely cut off. Varnish gums, shellac, ochers, umbers and siennas are all obtainable, but the scarcity of available shipping has greatly increased the freight rates and added to the cost of these articles. As for bristles, the future is so uncertain that brush manufacturers dare not predict what their prices will be. Increased costs are chiefly due to abnormal demand for some articles and increased cost of importing others, and the greatest advances have occurred in the prices of articles of foreign origin, except in zinc, the great advance in which has been caused by the inexorable law of supply and demand. Under such conditions, no legislative enactments on the part of Congress could have any possible effect in bringing prices back to their old level. And, after all, it matters very little to the contracting painter if the prices of the materials he uses have advanced, for he can pass the burden along by raising the prices to the customer. The address by Mr. Phillips furnishes plenty of reasons for doing it.

WHY YOU SHOULD GO TO CINCINNATI.

Every effort is being put forth by the local Committee of Arrangements to insure the success of the thirty-second annual convention of the International Association of Master House Painters and Decorators of the United States and Canada, which will be held in Cincinnati on February 15, 16, 17 and 18. Elsewhere in this issue will be found the complete business program, as well as some hint of the pleasant entertainments that will be in store for the members and the ladies. There is also an account of a few of the interesting things to be seen in Cincinnati, a city which has many features that make it different in appearance from the newer Western cities, and which give it a special attraction for those who take pleasure in observing those local characteristics which give to each city its individuality. The business sessions of the convention will be more than usually interesting, and embrace the discussion of several topics that will be well worth traveling a long distance to participate in. Professor E. F. Ladd will present a paper on North Dakota paint and varnish tests that deserves the attention both of master painters and manufacturers. The much-mooted topic of trade discounts to protect the master painter will be brought up, and whether any solution can be reached will depend very much on how representative the convention is of the trade at large. It is important to have a full attendance of the membership from all sections of the country in discussing business problems like these, because it shows the manufacturers better than anything else that the master painters are united in a desire to improve the business conditions of the trade and believe that the competition of direct sales of paint to property owners, at prices as low as those quoted to the painters, should be eliminated. The association has been fortunate in securing J. W. Beatty, a well-known Canadian artist, who started life as a house painter, to deliver an address on art in decoration. In addition there are several papers on practical painting topics that will be of more than usual interest and should bring out in discussing them much of the personal experience of the leading lights of the trade. There will be important reports of the committees on Uniform Legislation in Employers' Liability and Workmen's Compensation Laws, on Mutual Fire Insurance, on Establishment of Trade Schools, on Standardization of Specifications and Contracts, and on the Clean-Up and Paint-Up Movement. In view of the passage of the Pennsylvania paint law, the report of the Legislative Committee will probably be of more than usual interest. But apart from all the regular business of the convention, there are many opportunities for those in attendance to exchange mutual experience in business and practical questions, or to learn about new methods and materials which can be had only by those actually present at the convention, for these things never get into the published reports. Above all else, that which should most strongly appeal to the master painter who has never yet attended an international convention, is the broad educational character of the meeting, the uplift that comes from contact with the leading men in the trade from all parts of the United States and Canada; the increased self-respect as a busi-

ness man. All these things should make a man come back to his home town with a better idea of the opportunities the trade affords, with a determination to get out of the rut and do a more profitable business, and to build up a clientele of satisfied customers. For its social and business opportunities every wide-awake painter and decorator in the United States and Canada should make an unusual effort to attend the Cincinnati convention.

HELP TO ELEVATE THE TRADE.

Things that constantly happen are apt to be taken for granted, and we sometimes fail to recognize the benefit that they are to us because custom has made them familiar. Perhaps it is because so many of the contracting house painters and decorators of the country are accustomed to seeing and perhaps reading the notices and reports of the various conventions of master painters' associations which The Magazine publishes from month to month, that they fail to recognize the value that these organizations have for themselves. The associations have been working for years to make the trade more profitable and more highly respected in the community, and these advantages accrue, to a greater or less extent, to every master painter, whether he has ever joined an association or not. The effect of the work done by the organizations has been gradual and has extended over a third of a century, and this fact blinds a good many of us to the actual accomplishments of the associations. It is only the old-timers who can remember the days when the painter's shop was in a cellar or a side street, and when the pushcart was the only vehicle he could afford, while a slate that hung on the shop door was his usual means of communication with his customers. The average boss painter in those days put on his overalls and worked with his men, and even those men who complain that the profits of the painting trade are growing constantly less would not be satisfied today with the modest income of the most prosperous master painters of forty or fifty years ago. It is because our desires and mode of living demands so much greater expenditure today that we lose sight of the fact that it is not a diminishing income that causes most of us to find it so difficult to make both ends meet, but it is a constantly increasing demand upon our own part and the part of our families for things regarded as luxuries a generation ago, but now looked upon as necessities. The painting trade does stand on a far higher plane today than it did when Titus Berger sent out, through The Painters Magazine, his first appeal to the painters of the country to come together and organize for their mutual benefit. Its opportunities are far greater today to the man who is progressive and wide awake than they ever were before, while fortune never smiled upon the incompetent or lazy painter, no matter how far back we go into trade history. The associations have developed a feeling of self-respect among those attending the meetings which has reacted upon the trade at large and has led to a general advance. The associations today are doing a great work for the betterment of the trade and deserve the earnest support of every contracting painter. It is not a square deal to benefit by the work done by an organization and yet refuse to join it, or if you are a member to neglect to put your shoulder to the wheel and do your share

of the work that inures to the success of all. If you have never before realized that you owe a debt to the associations, recognize that fact now, and by joining the ranks help to elevate the trade to a still higher plane and make the painting industry more profitable for yourself and every other wide awake man who is engaged in it.

SIGNS OF

PROSPERITY

FOR PAINTERS.

Statistics are usually looked upon as dry and uninteresting reading, but the last available issue of the monthly bulletin published by the New York State Department of Labor and giving the labor market for November, 1915, points toward such an evidence of growing prosperity in the building trades throughout the State that we cannot help regarding it as a certain indication that prosperous times are ahead for the painting industry in New York, and we have reason to believe that the same conditions prevail throughout the country at large. In the ten largest cities of the State—Albany, Binghamton, Buffalo, New York, Rochester, Schenectady, Syracuse, Troy, Utica and Yonkers—the estimated cost of building work for which permits were issued during the month of November, 1915, reached a total of \$17,705,363, of which \$15,961,823 was for new buildings. Comparing this with the building permits issued in November, 1914, we find an increase of 141.5 per cent. At that time the total building permits in the above cities aggregated only \$7,330,862, of which \$6,283,888 was for new buildings. With this remarkable growth in building which has continued for several months there is every reason for contracting house painters and decorators to look forward cheerfully to the prospects of an excellent spring trade in new work as well as the usual amount of repainting work. Only one of the ten cities named showed any decrease in the building industry, and that was Schenectady, where the decrease amounted to 20.9 per cent. as compared with November of last year. But it must not be forgotten that Schenectady has been more or less troubled with strikes and there are local conditions that deter capital from investing in real estate or from erecting new buildings. The greatest increase was in the Borough of the Bronx, New York city, where permits were issued in November, 1915, for the erection of new buildings to cost \$3,107,900, as against \$403,400 in November, 1914. The percentage of increase in the total value of new buildings and alterations for which permits were issued in the Bronx was 648.9. Reports made by the different labor unions in the building trades for the entire State showed that, on November 15, 1915, 26.3 per cent. of their membership were idle, while at the end of November, 1914, 44 per cent. of their membership were idle. While the foregoing figures may be dry statistics, they nevertheless show conclusively such a gratifying increase in the building industry that we are glad to present them as showing most encouraging evidence of prosperity in the painting trade at the present time and sure signs for a continuance of it for some months to come, because a great many of the buildings authorized in November will provide work for the painters in the coming spring. Reports that come to us from other parts of the

country indicate a similar condition in the building industry almost everywhere, and are sure signs of prosperity for the painting trade.

CLEAN-UP

AND PAINT-UP

PREPAREDNESS.

Last spring the Master Painters' and Decorators' Association of Washington, D. C., conducted a clean-up and paint-up campaign in that city which, from every point of view, was a decided success and won for the organization a recognized place in the business associations of the city and incidentally started one of the best painting seasons that the master painters of Washington had enjoyed for many a year. The campaign was conducted, from start to finish, in a broad-minded way and showed a liberal spirit and a desire for civic betterment that appealed to the people at large and won for it a large amount of gratuitous advertising and the support of all the prominent civic organizations in the city, the co-operation of the school authorities, the Board of Health and other public bodies and officials. In starting the movement the Washington Master Painters' Association put in charge a committee that was willing to work, headed by a bright, aggressive business man as its chairman, and it is not too much to say that the success achieved was largely due to the enthusiasm and hustling energy displayed by A. H. McGhan in the conduct of the campaign. One thing that contributed very largely to this successful Washington Clean-Up and Paint-Up campaign was the fact that the committee realized the value of preparedness and had arranged everything needed to insure its success far in advance, making their plans early in the winter and attending to all details long before the time came to carry them into actual effect. Moreover, they understood the value of publicity, and realizing the fact that ordinary business men are not always able to secure it at the least expense, they arranged for the services of a trained newspaper man who understood the news value of the movement and kept the local papers informed of every step taken by the committee and of everything done by public bodies to assist in the movement, of the help promised by the public schools, of the meetings that were held to further the campaign, in short, of everything having an interest for the general public. By this means a healthy public sentiment was aroused, the people were interested in making the city better and brighter than the beautiful capital of the nation had ever been before, and when the time came for the real campaign, all were willing to do their part in cleaning up Washington, when painting up naturally followed. Of course, it was only fair to repay the newspapers for their help, and for a month the local association advertised twice a week as an organization, and on the same page appeared the separate advertisements of a large number of the members and the local paint dealers and jobbers. The house furnishing goods, furniture stores, seedsmen and others whose business might be benefited by the campaign also placed advertisements along the same lines in these issues of the newspapers. The aid given by the local press was naturally strengthened by self interest, and for that reason was more effective. The Magazine urges every local association of master

house painters and decorators in this country and Canada to follow the example which Washington set last year and to get to work at once and take the lead in organizing a paint-up and clean-up campaign in their own towns. Even where such movements have been carried out in the past, get right into the spirit of the work and let it be understood that the master painters are ready and willing to take charge and push things through to a successful conclusion. If the master painters will but take charge of these clean-up and paint-up campaigns throughout the country it will win for the trade a higher esteem in the eyes of the community, it will bring the trade organizations into

prominence and help them to increase their membership, and what is more important, it will help the individual members to secure a greater volume of business by stimulating a desire on the part of property owners for painting up. But it must not be forgotten that a successful clean-up and paint-up campaign cannot be run as a one-man movement, or even by a single group of men, but it must be managed in a broad manner that will appeal to the whole community. The most important thing for the master painters' associations to do is to take the leadership in the movement and to waste no time about it but get to work at once before it falls into other hands.

Running the Co-operative Store

SHOWING HOW DEALERS IN DIFFERENT LINES MAY OCCUPY ONE STORE TO MUTUAL ADVANTAGE.

By G. D. Crain, Jr.

“CO-OPERATION, not competition, is the life of trade,” declares a slogan which has become popular in all branches of the business world. Certainly competition of the old cut-throat style, in which everybody was for himself, with the devil taking the hindmost, is an obsolete practice. Enlightened co-operation, joining hands for the common good—as splendidly exemplified, for instance, in the Clean-Up and Paint-Up movement—is the modern idea, and it is getting results all along the line.

One of the most interesting examples of effective co-operation, which has come to the attention of the writer, is the plan used by a number of merchants in the building supply line, including a paint and oil dealer. These men have joined hands in renting and equipping a store in a good locality, where transient trade is brisk, and are running their business under one roof, though each, however, remains a separate entity, with his own individuality and his own special problems to meet and solve. Their businesses are young, but they are growing; and their plan is helping them to grow.

The proposition has worked out splendidly for everybody, and there seems to be no reason why this should not be the case. The benefits are numerous. In the first place, each has a better location than he himself could afford to acquire. His individual business would not support so good a store as he now has. True, the location is shared by others; but this is not an objection, for the lines are so closely related that they help to pull business for each other.

For example, one of the other members of this business alliance handles hardwood flooring. People who come to see him regarding having new floors put down in their houses are sure to see the stock of paints and finishes displayed by this member of the organization, and if a customer is going to a lot of expense in reflooring his home, the chances favor other improvements being made.

If so, the hardwood flooring man promptly advises the paint dealer of this situation, and the latter has a fine opening for business. In many cases the business results without solicitation, because the very presentation of the stock, at the psychological moment, reminds the customer that he needs goods of that character, and the order comes right along.

Incidentally, this is co-operation of the highest order, because the interest of each one dovetails with that of everybody else, but there is no conflict. The man who sells paints, oil and glass doesn't deal in brick, cement and roofing, which are carried by one of the other merchants, and he doesn't care who gets the hardwood flooring trade. The building supply man, handling most everything but paints and kindred lines, is helped rather than hindered by the activity of the dealer who is working this field, because people who come in to buy his goods can often be interested in the lines of the others. Thus the work that each does helps the business of all, and any advertising or exploiting of the store and the location is of general benefit.

Members of the paint trade are doubtless familiar with the fact that the various builders' exchanges in the leading cities usually have large rooms where contractors and dealers have office space and carry samples on display, and it might be suggested that the co-operative plan here described is merely a variation of the exchange idea. This is hardly correct, however, for the reason that, in most cases, office facilities, and not merchandising opportunities, are afforded by the Builders' Exchange, while what the live dealer in paints, oil and glass is looking for is a chance to sell to consumers. To do this he must have a store on the first floor of a building in a good location from the retail standpoint; and that lets the office building out.

The plan more closely follows the idea which, without the knowledge of the general public, has been developed in the department store field. In

many cases one general name, which is well known in the community, is used to represent the entire business, but in reality the store is split up into a dozen or more separate businesses, each run by a different man or company. One concern may be in charge of suits and cloaks; another may sell millinery; another shoes and hosiery; and still another jewelry. The writer knows of a dry goods store, which is one of a large syndicate of retail houses, in which the parent company owns but few of the departments, making a profit, however, out of the leases which it has made whereby the various lines are turned over to separate concerns for active operation. The main corporation handles the office end, including collections and credits, while the heads of the individual "stores" under the big general organization pay a stated sum in the form of rent, which also represents good will or the use of the name of the big store.

This plan has proven popular and has its good points, but it would be highly objectionable to the paint man who is building for the future and who wants his name to have a meaning for the buyers of oils and finishes in his community. He doesn't want his individuality to be swallowed up, no matter how much better known the name of the bigger concern might be. That is one of the things that makes American business men successful. They are determined to "make their mark," and to have their names stand for something; and by putting their personality and individuality into the fight, they succeed in accomplishing this result.

So, in the case noted, the paint dealer has lost nothing, as far as his own business life is concerned, by going into the same store with merchants in other lines. People see his name on the windows—along with those of others in the store; they see his displays of goods there, alternating, of course, with those of the other merchants; but as there are two big windows and only three concerns in the store, he is represented in one or the other window two out of three weeks, the displays of each concern being allowed to remain for one week at a time.

The public is thus made well acquainted with his business, and he gets constant trade from passers-by, while formerly in a less prominent location, where he had his own store, his chances in this connection were exceedingly slight. In fact, he does enough business of a strictly retail nature, and entirely apart from the bills he sells as the re-

sult of outside solicitation, to more than pay his rent and other overhead expenses, and his volume is increasing right along.

The store itself is not partitioned off, so as to be sure that each man would get exactly the same amount of space as the others; but, in order to make it as attractive as possible, it is treated exactly as though one concern were running the entire business. Each man's stock is by itself, of course, and there is no confusion when a customer comes in and shows interest in one line or the other.

One set of telephones is used by all of those doing business in this store, which, in a large city, with telephone rentals considerable, means a big saving in the course of a year, especially as two-phone systems are in use. One man is employed to run the three sets of books, make statements, handle collections and accounts and, even in emergencies, make sales in the store, not to mention answering the telephone, etc.

From what has been said, it will be realized that this plan of co-operation is especially adapted to the dealer who is not strong enough and has not a big enough volume to justify a big store of his own. Every merchant looks forward to the time when he can have a large establishment, sharing space and prestige with nobody else; but the plan which has been referred to is undoubtedly ideal for the young concern which has its way to make, and which is passing through the critical period which is to determine whether it will succeed or fail. Many a dealer, struggling to do business alone, with a maximum of expense and a minimum of sales, finally has to give up the ship and start working for somebody else, when, had he joined forces with a number of others in allied but non-conflicting lines, he would have been able at one stroke to have improved his location, increased his opportunities to make sales, and cut down his expenses—"a consummation devoutly to be wished."

The merchant who is handling paints and oils as a side line, or in connection with hardware, drugs, implements, or other classes of merchandise which are big and important enough to require separate stores, of course, has no need to resort to the methods described; but the retailer who is trying to build up an exclusive paint and oil business, and who feels the burden of expenses resting heavy upon his shoulders, can fly the flag of "Co-operation" in this manner to his increasing benefit.



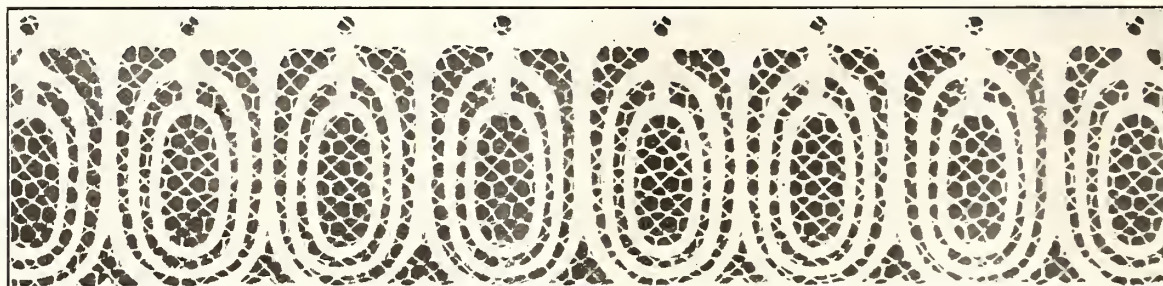
More Stenciling Suggestions

By John J. Hasselman.

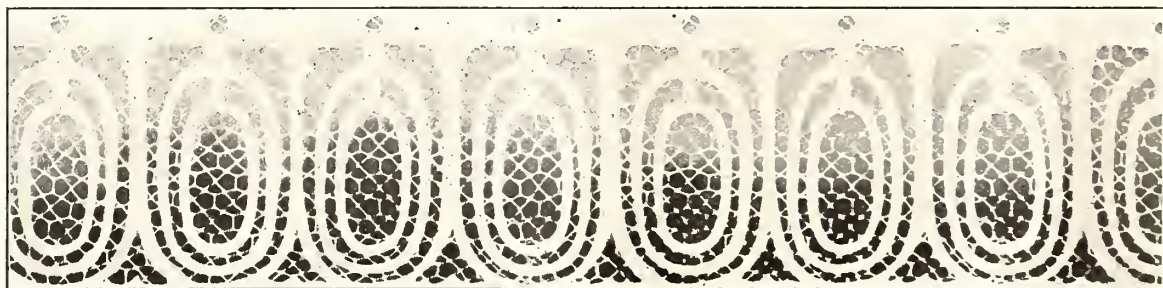
REFERRING back to my articles in the three previous numbers of The Painters Magazine, it will be noticed that, although different methods have been described for what we call background stencils—by which the ornament is

In D we show a perfect Greek fret, without any keys or touchings up. If this stencil had been backed by a great deal finer veiling it would show up to greater advantage.

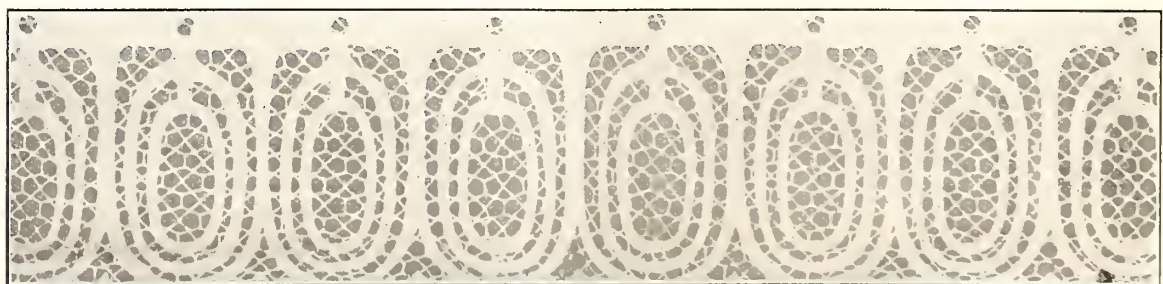
In E we show a still finer and more intricate



A



B



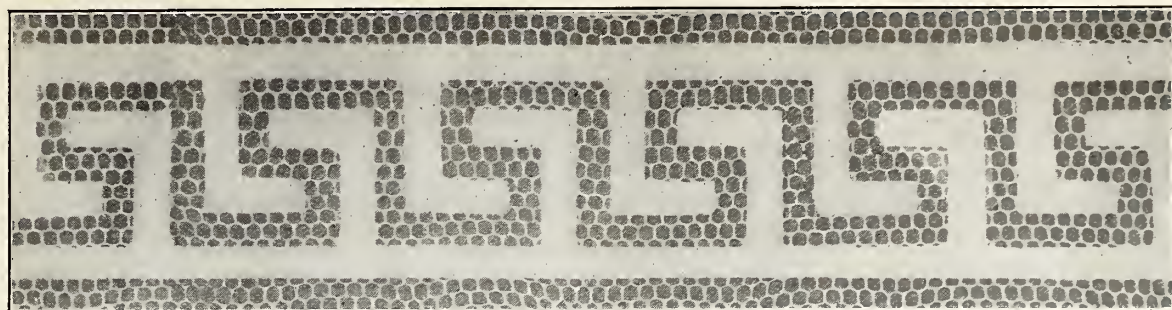
C

brought out in the color of the ground and the ground directly surrounding the ornament has been colored or stained.

In this article I have reversed the process entirely, although still using the silk veiling to protect my stencil from falling apart. A stencil like A could not be cut nor be used practically unless we resorted to keys. In this case, however, backed by silk veiling, it becomes firm and practical, and can be used in lighter tones of color, as shown in B and C.

stencil which, while stenciling, has been shaded.

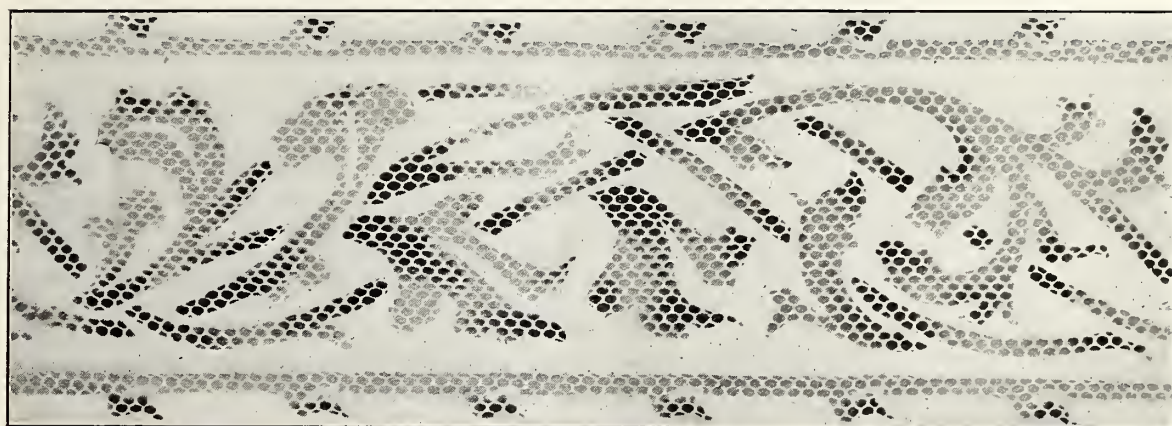
Stencils such as described in these different articles become interesting and artistic and can be employed in all possible manners on all possible grounds, such as distemper, oil, or gold, or aluminum. The application of these stencils becomes still more interesting when the painter gets the privilege of decorating the curtains and hangings. If these are selected in plain goods, such as denim, scrim, silk, satin or burlap, and the wall and ceil-



D

ing colors made to match them, the repetition of stencils upon these goods in their proper positions will result in a perfectly harmonious room, without being in the least monotonous.

in large proportions. When stenciling on silk or satin the back of these goods is usually powdered with magnesia so as to prevent running of the colors.



E

The process of stenciling upon such textiles is extremely simple. The material is usually stretched upon botting paper and the paint, if paint is employed, used flat and not too thin—too much oil would run. Distemper colors are easier, provided the pigment, such as whiting, is not present

As I stated before, there is no limit to the making and applying of these stencils and it depends entirely upon the ingenuity and taste of the painter to interest his customer to such a degree that he will allow him to do more work than originally intended.

Paint in Naval Warfare

IN times of peace each of the various naval powers of the world strives to make its battleships and other naval craft the most attractive upon the seas. For this purpose vast sums are annually spent for paint. The Navy Department of the United States, whose navy, prior to the European war, ranked third among the naval powers, has, during the last decade, spent annually a half million dollars for paint supplies. Yet this sum seems a modest amount when we consider that a modern battleship of 22,000 tons, like the Florida or the Utah, requires a total of two hundred tons of paint and varnish up to the time of its first commission. After it is in service it takes about \$15,000 per annum to keep it in paint trim.

White, symbolic of peace, is the favorite color

used in painting the larger warships. It is a color that is pleasing to the eye, hence, most of the navies of the world, when at peace, adopt this color. With various stripes painted about the funnels, and with the hull and superstructure decorated in a distinctive way, a warship painted white not only presents a very attractive appearance, but it also provides a means whereby its nationality and identity may be easily determined.

But when war is declared by a nation this pleasing "parade paint," as it is called, gives way to the more practical and less conspicuous colors of war. The white, with its gay trimmings, is quickly gotten rid of, and the warship, ready for battle, comes forth in its war paint of a solid, muddy, leaden and lusterless color known as battle gray. This is done for

two reasons. First, it hides the identity and nationality of the warship; second, it makes the warship at a distance far less visible to its enemies, for, strange to say, a white-painted warship is one of the most conspicuous objects at sea.

This custom of repainting warships a particular gray in times of war has been about the extent to which paint has heretofore been put to use as an aid in naval warfare.

The war abroad, however, has developed some new and startling uses of paint among the warring nations, just as it has also developed some startling uses of the aeroplane, the armored automobile, and the deadly submarine. This last mentioned engine of warfare—the submarine—has caused the navies of the nations now at war to resort to a novel and effective use of paint, and one that has already enabled a number of oversea warships to successfully evade the fire of the destructive undersea boats. When an enemy's warship is silhouetted against the horizon, the commander of a submarine, on looking through the periscope, judges whether or not the enemy's ship is moving, and if moving, at what speed, by the height of the sea spray at the bow and the height of the wake of sea foam at the stern. Having made his calculations he adjusts his torpedo and sends it on its mission of destruction. To render these calculations of submarine commanders false and without effect, many of the warships before entering the danger zone where the enemy's submarines are believed to be lurking, now paint the bows of the warships with great slashes of white paint in imitation of the spray of the sea. The sterns, too, which descend straight to the water, are painted with a deceptive white line, or have white painted canvas strung out behind them upon the water. So that, whether riding at anchor or going under full speed, they look the same to the eager eye at the distant periscope, and it is impossible for the submarine commander, unless he is close to the warship, to tell whether the foam lines are the product of the sea or the product of the paint brush.

Another very important thing brought to the attention of naval experts by the present war is that the old and favorite color known as battle gray is no longer practical. The long range of present day guns has established the fact that some other color, less visible than the old time battle gray, must be substituted for it. One scheme, which seems to be fast superseding the old one, is to paint the warships with a combination of colors. This scheme has been tried with considerable success on the allies' warships engaged in the attempt to force the Dardanelles. On close view these warships so painted are said to look like the huge, weird efforts of some zealous interpreter of the cubists' art, so various are the colors of the paint and so utterly at variance with all the rules of form and harmony has the paint been applied. Yet the stripes, and streaks, and slashes, that make the warships look grotesque if not hideous, at close view, at a distance produce an ocular effect that causes them to merge into the colors of the sea and the sky, with the result that they escape the fire from the guns of the surrounding forts more readily

than those warships that are painted the old battle gray.

Already the painting of warships in color combinations to make them less visible is being made a subject of careful study by the United States Government. Experiments are now being conducted at Newport, R. I., and at other naval stations, by which it is hoped eventually to secure a combination of colors that will prevent a warship from being observed at sea when it is at a distance and practically below the line of the horizon. Once the nearest approach to invisibility in a combination of colors is ascertained, a battleship, so naval experts, declare, will, with its long range guns, be able to fight at a tremendous advantage over the enemy's land forces or the enemy's sea forces that continue to use the solid color of battle gray. Experts now maintain that a solid color of gray or of any kind is easily distinguished at sea while, on the other hand, the combination colors have a decided tendency to lend themselves to the lights and shades of the surrounding water, thus making the warship, if not wholly invisible, at least a vague and uncertain target for the guns of the enemy. It is to discover the exact combination of paint color which will best serve this purpose that has caused the United States Government to make many experiments, regardless of expense, since the outbreak of the big war abroad. Of the various tests that have been made, one of the most effective has been to paint the warships with alternate squares of black and white, after the manner of a checker board, upon a background of gray.

But while this has been discovered to be a less visible color scheme than the former color of battle gray, it has not been found to be as good as that of painting the warships with long, irregular, horizontal lines of black upon a background of gray. These black lines, serpentine in form, have a remarkable and deceiving effect upon the eye and, at a distance, the battleship seems almost to lose itself upon the water and become far less visible to the eye than any other color scheme that has thus far been worked out. Still, the experiments made thus far along these lines by our government are only primary. Expert observers and naval attaches, abroad in the service of the United States, are exerting themselves to learn all the lessons of the European war, and no doubt considerable attention will be paid to the subject of visibility of warships when they make their reports to the Bureau of Intelligence of the Navy Department.

With the data so gathered, as it pertains to the value of various paint combinations on warships as demonstrated in actual battle, together with the results of the experiments that our government is making at Newport and other naval stations, it is safe to predict that some color scheme will finally be hit upon that will make American warships invisible at sea either to the naked eye or under glass when at a distance, and yet not beyond the range of its guns. Once the exact color or combination of colors is ascertained it will, in times of war, supersede the now customary scheme of painting the warships a solid color of gray.



Questions Answered

We solicit questions on any topic connected with painting, decorating or paperhanging, and will use our utmost endeavors to supply any practical information, through this department, that any of our subscribers may be in need of. We cannot, however, answer any questions unless accompanied by the name and address of the writer—not for publication, but as a guarantee of good faith; nor can we undertake to supply answers to such questions as this department covers by mail or in any other way than through the pages of The Painters Magazine. Inquiries should be received not later than the twentieth of the month to insure answering in the succeeding issue.

Removing Aniline Water Stain from Colored Rug.

F. E. S., Illinois, asks how he can remove a red stain from a costly rug on the floor of a library without injury to the color of the rug. He states that the overflow of a basin caused water to come through the ceiling and dropping onto the red cardboard on the table in the library and thence on the rug left a stain that he is unable to entirely remove. Is afraid that by going further he will spoil the figure out of the rug.

Answer: The cardboard, no doubt, is colored in the pulp with a more or less fast coal-tar dye, which is, however, soluble when the board is saturated with water. Try a weak solution of tartaric acid (salts of tartar) in water with a sponge, but do not rub. When the stain yields, which you can tell by wringing out the sponge in clear water, then use luke-warm clear water to remove any trace of acid, and allow the spot to dry. If this method does not remove the stain lay white blotters saturated with alcohol over it and repeat this until the stain disappears.

Removing Discoloration from Brick Chimney.

J. W. A., New York, says that the bricks laid four years ago for a mantel or chimneyplace have become badly discolored, and he would like to know how he could restore the natural red color of the brick. Does not wish to use paint, but would use a stain if necessary.

Answer: If the bricks are simply stained or discolored by the soot and occasional smoke from the fire, the following treatment will remove the discoloration:—Mix with one gallon good soft soap two or three pounds powdered pumice and one pound liquid ammonia, and have it the consistency of a semi-paste, or at least a good stout paint. Apply this mixture to the brick surface with a fiber brush; let it remain for twenty to thirty minutes, then rub the surface briskly with a good scrubbing brush. Use luke-warm water and a large sponge to remove the lather made by the mixture, and if not clean enough repeat the operation, applying more of the mixture and letting it remain longer before beginning to scrub. When clean remove all the lather carefully with clear water. Should you find it necessary to stain the bricks you can mix dry Venetian red and French yellow ocher in water to a thick paste, and when you have obtained the color you wish dilute it with a solution of glue made as follows:—Soak one-

quarter pound of good animal glue or gelatine in water overnight, then melt in a water bath with more water until finally you have two gallons of glue size, to which add one-half ounce of bichromate of potash, also dissolved in some hot water. Strain the stain through a wire sieve of fine mesh before using and apply with a brush of suitable size. Of course, you will not require this quantity of glue solution for a fireplace, therefore you may reduce the quantities mentioned to your actual needs.

Varnish Cracking After Being Coated Over with Flat White Paint.

Culver, New York, writes:—Two months since I painted some highly varnished trim three coats of flat paint for which I used pure white lead in oil, turpentine and a small portion of enamel to bind it. Recently I have noticed a lot of fine hair cracks apparently through the varnish clean down to the wood. Can you explain it? The job was finished in three days.

Answer: It is just possible that the highly varnished surface you put your flat coats over was so slightly fissured with hair cracks that you did not notice it, and if such was the case it is but natural that the drying of the flat paint made matters worse. But even if the varnished surface was perfectly firm and solid throughout it was wrong practice to apply the flat paint directly over it without first removing the high polish of the varnish by sandpapering or pumicing. However, if as you say, the cracks extend clean down to the wood it looks very much as if the cracks were present in the varnished surface, although not apparent to the naked eye, unless closely inspected. In that case the sandpapering or rubbing down of the gloss would not have prevented the cracking of the flat paint, and the only preventative would have been the removal of the varnish. Three coats of flat paint of exactly the same composition of vehicle and binder, such as was used in your work, is not proper, and the surface is also liable to give trouble sooner or later, even on a rational foundation.

Silicate of Soda Paint for Wood.

J. S., New Jersey, is asking for some information about mixing silicate of soda with dry pigments, using the product on woodenware in place of more expensive paint or enamel. He says that he mixed some dry pigment with silicate of soda, but found that it curdled badly and would not make a smooth mixture. Could we give him any idea how to overcome this curdling, or would we suggest a mixture of pigment with a solution of rosin in benzine?

Answer: In the first place you must consider that silicate of soda is strongly alkaline, and that you cannot use any pigment with it and keep your color from being destroyed. The pigment must be alkali-proof, and must be first pulped and ground in water to a smooth paste. The best plan is to purchase silicate of soda of not less than 40 to 45 degrees Beaumé, and as this grade is too heavy in gravity to use as thinner for the paint, the dry pigment is to

be pulped as above and run through a mill or strainer to make it free of lumps. Then as much silicate of soda of 40 or 45 degrees Beaumé by weight should be added little by little, as the weight of the water that has been used to make the paste, the mass beaten up well and passed through a paint strainer of medium fine mesh, so as to avoid granular appearance of paint. If too stout add more silicate of soda and water in equal portions by weight. Never mix silicate of soda and water by measure, as in doing so you would have too great a proportion of silicate of soda. Silicate of soda of 45 degrees Beaumé weighs approximately 11 pounds per gallon, while water weighs only 8 1-3 pounds. Take good care that the silicate of soda is kept from freezing.

A few formulas for ordinary silicate of soda paint follow as a guide, but need not be strictly adhered to as to nature of the base pigments, while this must be done in the coloring matter and the vehicle:—

For White Paint.—50 pounds dry white lead, 10 pounds American zinc, 40 pounds barytes, 100 pounds whiting, 50 pounds clear water. Pulp into a paste and reduce with 50 pounds silicate of soda of 45 degrees Beaumé.

For Blue Paint.—100 pounds ordinary lime-proof ultramarine, 60 pounds China clay, 100 pounds barytes, 90 pounds clear water. Pulp this and reduce with 75 pounds silicate of soda, this requiring more water.

For Buff Colored Paint.—100 pounds barytes, 60 pounds dry white lead, 80 pounds China clay, 40 pounds French yellow ocher, 5 pounds Venetian red, 50 pounds clear water, 20 pounds silicate of soda. Pulp this and reduce with 50 pounds silicate of soda, and if too pasty to work add equal parts by weight of water and silicate of soda.

For Green Paint.—75 pounds French yellow ocher, 40 pounds lime-proof ultramarine blue, 100 pounds barytes, 35 pounds China clay, 50 pounds clear water. Pulp and reduce with 50 pounds of silicate of soda. If too stout add silicate of soda and water in equal portions by weight.

For Black Paint.—40 pounds mineral black of fine grade, 30 pounds vine or vegetable black, 50 pounds whiting, 100 pounds barytes, 90 pounds clear water. Pulp and reduce with 75 pounds silicate of soda.

For Red Paint.—100 pounds medium shade of Venetian red, 50 pounds whiting, 100 pounds barytes, 90 pounds clear water. Pulp and reduce with 90 pounds silicate of soda.

In applying silicate of soda paints to wood, the surface must not be extra smooth and the paint must be well stirred during application, otherwise the paint is liable to creep under the brush. The brushes must not contain oil, but if used previously in oil paint should be washed out with soap and water and good fiber brushes are best for use in this paint, as it would be wasteful to use expensive hair bristle brushes. One coat will hardly suffice to cover your woodenware and produce the desired finish, as the first coat is bound to dry out flat.

If after an exhaustive trial of these formulas you should not for some reason meet with success, we would suggest that you try the so-called gloss oil, which is a rosin and benzine mixture, using pigments ground in linseed oil, thinning this with the gloss oil and benzine to the consistency required. Or still more simple, purchase barrel paints of the colors you require from a reputable paint manufacturer in paste form and thin these with gloss oil and benzine for either dip or brush work, and if necessary for greater

toughness add a small portion of boiled linseed oil. You will find, however, the silicate of soda paints when properly made a good fireproof and water-resisting proposition.

White Enamel for Steam or Hot Water Radiators.

F. M. O., Ohio, asks:—Will the best grade of white enamel stand the heat of steam or hot water radiators? Or must I purchase the enamel used by plumbers for this purpose?

Answer: You can obtain a white enamel from any reputable varnish manufacturer, one that will not blister or flake off from the effect of the heat, but the radiator is apt to sweat and thus to throw off the coating, unless the metal is well primed before the enamel is applied and the heat permitted admission only gradually at first. In other words, the ground coats as well as the enamel finish should be baked on. White baking enamel is the proper material, and even this cannot be guaranteed to remain white permanently, unless the temperature is kept moderately low. No white enamel applied directly to heated metal surfaces will keep its whiteness for any length of time, and we are not aware that plumbers can obtain anything special in that line.

Mahogany Stain That Will Not Fade.

J. P. M., New Jersey, wishes to have a formula for a mahogany stain that will not fade on exposure to the weather. It is to be used on birch doors.

Answer: Use burnt Italian sienna, ground as fine as possible in linseed oil, beat up well, adding little by little a mixture of three parts of boiled linseed oil, three parts pure turpentine and one part of a good liquid dryer or japan, until the stain is thin enough to run freely from stick or paddle. Apply this to the well sandpapered surface and let it dry thoroughly. If the wood is somewhat coarse grained, use mahogany paste filler or natural paste filler, colored with dry burnt sienna, and finally finish with outside or spar varnish, which you can rub or moss down, if high luster is not desirable. If the sienna is fairly rich, you will have a fine permanent effect, but if you wish the color of old mahogany, the addition of a little Vandyke brown will produce it. The present day mahogany stain put up by some manufacturers, who are catering to certain trade, contains, as a rule, fugitive aniline dyestuff, and this you do not want. The more permanent aniline color, Bismarck brown, so much used for many years in mahogany stain, is difficult to obtain, even at very high cost, at the present time.

Cloudy Appearance on Highly Polished Varnish Surfaces.

H. S., Missouri, writes:—The firm I am associated with is putting up a varnish polish and preservative, consisting of oil, alcohol, turps and water. This combination is very good, with the exception that it leaves a cloudy appearance on highly polished surfaces, such as limousines, and also shows finger marks too plainly. It occurred to us, when looking over *The Magazine*, that you may be in position to advise us as to some chemical that could be added to our mixture to eliminate the cloudy and greasy effects that usually show in polishes having oil as a base. Also kindly advise what varnish gum may be

best, and what process is required to properly incorporate it into the mixture referred to.

Answer: our formula would make a fairly good polish for delicate cabinet work, but would be still better for such purpose if the water were replaced by vinegar and some butter of antimony (antimony trichloride) added. The proportions should be as follows, by weight:—Sixteen parts well settled linseed oil, eight parts 95 per cent. alcohol (grain or wood, but not denatured), eight parts strong vinegar, two parts butter of antimony, and eight parts pure gum spirits of turpentine. Mix well and always shake before using, apply with woolen rubber. For your work on varnished and highly polished surfaces as a reviver and preservative, we would suggest that you omit the water, using vinegar in its place, and add any one of the following gums:—Pale kauri, selected Pontiak, gum sandarac or gum mastic. By consulting the wholesale current price list appearing in the *Oil, Paint and Drug Reporter*, every Monday, you can keep yourself posted as to the cost of these gums. Gum mastic, however, is rather high in price and not as good, when used on exposed surfaces, as are the harder gums, such as kauri or pontinak. Either of these, as well as gum sandarac, will dissolve in 188-degree proof denatured alcohol, when pulverized, and the solution may be hastened by gentle heating in suitable apparatus. Thus you can introduce the gum without the aid of a varnish kettle, and by using a smaller portion of linseed oil and a larger portion of turpentine increase the luster and hardness of the polish. The butter of antimony cannot be used in a composition that contains water, because in this case precipitation would be caused.

Would suggest that you try out your polish made up with boiled linseed oil, gum dissolved in denatured alcohol in 188-degree proof, white vinegar, spirits of turpentine, and from 2 to 3 per cent. of the total of butter of antimony, and also without the use of the antimony. To overcome the cloudy effect, have the polish, especially the gum solution, well strained.

Wood Alcohol, Methyl Alcohol, Denatured Alcohol, Methylated Spirits.

L. J. W., Canada, asks:—"What is the difference between wood alcohol, methyl alcohol, methylated spirits and denatured alcohol, and what is the specific gravity of each, when up to the standard of quality? Which will give best results when cutting gum shellac?"

Answer: Wood alcohol and methyl alcohol are different names for the same thing. The specific gravity is .8021. Ordinary denatured alcohol, according to the United States law, is grain or ethyl alcohol, rendered unfit for drinking or medicinal use by the addition of 5 per cent. wood alcohol and 5 per cent. benzine or similar petroleum distillate, to 90 per cent. of grain alcohol. Depending on what is used for denaturing, the specific gravity is about .8200. Methylated spirits is grain alcohol denatured with 10 per cent. of wood alcohol, or methyl alcohol, and has about the same specific gravity. In the

United States "special denatured alcohol," which is identical with methylated spirits, can be used only by manufacturers under bond, that it will be used for manufacturing purposes only and will be sold as part of a finished product, such as shellac varnish. Next to the pure grain alcohol, the special denatured or methylated spirits is generally considered best for cutting gum shellac.

Mixing Graining Grounds and Colors.

In a recent letter, William E. Wall, the well-known grainer, of Somerville, Mass., writes:—

In the November, 1915, issue of *The Painters Magazine*, on page 599, at the bottom of the page, you quote me as recommending boiled linseed oil for graining thinners. I never recommend or use boiled linseed oil in graining color, because of its viscosity. If you will look in "Graining, Ancient and Modern," on page 17, chapter 6, under the head of "Thinners for Oil Colors," you will find that I recommend two-fifths of a gallon of raw linseed oil, three-fifths of a gallon spirits of turpentine, and add to this one-half pint of good liquid dryer and about two-thirds of an ounce of yellow beeswax dissolved in the turpentine. Boiled linseed oil nearly always dries sticky and tacky, and hence is not a good foundation on which to apply varnish.

Finishing Aluminum Auto Bodies.

A Pennsylvania carriage painter wants to know the process for finishing aluminum automobile bodies.

Answer: Assuming that this is a new aluminum automobile body, the first process consists in carefully rubbing the surface with emery cloth, or scour with No. 1½ sand paper. Dust off and apply a coat of metal primer. Following the primer, in due season, cover the filling coats, etc., and after rubbing the surface with water and artificial rubbing stone, the color coats, varnish coats, etc., are applied.

M. C. H.

Tools Required for Fresco-Secco or Sgraffito Work.

G. E. B., New York, writes:—"In your book entitled, "One Thousand More Paint Questions Answered" I find on page 241, paragraph 532, a definition of fresco-secco, otherwise known as sgraffito work. This work I have done and understand, but haven't the tools to work with, as I cannot secure them in my town. The party I learned the process from will not part with his tools, and I would greatly appreciate any information you could give regarding source, where obtainable.

Answer: We regret that we are unable to give you the names or terms used by the craft for the tools you have in view, although we believe that kalsomine brushes are proper for most of the processes. We also think that you will require strainers. Any brush manufacturer, however, includes in his catalogue brushes for fresco work, and we would suggest that you write to the manufacturers, whose advertisement you find in the columns of *The Magazine*.



Vehicle Painting Hints

CARRIAGE AND AUTOMOBILE PAINT SHOP PLANS AND PRACTICES.

By M. C. Hillick.

AT least once a year the carriage and car painter engaged in running a business needs to find time to take an inventory of his belongings, prospects and a detailed survey of conditions generally. No better time than the present for this sort of work. The bulk of the season's business has been accounted for, the books have been, for the most part, balanced, and everything is ready for the annual rounding up of stock and material, etc. In most sections of the country this has been a good year for the painter, and, as a rule, he has made some money. It is always an excellent plan to get a close account of stock, tools and material at this season, when such an inventory can be taken leisurely and thoroughly. Taken in the spring, or at some other season when more or less business is coming along in good volume, the work is likely to be hurried and only partially done and the manager of the business runs along without a fair knowledge of just what the resources actually are. Very few enterprises run in this way can succeed, and the painting business is not one of the few.

After the inventory it will usually be found that some of the labor saving appliances have, during the rush seasons, been put out of commission or at least badly crippled. No better time can be had than right now for putting these devices in good shape for the winter and spring campaign. They may, as such repairs go, be more cheaply fixed now than at some future time when labor is more in demand and at a higher rate of compensation. Perhaps you have some additional apparatus in mind for handling work more efficiently and more easily. This is the opportune time for installing such equipment. No owner of a painting business has ever been made bankrupt by having an ample supply of labor saving devices for the quicker and easier handling of work. It means a larger output at no additional expense of labor. The writer of this was some years ago greatly impressed with this fact through his connection with a shop in which there was, in a year of large employment of labor, a very decided scarcity of help but a splendid assortment of labor saving devices. With these, despite the shortage of help, practically a normal volume of work was turned out, with increased profits for the owner of the business. Today, with a heavier class of vehicles to handle there is not only greater need of labor saving appliances, but of having such devices of a heavier pattern than formerly, and in large part of heavier construction.

If possible, visit some of the big city shops and get a line on the equipment which some of these establishments employ to handle work more rapidly and more efficiently. These out-of-town trips for observation are educational in character, or may be easily made so, and they should be indulged in as often as possible, for this is, in good truth, a day when no man lives unto himself alone. No

business, least of all, no painting business, is a law unto itself. It lives in part through the example of other concerns of a like nature.

Most likely it will be found that the shop has scarcely been large enough to accommodate the volume of work which has been crowded into it during the past season. This has been the experience of many and it will be the cause of not a few shop enlargements in the near future. As a rule the shop space for three buggies will conveniently accommodate one five-passenger touring car, and on this basis it is easy to see that the average paint shop is inadequate, without remodeling or enlarging, to take care of the automobile equipment that is coming, and is bound to come in ever increasing numbers to its doors. At the present time two or more shops are being occupied in which to handle this car business by a single firm, this being the case with thousands of men engaged in the car and carriage painting business today. This is an expensive way to handle affairs but, as one man interviewed by the writer put it, "emergencies must be met with the available things at hand."

In the larger places big garages are being built, and have been built, equipped with paint shops having every conceivable convenience. Some of these have very complete facilities for enameling work and otherwise exercising all the latest practices in connection with down-to-the-minute finishing of the car. In the smaller towns and villages, however, these advantages are not to be had, and it is to the men located in these places that these lines are directed. It is to their advantage that every available modern practice be made use of, if city competition is to be successfully met. So far as possible confine the business to one building or under one roof. Make this place as light as the conditions will permit. Give it the greatest volume of warmth to be had, and also the finest form of ventilation, because these agencies play an important part in the venture. Light, heat and ventilation represent an essential part of the catalogue covering the painting business. Give them their proper setting in the scheme or plan for the larger business which you hope to build and which you now have the opportunity to prepare for.

The automobile shows are now about to begin and you should arrange to visit some of these and at least see one of the larger exhibitions. Usually there is much to learn in the way of new colors, color combinations, ways of placing the color with respect to each other in order to get the best effects, new styles of striping, etc. All this information is to be had first hand and it will be a source of help during the coming season. The class of finish to be seen at these exhibitions, especially the larger ones, is also instructive and an incentive to go and do likewise. At any rate, it will serve to create a desire to do better work, and to encourage car and carriage owners to have better work done.

Possibly no new colors may be in evidence at these shows, but even if this proves true there may be shown some new ways of treating the tried and well-liked old ones. Some very novel and striking color treatment is often to be seen at these exhibitions. Such information is always practical and a help in getting business. Moreover, there is a business policy in visiting the automobile shows; the mere fact that painter So and So, as noted in the local paper, has visited a certain automobile show will impress car owners who read the item that he is wide awake, and has made the trip for the purpose of acquainting himself with the latest fashions in car painting. The word of the man who has visited an exhibition of this kind, if a man whose opinions are entitled to respect, is bound to carry weight with intelligent and unprejudiced people. Information of this sort is no less valuable than a complete knowledge of the trade.

The fact, important as it is, that the painter has at command a thorough understanding of his trade, with all the desirable skill attending it, does not suffice to make him successful in running a business today. Technical knowledge is, to be sure, an indispensable asset, but business qualifications and a broad information of the latest trade developments he must have. Wide observation of things going on of vital concern to his immediate business affairs is a necessary element of success. The trade paper has for the painter, and notably the owner of a business, a degree of helpfulness not easily overestimated. The spread of a better and broader knowledge and appreciation of trade affairs comes in large measure through the representative trade publications. If you have not given this phase of your business the attention it deserves, no better time than the present may be had for doing so. The larger success of your business depends upon it. Why not give it consideration now?

It may occur to you at this time, as the various odds and ends of the year's transactions are checked up, that collections have not been made as promptly nor as carefully as they should have been. Prompt collections are a part of modern business. The most successful wholesale and retail firms known to the writer make it a practice to send out monthly statements of accounts and, in some cases, this practice is adhered to when the account does not exceed a few cents. If firms transacting an annual business of many hundreds of thousands of dollars find it profitable to thus searchingly look after these small amounts, is there a reasonable excuse for the painter to offer for neglecting to make prompt collections? A large Chicago vehicle painting concern observes the rule of collecting its accounts monthly and, although this practice is objected to by some of the firm's customers, no deviation is allowed. The manager of the business admits that it has caused a certain class of trade to go elsewhere, but for every undesirable customer lost at least one or more of the better class has been gained. First class business methods count immensely in making the painting

business pay, and a clean-cut plan of collecting accounts promptly is one of these methods.

It may be that you have not done any personal canvassing the past year and it is possible that you have had all the work necessary without it, but as a rule it is a good plan to get out among the vehicle owners as often as possible. The personal contact and interview represents a class of publicity not to be duplicated and in value not easily surpassed. You may say that time is money and in your case valuable money, and many of these forms are less direct and less profitable. The friendly handshake and the face to face meeting encourages a spirit of co-operation and trade relationship of immeasurable advantage to all parties. In addition to this form of advertising there is the local newspaper which should not be neglected. The reputable home paper carries a prestige and an advertising capacity of the very best class. In the small town, especially, it is read and trusted to a large extent. A fine form of publicity contributes to the growth and prosperity of any business, and this should be taken advantage of. The local paper and the personal canvass are two of the major forms of the publicity that helps to create and retain the most desirable class of trade.

During the next few weeks catalogues covering the latest color productions, brushes, etc., should be secured and studied. While colors, in the main, will not depart much from those which have obtained popularity during the past season, there are likely to be some changes, even if no radical ones. The variations in shade and tint which are always due to occur with the changes of the season are important in that they represent what is fashionable in colors, backed by the authority of the wide-awake manufacturers; and a certain class of car and carriage owners demand these colors simply because they have the prestige of great names and the indorsement of the very elect in the vehicle world. For this reason it is a good practice to keep posted in respect to the latest color offerings, and to get this information in time to make use of it for the earliest spring business. It is always advisable to keep in advance of the taste of the vehicle public and to encourage it to an appreciation of changes in color combinations. In this way new business is created and fostered. These are days of sharp competition and new and shorter processes of painting and finishing may be the means of lessening this strain of competition. This is the time for giving this matter study. It may enable you to do work more cheaply and without injuring the quality of it, all of which might mean a larger ratio of profit. The question of help for the coming season is also worth attention at this time. Good, reliable, sober, industrious workmen, even at an advance in wages, are the most efficient and economical. Such a class of help is an advertisement of the best order, and the public is quick to recognize it. Why not give this problem of paint shop help closer attention?



Ballou-Blue

A PAINT STORY OUT OF THE ORDINARY.

By George Wilfred Wright.

"Ballou, the paint-man, bought a store for two hundred dollars—a store sixty years old. He then painted it blue. He painted everything blue. His stationery, his cans, his checks, his wagon, were all in blue. And soon everybody could remember Ballou."

THIS interesting paragraph appeared a year or two ago in that cheery little publication called the *Silent Partner*. It was published under the topic of the "Men Who Get Results" or other similar heading, and was held as an example of the kind of advertising that attracts attention and gets in the limelight.

from a dingy, dusty little shop, characteristic of the late '40s when business was groping its way to something better, it is "The Blue Paint Store" of Worcester.

Grandfather Ross started the business in 1848, the year that Worcester became a city. He managed to extract a living from profits on the sales in those



The Baseball Score Attracts Attention to the Blue Store.

While in Worcester, Massachusetts, a few months ago, I decided to learn something about this famous store and its equally famous proprietor. While H. A. Ballou is known far and near in the paint trade, because of his original ideas, his indefatigable hustle and business enterprise, still there is no doubt many readers of *The Painters Magazine* will be interested in the unique methods and splendid efficiency which he constantly applies to his store.

If ever a successful retail business was developed

days, and in 1907 passed it on to an uncle of the present owner. In his boyhood, H. A. Ballou worked here and got a training in handling paint, which was of inestimable value to him later. On this point he remarked: "A paint dealer to be successful should know the business from one end to the other—that means from the selling end to the application end. I learned to mix colors and tints and to apply them as successfully as any man who has worked at painting all his life."

When the Spanish-American war broke out, Mr. Ballou's patriotic ardor was so strong that he enlisted and saw considerable service with his regiment in Cuba. His health became seriously impaired while at the front, and on returning he was given up to die. But a fishing trip up North, several months of outdoor life, and a trip to Europe in 1900 turned the course of events in his favor and he soon became very much alive. On coming to his home town, he looked into the windows of the old family paint store—worn, senile and tottering—the poor old family paint shop—now sixty years old. While Worcester had doubled, quadrupled, and become a city of over one hundred thousand, the store had eked

his uncle two hundred dollars for the store—stock, good will and outstanding debts—it was all it was worth and it was all the money he had. The offer was accepted, and the real history of "The Blue Store" begins from this point.

Next to owning a store and filling it with merchandise, people must be told where it is, what it sells, and why they should buy there. The new owner realized that the store had been known as a commonplace, one-horse shop altogether too long. It must be gotten out of that rut and something of the most extraordinary kind must occur. A walk through the city, studying the store interiors, set Mr. Ballou thinking. It did not take long before his thoughts



Interior of Ballou's Blue Paint Store.

out an existence, and was now at a standstill with no life evident.

No one seemed able to satisfactorily answer young Ballou's question on why the store had not succeeded. His uncle could not even guess, and never lost any sleep trying to find out the causes of the backward condition of business. Most of the painters said:—"Keep out of the paint business." Every dealer re-echoed:—"It's overcrowded and profits are scarce." But the questions, *why* are not profits greater, *why* has not the business prospered, *why* can't it be made to pay and pay big, were still hanging over the young man's mind, but no one responded with a solution to the problem. His only alternative was to dig it out for himself. There had been no permanent foundation laid, thus far, for his business life; why not commence here? He offered

took definite action. With a can of blue paint, a brush and ladder there was soon one of the most striking store interiors to be found in the city. Hereafter his place of business was known as "The Blue Paint Store." It was blue inside and out. Neighbors heard about it and came in to see. They said he was crazy. His competitors heard about it; they did not come to see, but laughed. Meanwhile blue paint flowed more freely than ever. Barrels and cans came out in blue dress. Blue wrapping paper and blue twine next appeared. Then Mr. Ballou wore a blue shirt and the men in the store, who had caught the spirit of the idea, wore blue caps and blue canvas coats. The stationer was called upon to furnish blue letter paper, blue billheads, blotters, ink and other office paraphernalia in the real traditional blue. A new sign—in blue letters—appeared over

the sidewalk. It read PAINT, in unmistakable characters. "The Ballou Paint Store" had taken on a personality.

This story is now told with the idea that any other paint concern which gets a can of blue paint and



**Clean Up!
Paint Up!
Brighten Up!
Hurry Up!**

When the Poet writes of Spring, and the Blue Birds start to sing, and Nature looks her best in colors new, it's time to chase the dust, the cobwebs and the rust and the man to help you do it is BALLOU. From the cellar to the dome, chase the microbes from your home, paint each board and use the brush right thru and thru, burn your rubbish by the ton from the rise till set of sun, if you want some pointers turn to friend BALLOU. Free your home from vermin's taint, by applying spring-time Paint, and soon your home will beam a healthy hue; shine the brass and scrub the floors, turn the rodents out of doors, the clean up man in Worcester is BALLOU. So we'll sing a song of Paint, as a cure for Spring complaint, and we'll turn old homes and castles into new, clean up Worcester, never rest, paint up north, east, south and west and we're with you to the finish. H. A. BALLOU

**N. B.—Spring Time Is Paint Time—Paint Time Is Ballou Time—
"THE BLUE STORE"**

Agents for
Sherwin-Williams Paints
and Varnishes

Ballou's
143 MAIN STREET
Paint Store

The Spring Poet Writes a Four-Column Ad. for Ballou.

by a dextrous application of it to a store interior can set the whole paint-buying public in an uproar. There is a problem far deeper than that in the selling of a commodity and obtaining a profit that will compensate for the effort put forth. To make "The Blue Store" stand for quality, service, and guaranteed satisfaction was a study which caused more than one thoughtful hour to this enterprising young paint merchant. Many an inspiration in store management as unusual as the one just mentioned has meant nothing to the people after the flurry was over, and they had become familiar with the peculiarity which first attracted them. In this case, an entirely new line of paint had to be secured to meet the new trade that had been brought to this store. An analysis of the paint carried in the old store showed the poor quality; although this had never been noticed before. It would seem an easy matter to arrange for selling a high grade paint and obtain an exclusive agency, but the manufacturers of a very desirable line shut down on the proposition and preferred that "The Blue Store" account go elsewhere. It required an unusual amount of persuasive argument to convince the manufacturers' sales manager of the soundness and selling value of the new ideas that had come into "The Blue Store." Mr. Ballou, however, was persistent, and persistency wins. He shortly secured the agency for this paint and forthwith stopped all complaint from the customers.

With this accomplished, now came the matter of

more sales. In some way or other the people must be informed of "The Blue Paint Store," and the information must be of the impressive stamp. It must not cost too much to impart it, and at the same time it must bring results at once. Oh! this troublesome question of publicity. How many sleepless nights and hours of hard, straight thinking has it caused? The advertising problem never seemed to worry the owner of "The Blue Paint Store." He never misses an opportunity to let the public know about his goods, his store, nor any features of his business that



*When this comes in view.
You think of Ballou.*

would increase trade. "A live man will succeed in business," says Mr. Ballou, "but a man must advertise to keep alive. The more competition there is, the harder we all fight and the more business everybody will get. If there is anything that gets on my nerves, it is a business that is allowed to run down. I don't care whether it is the paint business or some other business, it is just the same." Due to the fact that he resurrected a store when it was considered past hope is plain evidence that he regards no business down so far but that some redeeming feature



This Barn Boosts Ballou.

can be found which will place it on its feet again.

It is not always the cost of advertising that is objectionable nor the methods. Any live merchant will entertain the subject if he has any assurance of return. A big Worcester factory was to run an excursion to the seashore. For days it was a much-talked-of-event. The far-sighted paint merchant decided to make capital out of the subject, so hiring one of the artists, whose skill may be seen in the

large outdoor signs through the country, he devoted one of his large show windows to the painting of a seashore scene. A blue notice advised that it represented a little of the enjoyment that could be expected by the four thousand mill employes on the day of the excursion. Tickets were sold by "The Blue Paint Store," and every factory worker who called received a souvenir in the shape of a sample can of paint that would not peel off. It was estimated, when this got noised about, that over three thousand called at the store, and scores of customers was the result of this bit of publicity. When the county fair was held, "The Blue Store" had a blue booth on the grounds, and in the booth a blue fish

per minute. School children became happy possessors of blue rulers with "The Blue Store's" advertisement in gold. Housekeepers received fancy cakes of soap from "The Blue Store," with the trade-mark in blue, that lasted as long as the soap. The paint store owner explained that his paint, like the soap, lasted until the end; he added, however, that there was more of the soap and more of the paint.

A newly painted Worcester residence was photographed and a neatly framed picture was sent to the owner with the compliments of "The Blue Store." It was wrapped in blue paper and carried by a messenger dressed in blue. The photographer did a stiff business with "The Blue Store" for several months.



Fashion Week Brings the Blue Bird of Good Luck to Ballou.

pond. Any house owner who registered, giving his name and address, was given a blue fish pole to fish up prize packages from a region beneath, but under blue water. Inside the blue package a blue coupon was found, which was to be exchanged for goods at "The Blue Store."

The old store occasionally sold a gallon of gasoline. "The Blue Store" owner got up a wooden gauge for measuring the fluid in automobile tanks. The newspapers announced that motorists who purchased would be presented with a gauge free. It was blue, of course, and so were the gasoline cans, and judging by the string of automobiles that lined up in front of the store within the next few days, the gasoline business of the town was done here. The year's sales amounted to something like 85,000 gallons. On some days the sales averaged a gallon

Today, scores of those pictures are in Worcester homes. And scores of those home owners are steady patrons of "The Blue Store." I might go on and enumerate many more ideas which this ingenious paint dealer used to attract and hold trade. Some of his plans were called eccentric; they were all spectacular and never failed to excite public curiosity and favorable comment.

It should be remembered that the location of the store was not the best. It was on a chief business street, but at one end of it. The people had to be induced to come. To help matters in this respect, the show windows worked overtime. Mr. Ballou discovered that he had talent in his store that could increase the value of these windows one hundred per cent. So Mr. Rehn, a thoroughly alive Blue Store "booster," got busy with paint and brush, and the

crowds who watched him paint scenes on the windows from the inside were astonishing. While one window was the attraction for sketchers, the other served to show the virtues and values of the stock inside the store. At other times, dummy painters falling from scaffolds or unfortunately sitting down in a puddle of paint or similar grotesque ideas were used to compel the attention of the paint buyers.



A Columbus Day Window.

While others of the store force were using these ways to win trade, Mr. Ballou was studying and analyzing his market. The contractors were followed up. Modest home owners were sought out. Institutions were canvassed, and the housewives who used oils, varnish or polish were listed and their needs thoroughly studied. The follow-up policy of "The Blue Store" was pushed to the highest notch. The list was so arranged that buildings could be followed for three years ahead. The filing systems instituted were a wonder. One day a farmer came in and bitterly complained about the paint on his barn, which was beginning to peel off. The sale was immediately located by an index system, together with the date, which was found to be September 10. "Did you apply this paint on your building at once?" the question was asked. "Yes, the next day," the farmer said. Another file showed a date card on which was written, "September 11; rain." "You put this paint on when the boards were wet. The best paint in the world will not give satisfaction under those conditions," said the merchant. The customer could not reply. His grievance was worthless, while he was astonished at the system which, simple as it was, had rounded him up completely. A customer came in one day and asked the price of a certain quantity of mixed paint. When it was told him, he said it was too high. "I can beat that price at the Smith-

Brown-Jones store, and get a brand as good as yours."

"Well, wait a minute, and I'll look the matter up," said "The Blue Store" proprietor. The files were found containing government tables of paints. Sure enough, Smith-Brown-Jones store paints were listed and the chemical constituents given. The tests showed no high grade ingredients and twenty-four per cent. water. The brand "The Blue Store" offered was also listed in the tables, and an examination showed no substitutes and only one-tenth of one per cent. water. The customer needed no further argument. He bought.

A customer entered one day and objected to prices.



Profitable Paint Publicity.

A chart was laid before him showing the rise in prices of the various component parts. There was no more argument. It was weighty evidence from which the customer could not get away. Files of photographs, technical results of scientific tests, and information concerning the latest methods and materials for painting. This work was placed on a perfectly systematic basis, easy to manage, simple in detail, and in charge of two persons. All this was before the era of scientific management, but Mr. Ballou worked the plan out and put it into operation



This is how Ballou Appeals to you.

without any specific knowledge of the expert systematizer's technical work whatever.

"The Blue Store" has no boss—Mr. Ballou be-

believes that the surest way to develop men is to give them responsibility and encouragement. "Every one of us has certain things to do—and we do 'em," is Mr. Rehn's way of expressing the co-operation between the head of this business and the enthusiastic men who work with him. I have never seen a more loyal force than there is at this store, and I have

securing customers and holding them by the right price, the right goods and the right service.

When the Merchants' Association, of which Mr. Ballou is chairman of its Committee on Advertising, had their parade, "The Blue Store" was well represented by a wonderful float. The picture is shown with this story and gives an idea of the con-

WORCESTER DAILY TELEGRAM, MONDAY, AUGUST 31, 1914.

WILSON ON AUTO RIDE

Enjoys Outing in
Connecticut Valley

PRESIDENT IS SEEKING
COMPLETE REST

Keeps in Close Touch With
War News

By The Associated Press. — The President's auto ride through the Connecticut Valley was a most enjoyable one, and he was in excellent spirits throughout the trip.

The President's auto ride through the Connecticut Valley was a most enjoyable one, and he was in excellent spirits throughout the trip.

One of the most interesting features of the President's auto ride was the fact that he was in excellent spirits throughout the trip.

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AMERICANS TREATED
WELL BY GERMANS

By The Associated Press. — The treatment of American prisoners of war in Germany is being reported as most humane and kind.

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GERMANS MINIMIZE
NORTH SEA DEFEAT

By The Associated Press. — The German government is minimizing the significance of the recent naval victories in the North Sea.

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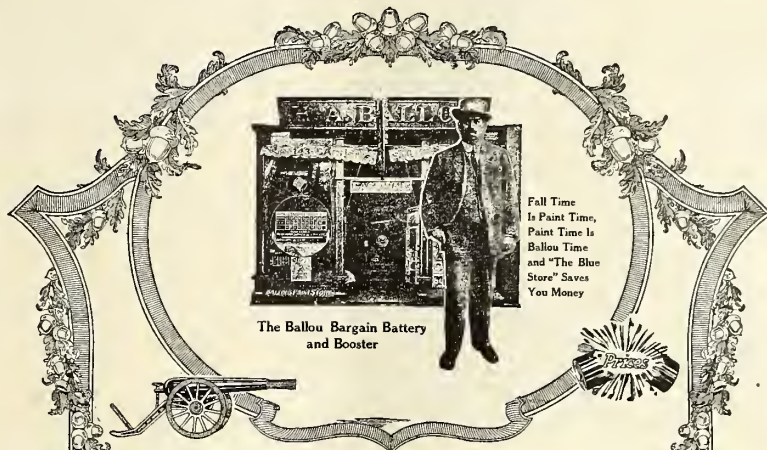
The German government is minimizing the significance of the recent naval victories in the North Sea.

The German government is minimizing the significance of the recent naval victories in the North Sea.

REPORT SON OF EARL
OF PLYMOUTH INJURED

By The Associated Press. — The son of the Earl of Plymouth has been injured in a recent accident.

The son of the Earl of Plymouth has been injured in a recent accident.



**The Ballou Bargain Battery
and Booster**

**Ballou Believes in Peace,
Prosperity and Paint**

ALL the European Nations have got queer hallucinations for they've laid aside the Pipe of Peace to take the bloody lance, though the victor's French or German, we believe in General Sherman, for the People pay the fiddler while the Monarchies all dance. Whether Czar or King or Kaiser, crowns don't make the man the wiser for destruction lurks in kingly halls, the people's rights are nil, now the Business March is halted that a monarch be exalted, while the common people cry for Peace and calmly pay the bill. Every European nation, now engaged in devastation, should emulate our Uncle Sam and act with due restraint, who advises every nation to engage in occupation and to lay aside the powder for the dirt-destroyer—**PAINT**. Here in Worcester, things are brighter, every Worcesterite's a fighter, a guardian of the Public Health, a peaceful soldier, true, who believes that Wars demolish, uses weapons **PAINTS** and polish, and who buy it from the **BUSY PAINT MAN, BOOSTER BALLOU**.

Ballou's Busy Paint Store
The Cleanest, Safest and Brightest Paint Store in Worcester
143 Main Street

Showing How Ballou Gets the Effect of a Full Page Ad; Next to "Pure Reading," Yet Pays for Seven Columns' Instead of Eight.

never seen a more appreciative employer than Mr. Ballou.

When the tenth anniversary was due, the announcements came out in the Worcester papers that "The Blue Store" was "Ten Years Old This Week." An advertisement followed later, announcing "Clerks' Profit Sharing Day." On this day the sales ran to over \$300, and ten per cent. of the day's receipts was divided equally among the employees. Due to these ways of making his men feel an interest in the business, they have justly earned the title of "Ballou's Bunch of Boosters." That they believe in

struction. The float was eighteen feet long and ten feet wide. A platform four feet square was erected two feet above the float for the dancer. The platform was covered with cotton batting, made in such a form that it resembled clouds, and was covered with multi-colored tinsel. The body of the float was draped in red, white and blue with a deep blue background. The costume of the dancer required one hundred and sixty five yards of white silk; the outstretched wings reached nine feet on either side. Closely following in the rear of this float carrying the dancer was the Ballou Blue deliv-

ery truck, which carried a spotlight of five hundred pounds gas pressure. A wonderful effect was produced as the operator flashed vari-colored lights upon the dancer as she went through the various motions. This "Blue Store" float took a prize.

During the spring a big "Clean-Up and Paint-Up"



The Blue Store Float in the Merchants' Association Parade.

campaign was carried on, which brought up an enormous amount of business. Mr. Ballou stated that he spent over a thousand dollars in this campaign, but the results more than justified the expenditure. Whole pages in the newspapers were used and very striking effects were seen in the copy and illustration

he used. "It's the best thing for the trade that ever happened—and how the people of Worcester did take hold and clean-up after a few of these advertisements were run," said the enthusiastic dealer as he reviewed the effects of that lively jibe for more and greater business.

Before closing this story I will add a feature that is very rarely my privilege in an article of this nature. The day I called at "The Blue Store," Mr. Ballou was slightly indisposed and was detained at his home. I was invited over the phone to come to his home and have a chat, as a representative of The Painters Magazine. Here I met Mrs. Ballou, and before leaving this very pleasant home I saw another reason why "The Blue Paint Store" was such a sweeping success. The fine co-operation and encouraging support given by the wife of a progressive man is simply inestimable, and in the Ballou case it has been excellently illustrated, for Mrs. Ballou enters heartily into the development of the business and has been a valuable aid to her husband. She is now enjoying with others the fruits of the success. The planning of their fine new home was one of her efforts. It is beautifully situated on the crest of a high hill overlooking the city, from which it has a splendid view in all directions.

Due to Mr. Ballou's original ideas and his distinctive store, he has been asked by various publications to write the story of the business. These articles and other various phases of selling campaigns have been written and published in *System*, *McClure's* and numerous trade journals at various times.

The entire history of "The Blue Paint Store" seems romantic, but when the business is considered in a reasonable light, it is nothing more or less than a careful application of sound practical methods which any one with an earnest desire to succeed may use.

When Profits Vanish

SOME FAULTS IN THE SALE AND USE OF PAINT MATERIALS.

By R. H. Forgrave.

THERE is a wide difference of opinion as to the relation of the paint manufacturer and dealer to the trade. Many painters think that manufacturers and dealers should sell only to members of the craft. If this were done their output could be handled much easier, and there would be nearly if not quite as much paint sold. Others think there should be a substantial discount offered to the craft, the same as allowed to the retailer. It might, as they claim, eventually put the business in the hands of the painter to the betterment of trade conditions in general. It is true that some jobbers and manufacturers give the painter a small discount, usually about ten cents on the gallon, in order that he may make a fair profit on his work.

I know of manufacturing firms that have sold more paint material of different kinds direct to the consumer than to the painter, either direct or

through retailers. This has helped to demoralize the trade by inducing people to do their own work or to employ cheap labor to do it, thus causing many to regard the painter as entitled to only an ordinary laborer's wages.

I noticed in a recent number of The Magazine a complaint by a member of one of the associations about the boys not wanting to serve an apprenticeship at the painter's trade. Is it any wonder when they can see bums with a bucket of mixed paint in one hand and a fifty-cent brush in the other, ready to do any kind of painting at any price?

Painters' wages are too low. They are not so bad in the largest cities, but in villages and towns they range anywhere from 25 to 40 cents per hour for structural painting. Taking into account the talent required in comparison to that of other trades, painters should receive as much as the

brick-mason, plasterer, smith, etc., with whom they work side by side. Thorough organization may do much toward bettering conditions. Painters are more poorly organized than any other of the building trades.

I am going to put it squarely to retail dealers in paint, who do a yearly business of less than one thousand dollars. What are your profits during the past year? Taking into account old stock remnants, leakages, etc., your profits have been little, if any, and, I dare say, some of you have handled paint materials at a loss. Don't figure, because there is quite a difference between the cost and selling price; there is that much profit. If you buy a lot of paint, and carry some of it from year to year, together with other losses that are bound to occur, where is your profit?

There is a whole lot of work connected with conducting a retail paint business properly, whether it is done by branches of the regular establishment, or through other agencies.

Dealers who sell direct to consumers have considerable trouble with their customers, arising from their lack of knowing how to properly use what they buy.

The writer was "trouble hunter" for some time for a house which sold direct to consumers, that is, his duty was to help out those customers who had made mistakes in using what they had bought from the house. The mistakes were almost as varied as they were many. After people found the house had a man who would be sent to help them the calls were many. The paint part of the proposition was rather simple. Most of the trouble arose from not stirring the paint thoroughly, getting it too thin, and showing laps when repainting old ceilings and such like in two coats, particularly white and light tints. It is usually a difficult matter for a careful painter to do a dark-tinted ceiling with two coats of white, particularly gloss. We always recommended strictly flat for this kind of work and were very careful to impress our customers with the value of putting the first coat on stout and heavy, and to take each course clear across the ceiling before beginning another, making the second coat stout enough to get away with laps and brush marks. A fair job can be done with two coats in this manner, but three coats are far better. Once in a while some one would thin a batch of paint with some old, fat oil, with the result that the paint remained tacky. The only way to remedy this, without taking the paint off, is to give another coat containing plenty of dryer. It should be thin enough to spread easily without rubbing the paint up.

When it comes to stains, wood dyes, fillers, varnishes and such like, there the trouble begins. I was once sent to a place to straighten out some trouble. The job in question was a stain and varnish job. The wood was new and should have been easily finished as desired, but the woman doing it (women generally are the ones who tackle such jobs), instead of staining the wood first had filled it, then proceeded to apply a water stain, with the result that the stain crawled on the smooth surface and dried in streaks. The only thing that could be done was to wash the water stain off and apply a varnish stain. We used a varnish stain. Explicit directions were on each can. They either

get them mixed, or think they know more about it than the people who make the stuff.

Frequent complaints were made about varnish being rough and showing brush marks, coming, of course, from people who had never had any experience in using varnish. I would be sent to investigate. I invariably found that the trouble arose from trying to brush the varnish, smooth after it had begun to set, instead of spreading it evenly and quickly and allowing it to flow smooth of its own accord.

We had considerable trouble in getting people to use the paint for the kind of work it was intended for, that is, gloss for outside, and flat, or inside paint, for interiors. Paint is paint, and varnish is varnish with some people, without regard to how it should be used. The indiscriminate use of paint and varnish does harm. Dealers should be careful to find out what kind of work an inexperienced person intends to do and sell him what is intended for that class of work.

One thing is certain, the hardware merchant, the druggist, etc., who carry paint materials as a side line realize little if any profit from it. The reason is very simple. They do not handle it right. There is too much waste, usually consisting of old stock, remnants and unsalable stock. Every experienced man knows that the pigment in ready-mixed paint will, in time, settle in the bottom of the package and become so hard that it requires considerable work to break it up and get it in shape to use. In some instances it is next to impossible to get it in proper shape to use without a grinder. Even when one gets it broken up there is considerable waste because of lumps.

If the package has leaked, or has gotten air, it becomes quite impossible to do anything with it, especially when a painter comes to use it, as the cost of labor is too much to get it in shape, and the paint goes back to the dealer, who has to dispose of it as best he can. I see no profit in oil in less than barrels, as handled by small dealers. It is sold at a small profit. If a barrel of oil is not drawn off within a few days after being around more or less skins will be left in the barrel, and this, together with the drippings, eats into the small profit, if it does not absorb it altogether. In the matter of remnants, it is a common sight to see a gallon of one tint, a half gallon of another, several cans of color of different kinds, several broken packages, brushes, etc., which have been on the shelves so long they are utterly unfit for use.

Some time ago I went into a hardware store in a small town to purchase a brush. The dealer had no new stock on hand, anything of which I could use. He showed me a box into which he had been throwing his odds and ends of old brushes when he cleaned his rather limited space to make room for new stock from time to time. The most of this box of brushes were literally eaten up by worms. They were worthless, except a few near the top that the worms had not yet attacked. The first cost of these brushes was not less than fifty dollars. He had not noticed the worms, as they were very small, attacking the bristles near the handle. He supposed they had become bad because of age or some other cause. He could have sold all of these brushes had he cleaned them up and offered them for sale before they became wormy. I don't

care what any one says contrary, brushes should always be kept in a dry place until they come into the hands of the painter, then it doesn't make much difference, as their life is altogether too short anyway.

Another waste in the paint business is allowing turpentine to stand in barrels that have been opened for any length of time. As soon as it gets air it begins to evaporate and will get fat if allowed to stand long enough.

There are many dealers who, no doubt, lose out through ignorance of the nature of the material they are handling. It is not to be expected of a man who knows nothing about paint and its accessories to know that paint sealed up in a can will, in the course of time, become unfit for use. He has no way of knowing that oil and varnish will get fat. And when he sells it he does not know what his customer is going to use it for. He can't see the job and, even if he should see it, would perhaps not know any more about it than his customer does.

Nearly if not all mixed paint makers claim that in repainting two coats will do the work on interiors. It happens more than often that this is wrong. They should not make this statement. Two coats do fairly well if the color is not changed to any appreciable extent, but, when it comes to painting over an old, dirty ceiling, which has been previously done in dark tint, in white, or light tint, no painter on earth can do a first class job with two coats.

I have had so much trouble in the past with this class of two-coat work I either insist on three coats or the use of a size to take up the dirt and dispose of the stains and grease spots. To my way of thinking a glue size on very old, dirty, smoked, or scaling paint is better than a coat of paint. Oil paint over old scaling paint has a tendency to loosen it, sometimes raising blisters. Glue size serves as a filler to some extent, and prevents the fluids in the first coat of paint from being absorbed.

A Few Hints to Dealers.

Do not carry paint or varnish longer than you can help. Get rid of it at the first opportunity. Mixed paint, as a rule, will keep in good shape for a year or more. You should dispose of it in that time. Keep your old stock to the front of the shelves so as to dispose of it first.

Keep vessels closed that contain oil, varnish and volatile liquids.

If you happen to receive a broken package of mixed paint, dispose of it at the first opportunity, even if you must ask a reduced price. You may, in time, have to throw it away if you don't.

Never buy any more than you think you can sell during the following season. It is better to run short and have to order more than to be overstocked. That is one trouble with too many dealers, they are overstocked.

Find out what kind of work your customer, if inexperienced, intends doing and sell him the material suited for that purpose. If a customer comes in and asks for a gallon of good paint that will stand don't sell him outside house paint unless you first ascertain exactly what he intends to do with it. He may want to paint a porch floor.

Be careful about drawing liquid filler from a barrel. Be sure that it is thoroughly stirred before drawing.

If you have any remnants, don't carry them over from one season to another. If you cannot get rid of them in any other way, sort them out and sell the whole to the local painter at a discount. He can use them.

I have always claimed that painters in small towns and villages should have the paint business. They are better able to handle it at a profit than others who know little if anything about the trade. They know better what the trade requires. They can make use of what they cannot sell. It would be better for both manufacturer and painter if this could be done.

Embossing Letters on Glass

By A. Ashmun Kelly.

THE expert will say that this is a very simple process, yet for the beginner it is full of difficulties that only patient practice will eventually overcome. The process may easily be described, and one might reasonably suppose that all that was necessary is to carefully follow out the plain directions given. Perhaps it is through this mistaken idea that more failures ensue than one might reasonably expect. It seems too plain, too easy.

First of all experiment on pieces of broken plate glass, which may be had of the glass cutter in a store or factory and at little cost. And as glass varies in composition, it is well to try a piece of the plate that you are going to make a real sign on before you do the latter; that is, a piece of the same kind. Try the acid on it to see what strength of acid you will need.

The sign or inscription that you wish to make on the plate glass must first be prepared on paper, which is to be put beneath the glass and then affords you a guide for doing the sign on the glass. Thin up some best asphaltum varnish with turpentine and a little dryers to harden the asphaltum. Common asphaltum will not answer; get the best. This varnish is called the "resist," because it resists the action of the acid. The parts that are not to be acted upon by the acid are coated with this varnish.

With the paper lay-out beneath, carefully follow the outlines of same, leaving all uncoated that the acid is to act upon. When you have finished this part of the work put the job away in a clean and safe place to dry, which will take at least twenty-four hours. Then apply a second coat of varnish or "resist." One coat will do, and is usually all that it gets, but two

coats are safer, as the second coat will surely catch any possible miss or pinhole left in the first coat. But sufficient drying is more important than two coats, if possible, as more trouble comes from insufficiently dried resist than anything else.

In forming the letters, be very careful to get the lines true, but if not able to do this, then true them up with a sharp chisel, doing this before the resist becomes too firm, for in that case it would be liable to splinter or chip. Nothing looks finer than clear, clean cut lines in an embossed sign, a statement equally true, of course, of all sign work.

The glass must be made perfectly clean before pouring the acid, the cleaning being done with sal soda and water, then washing in clear water and wiping dry with a so-called chamois, after which polish the glass with tissue paper or silk.

After the glass plate has been prepared with the resist, make ready for the acid process. Lay the glass on a level table, having previously provided yourself with some small wooden wedges, with which to regulate the leveling of the glass. Make a dam around the edges of the glass, about three-fourths of an inch high, using for the purpose a mixture of beeswax and asphaltum, just enough of the latter to make the wax pliable. Take care to make the dam perfectly water-tight. You can form this wax dam either with your fingers or with a putty knife, but be sure about its being proof against leaks. Be sure also that no dust specks are on the glass; gently brush the glass off before preparing for the bath.

For etching or embossing, hydrofluoric acid is used, but not in its full strength; it must be reduced with water, and the proportion of water must be ascertained from tests on the glass, or on a piece of the same glass. This acid is very dangerous to handle, as its fumes are liable to attack the linings of throat or nostrils, hence it is best to use it where there is some draft that will take away the fumes, as at a window, or in the open, where there is an abundance of fresh air. If the acid is too strong, it will make the edges of the asphaltum ragged, and, of course, the finished letters will show this effect also. But if the acid is not strong enough it will not eat fast enough. A satisfactory embossing should occur within about twenty minutes, and should show an icy glare, an appearance easily recognizable.

When ready, pour out the acid carefully, to the depth of about one-fourth inch, being sure to cover the surface completely. The acid must not be left quiet, but should be stirred occasionally, gently rocking the plate, and now and then stirring the acid with a feather. The reason for this is that, where the acid is eating most it becomes weak and ceases to eat; therefore by moving the acid a fresh supply is given those parts. In about twenty minutes you may tilt the plate so as to expose the glass, when you can see whether the icy glare spoken of has been effected. It needs only the merest glare or altering of the face of the glass; the purpose of this glare surface is to make the effect matt when the gold is applied. By matt we mean a dead effect.

Now, if the work appears done, break away a small part of the dam, in a corner, and pour off the acid, into a vessel other than the one it came from. It can be used again, but will need to have fresh acid added to it. Now wash the glass plate in running water, examine it for defects, and if any appear, remedy same by recoating defective parts with resist and giving the job another acid bath. The wax from the dam may be saved for another job. The resist may be washed from the glass with turpentine or benzine, after which the glass may be washed clean with sal soda and water, rinsed with clear water, wipe dry, and it is ready for gilding.

There are other ways of embossing on glass for sign work. You can let the acid act upon the entire surface of the glass, making a solid matt surface, gild it all over and letter in black or other suitable color. Or paint the letters on the bare matt glass, in black or other suitable color, then gild all over, showing colored letters with gold ground. Or the letters on plain glass may have centers made matt with acid, leaving a plain outline that may be gilded and burnished, the leaf in the middle, where the acid worked, showing matt. The outlines of the letters may be edged with a very fine line, causing the letters to "stand out." Fire-flashed glass, which is colored on one side only, may be lettered on the colored side with asphaltum, acid embossing the rest of the surface. This gives a lettering the color of the glass, the acid removing the color from all of the glass outside of the resist-protected parts.

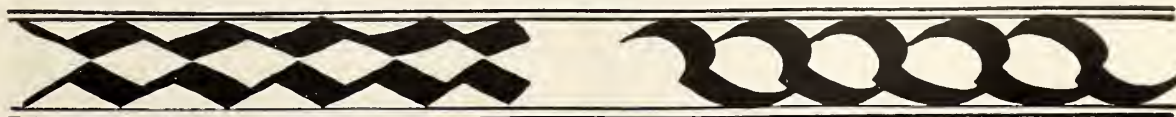
Then there is fancy acid embossing. Cover the plate glass with small shot, have them lie as close together as possible, pour on the acid carefully, and let the acid cut the exposed parts of the glass for the usual length of time. Remove acid and shot and wash with water.

A mottled effect may be obtained by taking a dry sponge and dipping it in some asphaltum, then dabbing it on the glass gently, causing a ragged looking mottle; repeat until the surface is evenly mottled; then pour on the acid, and remove when done.

Finer grains than shot may be used, such as sand or very fine broken pebbles. Emery sand will give a nice evenly mottled ground.

Ground glass may be imitated with white acid, which may be bought ready made or can be made in the shop by mixing three parts of barium sulphate and one part fluoride of ammonium, carefully adding some sulphuric acid to dissolve the ammonium and bring the mixture to the consistency of rich milk. Mix in a leaden vessel, and keep in a leaden or gutta percha bottle. But it is better to get it ready prepared, for it is just as economical and comes in the right kind of vessel. This fluid gives the finest of effects in imitation frosting or ground glass. Other fine effects may be obtained by embossing part of the glass with fluorid acid, which eats smooth, or by making parts matt with fluoride of ammonium slightly acidulated with acetic acid.

As previously stated, glass varies in composition, hence is acted upon differently by the same acids. Lead glass is readily acted upon by acids and yields the best results in getting a matt surface.



Law Points for Painters and Dealers

By A. L. H. Street, Attorney and Counselor-at-Law.

Employment of Children in Utah.

A LAW enacted at the last session of the Utah Legislature reads:—"No child under the age of fourteen years shall be employed, permitted or suffered to work in any capacity in, about or in connection with the . . . manufacture of paints, colors or white lead."—Session laws 1915, chapter 61.

Conclusiveness of Account Rendered.

AN interesting and important rule of law has the effect of making an itemized statement of account rendered to a debtor conclusive against him as to the correctness of the items shown, if he fails to challenge the accuracy of the statement within a reasonable time. For illustration:—A., a master painter, buys various items of oils, paints, etc., from B., a dealer, during a certain month, and in due course B. submits a statement purporting to show all these items. A. looks the statement over and makes no complaint as to the correctness of the account. Several months later, and before payment, he demands a deduction on the ground that the price of one of or more items is larger than was agreed upon, or on the ground that he did not receive the quantities shown by the statement. The courts uniformly hold that if A. has delayed unreasonably long, considering his opportunities for discovering any mistake, he is precluded from claiming any such deduction.

But a decision just handed down by the Springfield, Mo., Court of Appeals holds that this rule does not prevent the creditor from establishing the fact that a mistake was committed in rendering the statement, and that certain items were omitted. At first blush it looks as if this were one of those "poor rules which won't work both ways." But the obvious reason of the decision is that the debtor's possession of the statement gives him superior means of discovering any mistake that may exist in it.

When Chattel Mortgages Are Invalid.

IT is generally held by the courts that an insolvent dealer may give a valid chattel mortgage on his stock to secure the claim of one of his creditors, although that may have the effect of jeopardizing the claims of the other creditors, subject, of course, to the rule that a preference of a creditor is voidable in bankruptcy proceedings begun within four months after the preference is given. But the St. Louis Court of Appeals lately applied an exception to this general rule by holding that such a mortgage is void as against other creditors if it permits the mortgaging dealer to remain in possession of the stock and to sell therefrom without paying anything on the mortgage unless the whole stock should be sold. (*Kahmke vs. Weber*, 123 Southwestern Reporter, 76.) Otherwise such a mortgage could be used as a means of shielding a debtor from his just claims, without affording any protection to the person to whom the mortgage was given.

Contract of Sale Interpreted.

A CONTRACT by a paint company to buy linseed oil was written on a printed form of the seller, which called for "shipment as follows, and within ten days of specified dates: 320 barrels, October, buyer to furnish specifications in ample time to enable seller to execute order within the period or periods named above." October 20 the paint company ordered shipment and later notified the seller that delivery would not be accepted unless made the 31st. The car arrived November 6, but was rejected as not having been delivered within the time required by the contract, and suit resulted. In deciding that delivery was tendered in time, the St. Louis Court of Appeals holds that the contract plainly called for delivery within ten days of October, which would cover the first ten days of November, and not for delivery within ten days from the time shipment might be ordered. (*Interior Linseed Co. vs. Becker-Moore Paint Co.*, 175 Southwestern Reporter, 308.)

When Dealer Has No Lien.

UNDER the common fire insurance policy clause which permits the insurance company to either make cash settlement for a partial loss of a building, or to reconstruct it, the Delaware Superior Court holds that a dealer who furnishes materials to a contractor employed by an insurance company to restore a building is not entitled to a lien against the premises. The Delaware lien law, like the lien law of many other States, gives a mechanic's lien only for labor or materials furnished for an improvement "contracted for by the owner." The Superior Court says:

"We are clearly of the opinion that the insurance company was not a contractor within the intent and meaning of the mechanic's lien statute, and therefore the claimant did not furnish materials to a contractor who had contracted with the owner or his agent for the erection, alteration or repair of his buildings." (*J. G. Justis Company vs. Frank T. Spicer*, 95 Atlantic Reporter, 239.)

Relation of Injury to Employment.

BLOOD poisoning, sustained by a journeyman painter as a consequence of his hand being bruised and abraded between a pole he was painting and another timber, was an accidental injury received in the course of his employment, and as such subject to an award under the California workmen's compensation act.

"We perceive no merit in the claim that this disability was not proximately caused by the injury and abrasion of the skin. Such results do ensue from such abrasions, and they are brought about by the operation of what are ordinarily considered natural forces; that is, by the intervention of infectious germs usually, or at least frequently, present in the air or on the surface of substances, with which any person may come in contact, and which are invisible to the eye and imperceptible to the senses." (*California Supreme Court, Great Western Power Co. vs. Pillsbury*, 151 Pacific Reporter, 1136.)

Business Hints for Wide-Awake Painters

THE VALUE OF NEAT AND GENTLEMANLY JOURNEYMEN IN BUILDING UP TRADE—ADVERTISING.

THE behavior of your men while working in the houses of your customers has a good deal more to do with your business success or failure than many painters realize. This fact was brought forcibly to the attention of the writer recently by some personal experiences. My house needed repainting on the outside and there were a couple of rooms to be repapered and painted. At the same time, there was carpenter work, some tinning and slate roofing that had to be attended to. The painter who was given the contract has built up a good business because of his reputation for the quality of his work, although he has a provoking habit of keeping his customers waiting until he has good men disengaged to send to the work, instead of hiring any men who came along, sending them to the job and rushing the work through.

Provoking, did I say? Well, that is what the ladies call it when they are impatiently waiting for the painters or the paperhangers to appear and get through the work so they can make arrangements for an afternoon tea, a card party or a dance or some other social occasion that they must postpone till the work is done. But when the men finally come they win so much praise for the neat and tidy way in which they do their work and their gentlemanly behavior that every one realizes that they were worth waiting for.

This painter has built up an organization of men he can depend on and most of them have been with him for years. They know he manages his work in such a way as to give a comparatively small force—perhaps fifteen or twenty men—steady work the year round, instead of employing a larger number, getting through the spring and fall busy seasons with a rush and then laying off his men, breaking up his organization and running the risk of losing his best men when the next busy season comes.

When these painters were working on the outside of the writer's house their overalls were always clean, they were quiet while at work—no loud talking; no swearing or smoking, no boisterous behavior of any kind. At night their ladders and planks were neatly piled up on one side of the lawn where they were out of the way. Their pots were carefully put away every night in a corner of the cellar. They left no papers or bits of their luncheon lying round. These things were either burned or put in the garbage barrel.

What a contrast to a slate roofer who was working on the house at the same time. Utterly regardless of who might be working or walking below, he constantly dropped bits of slate or threw down large heaps of broken slate that had fallen in the gutter. His finished work was well done, but he was so careless of everything else that it is safe to say that his employer will never get a chance to do any more slating for the writer. And this determination will doubtless be strengthened next summer when the lawnmower is constantly being

stopped by pieces of broken slate that will surely get caught in the revolving knives every time the grass is cut.

When working inside the house the painter's men were even more careful. Before stripping off the old paper the gas fixtures were tied up in newspapers, the radiators were covered and drop cloths spread over the hardwood floors and over the two or three large pieces of furniture that could not be moved out of the rooms. All the stripped off paper was made up into bundles, taken downstairs and, as soon as it dried enough, was burned out of doors. Each evening the room was thoroughly swept out and washed if necessary before the painters left. The same practice was followed out when filling the plaster cracks and while kalsomining the ceiling.

The paperhanger was more than usually neat. All the trimmings from the edges of the paper were dropped into a pasteboard box, conveniently placed to his pasting table so that no loss of time was involved. When the papering was finished there were no scraps of paper left about the floor, and more especially there were no trimmings that had fallen pasted side down upon the floor so they could not be swept up—unfortunately too common an experience when paperhangers have been working in a house. It was well worth while waiting to have the work done by so neat a workman. And the quality of his workmanship showed an intelligent skill that insured good results, even though in one room a heavy paper five feet wide was used for the side wall. It was a material that could not have been hung at all by any one but a thoroughly competent mechanic.

On the other hand, a carpenter was in the house about half a day fitting a set of sash to be hung as French doors between the dining room and the living room. The work involved very little cutting, yet that journeyman carpenter, besides tracking a lot of mud into the house, managed to get the floors of the two rooms pretty well covered with sawdust and shavings, and went away leaving a temporary strip nailed to the top casing that he had put up to hold the doors in place while fitting them. Quite in keeping with this, he left the task of clearing up his muss to the maid instead of borrowing a broom and sweeping it up himself.

Put yourself in the position of the housewife and you will see why the painter whom the writer employed to do his work is given the preference by the best people in the town, even though his bid may be higher than his competitors'. Neatness, politeness and attention to the little details that count for so much in a woman's eyes, should be insisted on among your journeymen, especially those whom you send to work on occupied residences. These things may not count so much on new work, especially rough outdoor work, but they are most important when your men come in contact with your lady customers. Above all things, do not employ a journeyman who gets fresh with

the maid servants. Keep a strict watch over your men, and let those go, when the slack time comes, who are not gentlemanly in their behavior. Keep watch over men in the employ of other painters, and if you note a good man offer him a job the next time he is laid off. If you build up an organization of neat and tidy, gentlemen journeymen, you have gone a long way toward establishing a clientele of permanent customers that cannot be taken away from you by price-cutting competitors.

Now is the time to hustle for spring business. Get out and see the people whose houses need painting. Make special prices—or offer to—in order to get their contracts now. But do not forget that the cost of all painting materials has advanced very considerably and you cannot afford to do work for less than cost. Every painting job is worth all it costs—and a profit. Don't forget the profit. Meanwhile it is up to you to keep your business before the public. Advertise by letter, by circulars, by bulletins and in the newspapers. Here are some suggestions you may use if you see fit:—

MOST ANYBODY

Can slush on cheap mixed paint with a stub of a brush, but it takes a trained mechanic to mix paint exactly suited for the surface to be coated and the weather, at the time of painting. It takes skill to so brush on the paint that it will stay painted. When you want the work done right come to

P. Green & Co.,

Twenty-five Years' Reputation for Good Painting.

P. Green & Company's

GOOD PAINTING

Will Stand the Test of Time.

Main Street, Brownville.

DON'T WAIT TILL SPRING

Before giving your order for Painting your house. Let us estimate now. We will make special price concessions for early contracts and guarantee the quality of our work.

P. Green & Co.,

The Old Paint Shop.

WE HAVE A REPUTATION

For neat and tidy workmanship. We make no muss while Painting or hanging Wall Paper, and clean up your floors before leaving. This is only one reason why people are satisfied with the work of

P. Green & Co.,

Practical Painters and Decorators.

PAINT PRICES ARE HIGHER

Because of conditions caused by the European War. Those in position to know say it may be years before prices of paint materials come back to their old level. Don't put off painting in the hope of lower priced paints and let your woodwork go to decay.

P. Green & Co.,

The Main Street Paint Shop.

OUR NEW WALL PAPERS

Have been carefully selected to meet the needs of those who want individuality in decoration at moderate expense. We'd be glad to show them to you.

P. Green & Co.,

Wall Decorators.

Railway Equipment Painting

What Roughstuff Should Be.

IN a little catechism of car painting, issued by Frederick S. Ball some twenty odd years ago, a formula for roughstuff was given which is worth while reproducing here. It is as follows:—"English filling, yellow ochre or Reno's French umber, dry form, twenty pounds; keg lead, eight pounds; English gold size, one gallon; rubbing varnish, one gallon; raw linseed oil, one-sixteenth gallon. Thin to proper consistency with turpentine. Each coat should have twenty-four hours to dry before the succeeding coat is applied." Fred Ball was a master of his craft, and he knew the ingredients and the composition of paints and the chemistry of them, with the same keen discernment and intelligence that he knew men. Mr. Ball was insistent in his recommendations for roughstuff, as the basis for the finish, to be something more than its name implied. He argued, and correctly, that "roughstuff should possess cohesiveness and a sufficiently elastic toughness to prevent flaking or cracking, and yet be hard as bone and non-absorbent of water."

We pay all manner of tribute to the finish but, in this even weightier matter, are guilty of giving insufficient heed to the things which bolster up the entire fabric. A large amount of cracking, blistering, "going dead," etc., of the finish is directly due to the extreme porosity of the rough-

stuff and its absorption of moisture during the rubbing down process.

Practically all roughstuff, shop mixed or otherwise, is quick drying, much of it being quick enough to admit of the application of two coats per day, but to obtain these rapid results the conditions for drying must be of the good sort. These include plenty of light, dry warm air, and a well-applied coat of pigment.

The excellent finish depends, in large part, for its quality upon an equally excellent roughstuff foundation. To insure this a first-class filler must be employed—one made of good ingredients and properly proportioned.

The application of the roughstuff to the surface does much to make the surface strong and uniformly balanced. Smooth, clean, uniform application of material insures, other things being equal, a level and smoothly rubbed surface. Roughstuff should never be rubbed until it cuts from under the rubbing brick freely and without gumming or clogging, this latter state being a sure indication that the surface is not hard enough to rub. Rubbed under such circumstances, it will prove a poor support for the finish.

Very little, if any, shop-mixed roughstuff is used in railway paint shops, which makes it incumbent upon the foreman painter to work for the best quality of stuff possible to obtain. Quality of good

account in roughstuff means quality in all things pertaining to the finish. Inferiority here means inferiority in the finish.

Maintenance of Way Cars.

LIKE practically all questions under the sun, the most available and economical paint for use upon maintenance of way cars constitutes a matter for a wide latitude of opinion. These cars get a form of service that is particularly trying to the paint. Wind and weather are alike kind and unkind to the unprotected car, and ram, sleet and snow beat upon it without restraint. What, then, may we consider as the paint of the greatest value, all things considered? As to the unanimity of sentiment concerning the paint or color best suited for this work we have the evidence of the maintenance of way equipment of the various roads. You may see a wide variety of colors running from gay to the pathetic, and all chosen with a view of obtaining the best possible results, both from the standpoint of appearance and durability. There are the buffs, the dark greens verging onto the Pullman color, the red oxides and the simple grays, with many variations sandwiched in as a sort of by-product. The red oxide paints are unquestionably durable pigments and, saddened out with a carbon black or with a good magnetic black oxide, they furnish a pleasing color for this class of equipment. Many roads are partial to the grays and, considered from the standpoint of

general utility, they are deserving of the favor bestowed upon them. The medium gray is a neutral color which shows dirt and the grime of service about as little as any color of a distinctive shade; it is, moreover, a color of tough fiber and two or three coats cast over one of these rough service cars will serve to put it in a condition to stand up under some exceptionally hard knocks. Apply the letters in solid white, Egyptian type, and the gray car looms up against the landscape in a decidedly attractive garb. The interior of the maintenance of way car is also deserving of expert attention, if only from a sanitary point of view. It should be scrubbed and made clean at the outset, and then given, for the most menial class of service, at least one coat of paint, and better still, two, for at best the two coats will only get a solid body of pigment in place, and that should be had for sanitary purposes aside from the prospect of appearances. The floor will need a coat of paint, the window glass should be cleaned, roof painted, etc. The car will then go forth in a condition to promote the welfare of the men inhabiting it, and prove a credit to the company owning it.

Flat Color vs. Enamel Color.

IN the papers on the above topic, presented at the late Detroit convention, and in the discussion following, there was a tendency to depart from the subject somewhat, as Mr. Shaffer pointed out. By a number of those entering into the dis-



Display of Rubberite Varnish in the Window of the Germantown Varnish Color and Paint Company, Philadelphia.

cussion the terms enamel and varnish-color were used in a manner to indicate that the two materials were considered identical, whereas any color manufacturer will advise that there is a distinction with a difference. Master Painter H. M. Butts referred to the fact that with the enamel "they can cut in as clean and close" as with any flat color, which implies that he, for one, appreciated the difference between enamel and varnish-color. No one knows better than Mr. Butts that, with a standard varnish-color great difficulty would be experienced in cutting around the letters and stripes of the car. Enamel, as we comprehend the term, is a material in which the color predominates, in quantity, while varnish-color, at least as the carriage painter employs it, carries a predominating or controlling quantity of varnish.

Varnish-color, above everything else, is intended for the enrichment of the under or ground coat, and its employment should be regulated to such requirements. In a minor capacity, its office consists of giving opaqueness to the entire color fabric. The least color used in the varnish the more brilliant the color effects secured. While it is claimed that the varnish has an effect injurious to the purity of the color, if thoroughly mixed and intimately incorporated with the color, this discoloring effect will be less pronounced than when the full quota of varnish is used directly over the flat or dead color. Carriage painters, for this reason, employ varnish-color coats to the point where the striping effects are to go on. The enamel coat on the railway coach, in addition to saving a coat or two of varnish, can be handled easier than the pure varnish-color, but in the matter of color luster, strength of film, which the varnish in greater volume gives to the varnish-color, it is a rather poor second. Enamel color is playing a part, and is destined to play a still larger part, in the painting of car equipment, but let us recognize it for what it really is and make a correct distinction between it and its superior relative, varnish-color.

Metal or Wooden Sash—Which?

SINCE the advent of the steel car this question has been uppermost in the mind of the master painter, and it is safe to say that if he were asked for a candid opinion as to the merits of the two kinds of sash, estimated from his point of view, the verdict would be favorable to the wooden sash. Appearances alone would lead him to make this choice, for in this one thing the well-painted wooden sash is far superior to the unpainted metal. In a very short time, out in the stress of service, the copper or brass metal sash begin to show a dingy, rusty appearance entirely at odds with the balance of the car. These metal sash appear to catch an unusual amount of grease and dirt and, while an occasional renovation restores them in a measure, they continue to expose the same worn, rather disreputable appearance. Studied from the inside of the car, the metal sash do not offer anything much better than to be seen from the outside. At any rate, they make a poor comparison with a nicely grained interior. Cleaning operations do not help the condition of these sash to an extent worth mentioning, while on the other hand the painted sash, with each shopping of the car, gets whatever necessary painting and varnishing repairs

are required. The query here presents itself, why not paint the metal sash? In the case of copper and brass sash, referred to in the above, no protective coatings are supposed to be needed, and if painting is to be resorted to, why go to the expense of brass or copper? In the matter of the steel sash, master painter John D. Wright, in his excellent paper at the Detroit convention, states:—"The writer has seen a number of steel sash that have failed completely in a few years, and from this, in connection with the fact that the other parts of the cars were in good condition, it would appear that steel sash cannot be well protected by the use of paint coatings." If such is the experience with steel, how could we reasonably expect more from the brass or copper sash? To the average painter we believe that the unpainted metal sash, copper, brass or steel, must prove a disappointment in the line of finish and good appearances, from youth to old age.

Varnish Luster and Durability.

VARNISH, the final thing that the painter puts on the car, is at once the protector and the beautifier of all the coats of material which in the economy of painting have gone before. This being so, it would seem that the best skill and the best available material should be employed in order to get the most out of the combination. As a rule is this being done? Admitting that a fine grade of varnish is being used, how is the skill employed to put it on in comparison with the material? It is seldom that the varnishers are equally versed in all the intricacies of the art of varnishing. One man, perhaps, puts on much more varnish than his companion, lays it better and gets better results generally. This may not be understood to the extent that it should be, owing to the fact that the foreman painter is invariably a busy man, and some things escape his observation, as this matter of equality of varnish film may very easily do. But out in the warfare of service, where the sham of many things is sternly stripped of its covering, this lack of even distribution of a most essential medium is disclosed by the evident failure of the finish to wear uniformly. Parts of the car stand up splendidly while other parts are worn through, or at least are badly worn, and the color by reason of this deterioration of the varnish has likewise suffered to various degrees. With such conditions confronting him, the master painter has reason to be greatly concerned with this matter of varnish luster and durability. Prevention is the first consideration, and to accomplish this a first grade of varnish is necessary. We need not dwell on the value of good varnish, for readers of this department know the whys and wherefores of all this. The combining of workmen of equal capability and skill, experienced in putting on plenty of varnish, and putting it on right, is the first move in the direction of settling this problem correctly. Once the varnishing teams are made up so that the question of uniformity of application is no longer in doubt, these teams should, so far as possible, be kept together, to the end that a uniform wear of the varnish may be maintained throughout the car and a proportionate uniformity of service from the undercoats be secured. This correct balance of men and material provides for the proper durability and brilliancy of the finish.

THE ASSOCIATIONS

New Jersey State Association

OPEN EXECUTIVE BOARD MEETING.

Paterson, December 15.

THE open Executive Board meeting of the New Jersey State Association of Master Painters and Decorators, which it is customary to hold in December, was held in the council chamber of the City Hall, Paterson, on Wednesday afternoon, December 15.

In spite of the fact that the railroads and trolley lines were blocked because of the heavy snows of the day before, there was a goodly number in attendance when Thomas G. Neil, president of the local association, called the meeting to order at 3 p. m. and introduced Rev. Dr. Waldo, who opened the meeting with prayer.

President Neil then introduced W. B. Bryant, president of the Paterson Chamber of Commerce, to welcome the gathering in the absence of the Mayor.

Mr. Bryant said he felt like a pinch hitter who was sent in at the last moment to make the Mayor's address.

Just as he said this the Mayor came in, but Mr. Bryant went on to give a few words of welcome, and said that in population Paterson was third in the State. The city was not responsible for the coat of flat white that had covered the country, and he was glad to see so many present in spite of it. The present era in business is co-operation on all lines. You are in a position to demand reform and to withstand pressure from labor organizations. They are organized and so are you.

Address by Mayor Fordyce.

Mayor Fordyce said that the "Great White Way" that leads from Jersey City to Paterson had held him up. As Mayor, I greet you all here and assure you that you have a hearty welcome from your local members. We have in Paterson a location that cannot be surpassed in natural surroundings. I cannot make a long speech, but Paterson is proud to have you here. You are all good men of the State, following an honorable calling. You are always useful to us, although at times you are an object of wrath. You are both pleasant and unpleasant in your work. Of course, master painters don't work (laughter). You are almost as bad as the plumbers in a man's house. I trust you will not forget you are here in behalf of the business you are engaged in.

President Christiansen read the following address:—

President's Address.

Fellow Members of the New Jersey State Association of Master Painters and Decorators:—

As president I extend to each of you a hearty greeting at this, our mid-winter session, and in behalf of our Association I extend our sincere thanks to the Mayor of this great city for his kind words of welcome, also to the president of the Paterson Association and the members of the committee who have had charge of the arrangements for this meeting.

We are nearing the close of another year, a year such as the world has never seen before, and God grant will never see again, and while most of us have suffered more or less under the depression that overcame this country, we must be thankful that we have been kept out of this horrible war.

At our annual convention in Asbury Park last July we were very much dissatisfied with the attendance, which was the smallest we have had in a great many years, and what made it more discouraging was the fact that the gentlemen who had gone to a great deal of trouble to attend this convention and talk to us had such a small audience. We have let our State Association and our local associations go backward; we have gotten in a rut, and it is up to us to do something to build them up again. Reorganization of our State and local associations is a necessity.

Some of you may say:—"What is the benefit of organiza-

tion; it has never done me any good?" I know it hasn't been any benefit to some of us, and it never will if we are not willing to come out to the meetings and take part in the work of your Association.

On the other hand, others will admit it has been a great benefit; it has made us have confidence in each other; it has awakened a friendship between us; it has made us willing to help each other, and we cannot afford to work without organization.

Nobody expects to get any benefit from a fraternal order to which he does not belong, and when he joins an order of this kind, be it the Elks, Masons, Odd Fellows, etc., he pays his dues and gives his time, attends the meetings and works for his order, but he never complains about not receiving any benefits; he feels satisfied that he is helping somebody else. I wish we could have the same spirit in our master painters' associations; cut out the jealous feeling and be willing to help one another, but in order to accomplish this we must be willing to sacrifice the time and a little money, or we will never have any results.

The officers of the State Association, with the help of the associate members, are now working to increase the membership, and since our last convention we have met with a great deal of success, and we expect to accomplish a great deal more after the holidays, when we will have more time to go around personally to see the people. Personal work is what counts. I know that from our experience in Orange, where I had the pleasure of working with a committee in reorganizing the Orange Association, which now has a membership of sixty members, and we lay our success to the personal work that was done. Newark and other cities are also making efforts to increase their membership, and the organizer and deputy organizer have also made plans, which are bound to bring results, and I am looking forward to our next convention, when I am sure we will have our old-time membership, and I hope at that time each and every one of you will give up a few days and attend this convention and help along this work which is a benefit to us all.

In closing, let me make this one request:—Help your officers so that we can form an organization that will help us to receive better protection from the wall paper houses and the material men, an organization that will protect us from the unreasonable demands made by the labor unions, an association where we can educate the ignorant portion of our fellow craftsmen.

We can do this if we work together; we can form an association that will grow in strength and usefulness, an organization that will be of greater benefit to us than any fraternal order if we are only willing to take this for our motto:—"Do unto others as you would have them do unto you."

Secretary Witt called the roll of the Executive Board members, after which he read the minutes of the meeting held in Newark, December 7, as follows:—

A regular meeting of the Executive Board was held on the evening of December 7, 1915, President Christiansen in the chair. The following members being present:—Christiansen, Udall, Witt, Saunders, Eden, Schoonmaker, Van Syckle, Greenhalgh, Willem, Blakeslee, Jones and Higgins.

The minutes of our last meeting were read and approved.

Brother Saunders reported the Orange Association has reorganized; he also read a communication from the Passaic Master Painters' Association. By motion this communication was left in the hands of our organizer for a proper reply.

Brother Schoonmaker reported all arrangements made for our open board meeting to be held in Paterson.

Program Committee report the program ready for printing. Secretary was instructed to have same printed.

The resignation of C. W. Hellegers, representing Passaic

on this board, was read, saying that owing to poor health he would not be able to attend to the duties of this office. By motion this resignation was accepted.

Communication from G. W. Thompson and A. H. McGhan was read and placed on file.

Communication from Brother Lahey was read, and by motion was laid over until our next meeting.

The following bills were read and referred to the proper committee; if found correct to be paid:—The Drake Press, for printing work done, \$17.30; the Kemp Press, for printing work done, \$9.50.

Brother Van Syckle moved that a Legislative Committee be appointed at our next meeting.

There being no further business, the meeting adjourned at 10 o'clock.

Mr. Udall reported that the program was complete. On motion the report was received and the committee discharged with thanks.

Mr. Schoonmaker announced a banquet to be served at Bergen Hall immediately after the meeting.

E. P. Jones said the associate members felt somewhat encouraged at the work done since Asbury Park. Of the forty-eight associate members forty-one of them had endeavored to work for the good of the organization. A letter had been mailed by the associate members to 2,200 master Painters of New Jersey. I think it due to the associates who had contributed money and time, and he read the following list:—

Armitage Varnish Company.
Bridgeport Wood Finishing Company.
Bigelow Varnish Company.
Berry Bros.
Carter White Lead Company.
Emil Calman & Co.
Chicago Varnish Company.
F. W. Devoe and C. T. Reynolds Company.
Eagle White Lead Company.
T. C. Edmonds & Co.
Flood & Conklin Company.
Hanlon & Goodman Company.
Harrison Bros. Company.
Howe Varnish Company.
J. J. Hockenjos Company.
John T. Lewis & Bros. Company.
The Lowe Bros. Company.
John Lucas & Co., Inc.
G. L. Kimmerle & Bro.
Moller & Schumann Company.
Matheson Lead Company.
The Muralo Company.
Murphy Varnish Company.
John W. Masury & Son.
Benj. Moore & Co.
Newark Glass Company.
The New Jersey Zinc Company.
National Lead Company.
F. O. Pierce Company.
Newark Varnish Works.
Pratt & Lambert, Inc.
Standard Varnish Works.
The Sherwin Williams Company.
Ed. Smith Company.
James B. Sipe & Co.
The Thomson Wood Finishing Company.
Valentine & Co.
The Watrous Varnish Company.
Thibaut & Walker.
Yarnall Paint Company.
Wm. Zinsser & Co.

He felt that something would be accomplished, and he asked that the report and list be placed on the minutes as an encouragement and appreciation to those who are working in upbuilding your Association.

On motion of Matthew Willem a vote of thanks was given to these associate members who had worked so hard and faithfully for the good of the Association.

Reports of Executive Board Members.

ORANGE.—Mr. Mittelsdorf said everything was progressing favorably since the reorganization of the Orange Association. There are now sixty members.

MORRISTOWN.—Mr. Horsefield reported the addition of several new members.

NEWARK.—H. B. Brewster said their Association was working hard to increase the membership, and are endeavoring to get in every worthy master painter.

PATERSON.—Albert Kirkham said the Paterson Association was a unit, and while they had not increased the membership, they were not standing still.

NEW BRUNSWICK.—Mr. Bartholomew said they had not increased the membership, but had several new applications under way.

E. P. Jones said he thought he could safely say the associate members would accomplish something.

J. C. Kelly said the associate members would always be ready to give any assistance possible.

President Christiansen said he felt very much encour-

aged at the reports made, which were a decided contrast to the rather gloomy reports at Orange a year ago.

Clean-Up and Paint-Up.

Secretary Witt read the following letter from A. H. McGhan, of Washington, D. C.:—

Washington, D. C., December 13, 1915.

Mr. Witt:—

Dear Sir—I find that it will be impossible for me to accept your kind invitation to be present at the meeting of your Executive Board, December 15, 1915, and herewith inclose a report which is as complete as it is possible to furnish, also copies of the newspaper advertisements appearing during the period of the movement.

Kindly note that we first secured the necessary funds, then secured the support of all civic associations, all city officials and the press—no feature was attempted unless it was done complete. As a comparison of the necessary fund, etc., I may say Washington, D. C., and immediate suburbs has a population of something over 350,000.

I regret very much my inability to attend, and trust that some member may be delegated to first read over the report to familiarize himself with the details, after which I think any question can be answered by statements contained therein.

With best wishes, I am, yours very truly,

A. H. McGhan, Chairman.

The report sent by Mr. McGhan was then read by ex-President Charles E. Van Syckle, who first said that Mr. McGhan had sent his formal report made to his association. The Washington campaign was exceedingly successful and one that we could successfully follow. The subscription of the Master Painters' Association was the largest and heads the list. Mr. Van Syckle read the report as follows:—

Washington, D. C., May 4, 1915.

The Executive Committee of the Clean-Up and Paint-Up Campaign of the District of Columbia respectfully submits the following report:—

At the meeting held at the Builders' Exchange, February 19, 1915, the following subscriptions were made in the form of pledges, payable at the Federal National Bank on or before March 5, 1915:—

Master Painters Association.....	\$300
Hugh Reilly Company, Inc.....	200
S. Kann Sons Company.....	100
Woodward & Lothrop.....	100
W. H. Butler.....	100
E. J. Murphy Company, Inc.....	100
W. F. Andrews.....	100
Dyer Bros.....	50
J. W. Hunt Company.....	25
Geo. F. Muth & Co.....	25
W. W. Mansfield.....	25
Journeymen Painters' Union.....	25
Chas. A. Langley.....	25
John J. Smith.....	20
New York Decorating Company.....	5

\$1,200.

The understanding was that this fund would be expended along lines of advertising, which could not be purchased by an individual, but could only be accomplished through an association, and further, that no salaries be paid. After thorough consideration the following method of expenditure was directed, each item as directed to be handled in its entirety:—

Clean City Committee—

(The civic body heretofore handling the Clean-Up Campaign) \$200.00

Buttons—\$7.750—the expense of this item was:—

\$7,750 buttons, \$3.50 per 1,000, less 1 per cent. discount.....	\$304.16
Express	5.40
300 manila envelopes—printing, addressing, wrapping paper, twine, tissue, rubbers, paper boxes, etc., to 145 public schools, 17 private schools, 9 dealers, Journeymen's Union, 70 civic organizations, 240 master painters and stores in small lots, necessary stamps, etc.....	33.56
	343.12

These buttons were prepared and delivered as follows:—

Public schools.....	52,566
Private or parochial schools.....	4,700
With vehicle signs.....	2,500
Health and Happiness League.....	2,000
Mailed to 70 civic organizations, all master painters and dealers, 300 parcels	15,000
Paint dealers, in 500 lots.....	4,500
Central Labor Union.....	500
Journeymen Painters' Union.....	500
Digney, personal.....	500
General distribution from office.....	4,964
	\$7,750.

Vehicle signs, 2,500—

Distributed as far as economically possible to obtain permission to use. The expense of this item was:—

Printing, signs.....	107.00	
Printing, labels.....	2.25	
Labor, sewing in cords, addressing labels, enclosing envelopes of tacks and buttons, etc.....	95.00	
Wooden boxes for vehicle signs.....	2.75	
Solicitors for use of signs.....	24.00	
Return stamp cards for vehicle signs..	12.50	
Cord, wrapping paper, tacks, twine, sample signs, messenger service and other incidentals relative to vehicle signs	31.16	
Drayage	5.75	280.41

Moving picture slides, (76)—

Distributed to each moving picture house in the city after obtaining consent of the local Moving Picture League to permit the use of them. The expense attending this item was:—

Seventy-six slides.....	38.00	
Delivery by messenger.....	5.00	
Accompanying letters, multigraphing, cardboard, preparing packages, etc..	5.00	48.00

1,300 postcards, addressed to mailing list of Board of Trade:—

Printing and cost of postals.....	17.40	
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Publicity:—

Photographs	8.50	
Newspaper agent for month of February and to April 30.....	90.00	
Bill, W. F. Andrews.....	11.38	
Multigraph work, "The Folding Shop," mailing list, circular letters, etc.....	51.71	
Clerk at Raleigh Hotel, one week.....	12.00	
Telegrams	2.03	
Telephone	10.00	
Stamps, general mailing, etc.....	58.78	
Newspaper clipping, papers.....	8.75	
Postal cards.....	1.30	
Printing, B. S. Adams, stationery, letter-heads, envelopes, etc.....	56.00	310.45
Merchants' Transfer and Storage Co., delivering signs and buttons.....	27.25	
Allen W. Clark's bureau, "Clean-Up-Paint-Up"	10.00	

\$1,236.63

There is no deficit, the difference appearing in the balance was subscribed by the undersigned.

Vouchers for above accounts are herewith submitted as complete as possible.

A very complete mailing list of addresses of officers of all civic associations, painters, paperhangers, hardware dealers and others was furnished fifty manufacturers, with the request to thoroughly circularize the list.

The necessary expenditure for publicity resulted in considerably over one hundred (100) columns of reading matter appearing in press with illustrations, etc.

These different features involved the expenditure of the entire fund subscribed, and your committee emphasizes the point that all features were carried through in their entirety.

The employers, as individuals, contracted for an entire page of the Star, the leading newspaper of Washington, for two insertions a week for the month of April (eight (8) insertions in all), and the Star obtained a similar page from department stores and others for Clean-Up-Paint-Up advertisements. The entire expenditure has been upward of \$6,000. The weather during April was perfect—rainfall amounting to 90/100 of one inch, and the mean temperature being 59 degrees F.

The committee takes this opportunity to thank you for your support.

(Signed) A. H. McGahn,
Chairman Executive Committee, Master Painters and Decorators' Association.

Mr. Van Syckle stated that in addition to the report, Mr. McGahn had also sent copies of the newspapers containing the advertisements placed by the Association as a body and by the individual members, which were here for inspection. The master painters had made money by the campaign.

Edward Hurst Brown, of The Painters Magazine, said:—There is one feature about the Clean-Up and Paint-Up Campaign in Washington last spring that makes it noteworthy, and that is the fact that it was started and carried on by the Master Painters' Association. In other cities, so far as I have been able to find out, the master painters, as organized bodies, took no active part in the management of the campaign, even though they may have contributed, but in Washington they were the whole show and gained a great deal of free advertising for the Association and its members because of this activity.

But they realized the value of publicity and spent money on advertising, not only as an association, but as individuals, and all this strengthened the organization and brought business and profit to the individual members of it. There is no reason why each master painters' association in New Jersey should not organize a Clean-Up and Paint-Up Campaign in the city they are located in for the coming spring. But it is important to get on the job as early as possible and start the work of organizing and planning the campaign not later than January. It is only by having every detail thought out and provided for long in advance of the actual campaign that you can reap the most benefit from it. Get in touch at once with the National Clean-Up and Paint-Up Bureau, Kinloch Building, St. Louis, Mo., and they will assist you. At the recent convention of the National Paint, Oil and Varnish Association \$12,000 was subscribed for the work of this national bureau, and the subscription list was started by a master painter whom you all know—John Dewar, of Pittsburgh—who was there as a representative of the International Association of Master Painters and Decorators, and started the ball rolling by subscribing \$100. Subscriptions of \$50 each were also made by the master painters' associations of Cincinnati and Cleveland. But remember when you do anything it is most important to make all your arrangements as early as possible, whether it be for a Clean-Up and Paint-Up Campaign or for one of your conventions.

Mr. Van Syckle took up the matter of preparing early for the conventions, and urged the board to get to work as soon as possible and make all the arrangements for the July convention, and to complete the program so that the convention could be advertised in advance and get the benefit of early publicity. The most successful and best attended convention that the Association had ever held was one year ago, when the committee in charge began to make their arrangements as early as January. Before the end of that month they had completed the arrangements about the hotel, had secured dates and favorable terms and were at work on the program, which was completed in February and announcement was made of it early. When you can tell people what they are going to expect at a convention long enough in advance to get them interested, and can point out the benefits that men are going to derive from listening to the papers and the discussions that have been arranged, then you have an opportunity to stir things up and to bring out a good attendance at the convention.

William H. Phillips, of F. W. Devoe & C. T. Reynolds Company, of New York city, was introduced, and said in part:—

Why Prices for Painting Materials Have Advanced.

I have been asked to tell you something about why the prices for painting materials have advanced and will continue to advance. The reasons may be summed up as follows:—

First.—An industrial revival in the United States.

Second.—The war in Europe.

I have prepared no paper, but have jotted down a few statistics, and will give them to you. As I do not assume to be able to give these to you entirely from my own knowledge, I will say that I have been told these things.

We will first consider white lead. I am told that at the beginning of the war abroad the price of pig lead, which determines the cost of the white lead that is made from it, was down to 3½ cents a pound. When the war began there had already been trouble with Mexico, which country under normal conditions produces 12,000 tons of pig lead per month. But the trouble there had shut off this source of supply. Since the beginning of the war not only have we lost the Mexican lead in our markets, but the United States has been shipping 10,000 tons of American lead per month to London. Yesterday pig lead was quoted at 5.40 cents per pound. During the past year the United States has consumed 75,000 tons of pig lead in the production of shrapnel, which has been shipped abroad. We should be satisfied with this explanation for the advance in the price of white lead.

The next important pigment is oxide of zinc, or zinc white. Ten years ago the paint manufacturing industry was the largest consumer of this pigment. But it has been crowded out of this position by its use in vulcanizing rubber for automobile tires. This is due to the fact that the people demand white tires, and they can be produced only by the aid of oxide of zinc. The average annual consumption of oxide of zinc by a large paint manufacturer is 1,000 tons per year. But I am told that the average large automobile tire manufacturers will each consume about 10,000 tons of oxide of zinc a year. This has very largely increased the domestic consumption, and would account for part of the advance in price.

The ore from Franklin, N. J., is the purest zinc ore in the world. Now, brass is made from a mixture of zinc spelter and lead. The manufacturers have found that brass made from a pure zinc spelter containing no traces

of lead is very tough and is capable of being rolled out very thin, and consequently is best adapted for making cartridges. A certain zinc company has been able to contract to sell to nations at war in Europe all the zinc spelter they can produce next year, working seven days a week and twenty-four hours in the day. Consequently the paint manufacturer is obliged to pay a much higher price for zinc oxide, and even then cannot buy all he wants. A certain amount is allotted to each manufacturer, and you cannot buy another barrel. But the zinc producers claim that they are not trying to throttle the use of zinc in the paint industry. They are endeavoring to substitute the use of leaded zinc, which is made from an ore containing both zinc and lead. This ore is not well adapted for making brass for use in cartridges, because the brass made from it is brittle and cannot be rolled out into thin, tough sheets. The increase in the cost of zinc oxide makes a net increase in the cost for this pigment alone in a gallon of prepared paint, which contains 50 per cent. of zinc white, of 15 cents. This does not include the increased cost of the other ingredients. From this you will see that an advance in the price of prepared paints has been made necessary by the increased cost of the materials to the manufacturer.

Lithopone, which is used in the manufacture of flat wall paints, is composed of 30 per cent. of zinc sulphide and 65 per cent. of barium sulphate. The metallic zinc is reduced by dissolving in sulphuric acid to a thin liquid. The barytes, or barium sulphate, is reduced to liquid barium sulphide. The two are thrown together and a white powder results, which is lithopone. Because of the rise in price of zinc spelter the price of lithopone has also been advanced. In a gallon of flat wall paint, in which the pigment is lithopone, there will be twelve and a half pounds of this material. An advance in price of 4 cents a pound has increased the cost to the manufacturer about 50 cents on every gallon of flat wall paint. If it contains other materials as well as lithopone the advance in cost is somewhat reduced.

Linseed oil plays an important part in paint and varnish manufacture. Our flaxseed crop for this year is, as usual, about 10,000,000 or 12,000,000 bushels short of enough to supply the normal demands of the United States. This shortage is usually made up from importations from Argentina. The seed is there, but the war has caused a lack of ships to transport it. Ocean freights are very high, and shipments are so uncertain that no crusher will venture a prophecy as to the future prices of linseed oil.

Earth colors are usually imported from France and Italy. The cost of these pigments has increased considerably owing to the great increase in the cost of transportation. Even oxides coming from Pennsylvania have increased in cost because the congestion of freight on all the railroads has made shipments slow and uncertain. A car which should ordinarily reach us in a week or less may take a month to get from the Pennsylvania mines to New York.

Vandyke brown is produced in Germany and cannot be obtained at this time.

The lampblack manufacturers have increased their prices because the dead oil, which is used to produce the smoke from which lampblack is made, is now used by the United States Government as a fuel for warships, and the increased demand has materially advanced the price.

In the case of the chemically made dry colors, it has been necessary for the manufacturers to withdraw all prices. I could not accept an order today for any of the chemical colors without first consulting our stock sheets to see if we had the materials on hand from which we could manufacture the order.

The iron blues (Prussian, Chinese and milor), are made from prussiate of potash. Germany has controlled the manufacture of prussiate of potash for the world. None of any account has been brought into this country since the war began. Normal prices for prussiate of potash are 12 cents a pound. Now you cannot buy it for 80 cents a pound, if you could get it at all. We found we could make blues from prussiate of soda, which at the beginning of the war cost 5 cents a pound. Today its price is 56 cents, and you are limited to a certain number of pounds a month. There is nothing for the manufacturer to do but to make the public pay for these increased costs to him.

Chrome yellow was made from a precipitate of bichromate of potash and acetate of lead. We are now making it from bichromate of soda. This chemical has advanced from 7 to 17 cents a pound. The acetic acid, which is a component of acetate of lead, has advanced from 2½ to 13 cents a pound. Chrome yellow will undoubtedly be advanced in price.

Chrome greens are made from a mixture of chrome yellow and Prussian blue, and because both the constituents have become dearer they have necessarily advanced in price. All old contracts for supplies have ceased and manufacturers must now buy from hand to mouth.

Reds have been made from dyes. Germany had progressed in the manufacture of these red dyes by leaps and bounds until she was the source of supply for the entire world. In one German chemical company there were 2,000

workmen and 200 chemists engaged in the manufacture of these anilin dyes. But since the war began it has been impossible to get dyes to produce the reds and lake colors. Betanaphthol and parantranilin before the war cost about 12 cents a pound. Today they would be gobbled up at \$2 a pound if they could be got at all. Price lists are sent out by the dye houses offering numbered lots of dyes, in which the quantities are specified. Prices have advanced in some cases from 70 cents a pound to \$30. Some of the small quantities of these dyes that are offered have probably come into the country by parcel post.

We have in our factory a number of skilled color makers who have been making reds. We must keep these men on our payrolls or run the risk of losing their services when the war is over. This increases the labor cost of the factory, and it must be divided up among all our products as an overhead expense.

There is nothing that the color manufacturers use that has not advanced in price or which we can be sure of obtaining a sufficient supply to fill our needs.

The quicksilver supply of the world is controlled by the Rothschilds. There is a quicksilver mine in California which, previous to the war, was operated at about 10 per cent. of its capacity. It is now running day and night. Before the war a flask of quicksilver (seventy-five pounds) was selling for \$35. Today it was quoted at \$135 a flask, and it was poor in quality. A customer recently wanted us to furnish him with 6,000 pounds of quicksilver vermillion. I tried everywhere but could not buy more than enough quicksilver to make 3,000 pounds. The price of quicksilver vermillion today is \$1.90 a pound. When the French line steamship Rochambeau took fire at sea the manifest of her cargo was published, and it included an item of 250 flasks of quicksilver. The warring nations of Europe are willing to pay any price in order to obtain it.

Varnish gums have not been affected in price until recently, but now the advancing freight rates, owing to the scarcity of ships, have increased their price. Shellac is almost in the same category. Vessels containing cargoes of shellac have recently been sunk in the Mediterranean Sea, and this has tended to curtail the supply of this gum.

When we come to consider brushes, the main cost is in the hair or bristles used in their manufacture. In former years Russia and Germany supplied almost all the bristles used in the manufacture of large paint brushes. The bristles were cleaned and sorted in Poland and then sent to Leipzig, where they held an annual fair where furs, bristles, hair and hides were auctioned off. Of course, the war has stopped the shipment of bristles from Russia to Leipzig. The killing off of the wild boars, some years ago, reduced the supply of German bristles, and Chinese black bristles came into use. When they first began to be used the price was very reasonable, but it gradually advanced as they began to be employed more generally in brush-making. Chinese bristles must necessarily come from China. The passage of the La Follette seaman's law has taken the American flag from the Pacific Ocean, and today all the carrying traffic with China is in the hands of the Japanese, and there is no ship from the Orient flying the American flag. The Japanese are discriminating against the shipment of Chinese goods to this country, and it is becoming very difficult to get Chinese bristles.

The so-called camels' hair is cut from the tail of a species of squirrel found in Northern Russia and Siberia. The port of shipment for camels' hair is Hamburg, but very few goods have been coming into this country from Hamburg. We do not know where we are going to get hair to make camels' hair, sable or badger brushes. Fitch comes from this country.

French bristles are still obtainable, but they are used only in the manufacture of the finer grades of varnish brushes, and the prices are advancing. The Japanese are ordering large quantities of bristles from every available source of supply, and it is said that they intend to go extensively into brush manufacturing and will imitate American-made brushes, shipping them all over the world. While the Japanese brushes are very different from those we are accustomed to, they are very ingenious and are capable of making excellent imitations of the products of other countries, and their cheap labor will enable them to undersell the products of our American brush manufacturers.

In summing up:—The paint manufacturer, the varnish manufacturer and the brush manufacturer have not advanced their prices one penny more than they have been compelled to by the advancing prices they have had to pay for supplies, and the future is too uncertain to make any contracts for future deliveries.

On motion, Mr. Phillips was given a unanimous rising vote of thanks for his address.

Henry Schoonmaker offered the following resolution:—

Preamble and Resolutions.

In presenting the following resolution, I desire to emphasize, in order to avoid any misunderstanding in the motive, that there is not the slightest desire to animate the question of the right or wrong of the exportation of the

products or manufactured materials of this country whatsoever.

The right to export, particularly at this time, is a matter without our dominion and none of our business, but when we, citizens of this country, are compelled to endure undue pressure from abnormal increase in prices of material which are large factors in our trade and which are abundantly produced in this country, and when these increases are seemingly due to excessive exports of these materials, then it seems to me not only the province of this Association, but our duty as an organized body, to offer a protest for the protection of the rights of its individual members.

When producers or manufacturers of the products of this country, by a process of legalized manipulation, succeed in gaining control over certain products, and then on account of an entrenched position waver all regard for patriotic or human principles, and take thereby undue advantage of the natural tendencies of our citizenry to forbearance, it seems to me time then to seek out contra means toward correcting what is apparently an evil.

The increase in the exportation of products pertinent to our business in 1915 over 1913 is enormous, and the advance in prices correspondingly by large. True, as a general statement, supply and demand regulate prices. As a pure economic proposition this would hold, but the factor which apparently supports our present methods is more to my way of thinking in the nature of legalized commercial prostitution. Therefore I offer:—

Whereas, We, the members of the Master Painters' Association of New Jersey, are of the opinion that we are unwarrantably compelled to bear hardships on account of abnormal advances in price of materials, which are abundantly produced in this country; and

Whereas, We are of the opinion that these burdens are unjustly occasioned by excessive exportation of raw materials, as well as those used in manufactured products, which are exported and not by home consumption; therefore be it

Resolved, That it is the sense of this Association to have the representatives of this State in the Congress of the United States make investigations along such lines as will prompt Congress to provide laws checkmating the detrimental effects said exportations impose on the people of this country; and it is further

Resolved, That the secretary of this Association send a copy of this preamble and resolution to each of the New Jersey representatives in the Congress of the United States and also a copy to our National Association.

Mr. Stewart said that the man who could sell his goods for 75 cents would not sell them for 25 cents. He could not see how the resolution would do any good.

The resolution was adopted.

Mr. Coons read an advertisement from the Newark Evening News containing an offer by a leading department store to furnish and hang ten rolls of wall paper and ten rolls of cut-out border for \$5.45. The least we could get it done for would be \$6.80. He understood that they employed the cheapest class of labor, contracting for the hanging at so much per room. He then read resolutions protesting against this and instructing the secretary to forward copies of the resolution to the stores carrying on this practice.

Mr. Schoonmaker said that similar practice on the part of a Paterson store had been overcome by the help of the union.

The resolutions were adopted.

Address by G. W. Thompson.

G. W. Thompson, chief chemist of the National Lead Company, was introduced and said in part:—

I have come to talk in a conversational way on some subjects that have occurred to me. You have listened to an address by Mr. Phillips that gives a broad view of the whole subject that he spoke of. Lead has shown the least advance in price of anything, except perhaps linseed oil. My subject today is not technical, but I am going to speak upon what you can do to make your Association a success. I may have an idea in my head and may try to communicate it to you, but sometimes our minds seem to be surrounded by walls. If I cannot get my thought into your mind the fault must be either mine or yours.

Your art is a material art, but your work must please and give satisfaction to people with minds. Every occupation or thing that is productive must have its effect on the mind, which is the thing back of everything. Your success will depend upon the degree you can get your work appreciated by other people. In so far as you are successful, it will be because you, as men, are capable of impressing yourselves upon the people for whom you work. The success of an association seems to me to be the growing ability to be of greater service. The crook can make money, but he does not render service.

I ask you if you have ever thought how far your Association's influence extends outside of your Association. It

must not be self-centered. Each individual member is rendering a service. Success is not measured by money-making, but by power to serve. No business concern was ever successful that allowed dishonesty to enter into its organization. In so far as any member of your Association is dishonest or fails to work for the dignity of the craft, that man is not working for his association.

Gentlemanliness and kindness are the greatest factors for success in an organization. Anything that is in the nature of a broader humanity will add to the success of an association. There is one key that will open the way to another person's mind—imagination. The self-centered man is the most unfortunate. You can study your customers, and if you have imagination you can control them. It is the same thing with your employees. If you can inspire them with enthusiasm you can be successful.

Anything that keeps men apart is not going to add to our success. The secretive man has usually a secret that is not worth being kept. Let your fellow craftsmen profit by your experience, and your organization will be successful. I wish you all a Merry Christmas, a successful New Year and a broader humanity in the hearts of every one of you.

On motion of Mr. Stewart, Mr. Thompson was given a unanimous rising vote of thanks.

Unfinished Business.

Mr. Lahey said he thought there was always some chance that legislative action would be taken that might affect the interests of the members, and he thought it wise to have a Legislative Committee.

Secretary Witt read the following resolution:—

To have a committee appointed to work on an approved form of blank for a specification showing on it the law making the owner liable, where he employs irresponsible master painters. These blanks are to be sold for cash to the master painters to be used as their form in submitting their estimates.

On motion the resolution was adopted.

The secretary read a suggestion that the New Jersey Association approves the work being done by Professor Ladd, and that your Legislative Committee stands ready to offer him such assistance as can be rendered in furthering his plans with the New Jersey Legislature.

Mr. Thompson, on request, explained who Professor Ladd is and what he has done in the way of paint legislation in North Dakota.

Mr. Bartholomew moved that a Legislative Committee of three be appointed from this Association. This was afterward increased to five.

A member said he thought a Legislative Committee was an expensive luxury.

The motion was carried.

A motion indorsing the work done by Professor Ladd was adopted.

The Legislative Committee consisted of Messrs. Schoonmaker, Udall, Stewart, Lahey and Higgins.

The meeting adjourned at 6 p. m.

After the adjournment of the meeting all who were present proceeded to Bergen Hall, about a block from the City Hall, where they found tables set for the accommodation of the whole party. After all had been comfortably seated, the following menu was served:—

MENU

Celery	Pickles	Olives
French Rolls	Blue Point Oysters on Half Shell	Butter
Asparagus	Cream of Celery	Butter Sauce
Roast Turkey, Chestnut Dressing, Cranberry Sauce	Baked Bluefish with Sauce	
Green Peas	New Boiled Bermuda Potatoes in Cream	
French Ice Cream	Filet of Beef, Sauce Mushrooms	
American Cheese	Coffee	Toasted Crackers
	Cigars	

During the meal the guests were entertained by vocal and instrumental music and dancing. The committee in charge consisted of H. Schoonmaker, chairman; John Van Hassant, Thomas B. Shorrock, Wm. C. Lewis and Bert C. Peckart.

The following circular letter, sent out by Secretary Witt, brought 141 people to the meeting in spite of the bad traveling:—

Newark, N. J., December 3, 1915.

Dear Sir and Brother:—

Here's a tip for you from one who knows what's doing. The New Jersey State Association will hold an open

Executive Board meeting on Wednesday afternoon, December 15, at the City Hall, Paterson, N. J., at 2 o'clock sharp. A very interesting program has been arranged.

Don't forget to attend this meeting, and get your ticket for the banquet to be held in the evening.

There will be good smokes, some cheery talk (short and sweet), more laugh and a new life. The fun will start at 6.30 and last to the finish. That's all we can tell you now of the treat in store for you. But be wise, and don't miss this meeting.

By the way, bring along that master painter from your locality whom you may think would make a desirable member of our Association. Just you help us and we'll help you. Fraternally yours,

Henry Witt, Jr., Secretary.

The associate members held a brief meeting, called to order by President Carl Watter, of their organization, in the rooms of the Paterson Association at 1.30 p. m., but as there were not many present at that time, owing to delays in the trains, it was decided to adjourn without transacting all the business that had been intended and to hold a later meeting at the call of the chair.

Thomas B. Shorrock is one of the oldest master painters in active service in the State of New Jersey, but nevertheless he is as active as many a man who is twenty-five years his junior.

A goodly number of the old-timers were present at the meeting, some of whom had not been seen at conventions for some time. We noticed Van Syckle, Coons, B. F. Davis, Heuschkel, Sippel and Brewster among those who had helped to form the present New Jersey State Association.

ANNUAL BANQUET OF THE CLEVELAND CONTRACTING PAINTERS' ASSOCIATION.

THE annual banquet of the Cleveland Contracting Painters' Association took place Wednesday evening, December 15, at the Colonial Hotel, and was participated in by over ninety members and associates.

After a bounteous repast, which was intermingled with selections by Prof. James D. Johnston's orchestra, the toastmaster of the evening, Conrad Kranske, called upon Fred Epple, the retiring president, who delivered his annual address.

He next introduced B. W. Hardt, the newly-elected president, who responded with an interesting talk on "Association."

The next speaker of the evening was Frederic Allen Whiting, director of the Cleveland Museum of Art. Mr. Whiting spoke earnestly of the plans and scope of the work contemplated, upon the completion of the new \$1,000,000 building, which will soon be ready for occupancy.

The principal speaker of the evening was Matton M. Curtis, professor of philosophy of the Western Reserve University, who spoke eloquently of the progress made in our country since the landing of the Pilgrim Fathers, and spoke with earnest emphasis upon some things we should and should not do during the prevailing trouble experienced by some of the countries of Europe. He stirred his audience with patriotic devotion in his plea for the men of this country to remain loyal American citizens, and to guard safely the heritage of our forefathers.

Samuel D. Hunter, president of the Master House Painters and Decorators' Association of Ohio, from Steubenville, was the next speaker, who said he hoped to see all at the coming International convention, which will be held at Cincinnati next February.

Edward A. Roberts, secretary of the Cleveland Builders' Exchange, was also called upon for remarks, to which he responded in his usual characteristic manner.

Vice-President C. M. Uber and ex-President Wm. D. O'Connor, of Youngstown, were also welcome guests.

The festivities of the evening closed after an expression from every one present that they had enjoyed the most successful event in the history of the Association.

Election of Officers.

The Cleveland Contracting Painters' Association held their last regular business meeting of the year on Wednesday evening, December 1, and elected as officers for the ensuing year:—

President, Bertram W. Hardt.

Vice-president, John Heiniger.

Secretary-treasurer, Conrad Krause.

PROGRAM FOR CINCINNATI CONVENTION.

THIRTY-SECOND annual convention of the International Association of Master House Painters and Decorators of the United States and Canada, to be held at Cincinnati, Ohio, on February 15, 16, 17 and 18, 1916.

1. Call to order, Tuesday, February 15, 1916, 10 a. m.
2. Prayer.
3. Address of welcome.
4. Roll call of officers.
5. President's address.
6. Appointment of committees.
 - (a) Credentials.
 - (b) Resolutions.
 - (c) Auditing.
 - (d) President's address.
7. Minutes of last convention and Executive Board meeting.
8. Report of officers.
9. Report of Committee on Finance and Proposed Amendments to the Constitution. A. H. McGhan, chairman.
10. Report of the Committee on Uniform Legislation, Employers' Liability and Workmen's Compensation Laws. Conrad Kranske, chairman.
11. Report of Committee on Mutual Fire Insurance Company. Edw. C. Beck, chairman.
12. Paper, "North Dakota Paint and Varnish Tests." by Prof. E. F. Ladd, North Dakota Agricultural College, Fargo, N. D.
13. Paper, "Various Woods and Their Treatment, Relative to Beauty and Durability," by member of Toronto Association.
14. Question box.
15. Stereopticon lecture on paint, by Henry A. Gardner, assistant director, Institute of Industrial Research, Washington, D. C.
16. Paper, "Paint Peeling, Cracking, Blistering and Aligating," by John W. Luthé, Cleveland, Ohio.
17. Address, "Decoration," by J. W. Beatty, R. C. A., Toronto, Canada.
18. Paper, "Trade Discounts to Protect the Master Painter," by member of Boston Association.
19. Report of Committee, Establishment of Trade Schools in Connection with the Public School System. E. M. Walsh, chairman.
20. Report of Committee, Standardization of Specifications and Contracts. Charles H. Fowler, chairman.
21. Report of Clean-up and Paint-up Committee. A. H. McGhan, chairman.
22. Report of Central Legislative Committee. J. Q. Smither, chairman.
23. Report of Paint Legislative Committee. John Dewar, chairman.
24. Report of Committee, Memorials to Deceased Members.
25. Report of Committee on President's Address.
26. Report of Committee on Resolutions.
27. Report of Auditing Committee.
28. New Business.
29. Selection of place for 1917 convention.
30. Election of officers.
31. Adjournment.

Transportation.—There has been no General Committee on Transportation appointed for this convention, owing to stringent rules adopted by the railroads. Would suggest, however, that delegations centralize where possible and secure *reduced rates by using party tickets*.

Headquarters will be Hotel Sinton, Fourth and Vine streets. Rates, \$2 up, European plan. It is advisable to make your reservations early through the Executive Committee, John Theobald, chairman, Merchants' Building. Other hotels available are Hotels Gibson, Havlin, Metropole—all European rates about the same as headquarters. The Burnet House and Palace Hotel can accommodate those who prefer the American plan at \$3 up.

Sessions of the convention will be held on the ninth floor of the hotel; seating capacity ample; sessions daily 10 a. m. to 12 p. m., and 2 p. m. to 5 p. m.

Manufacturers' Exhibit.—To be confined to associate members of the International Association and to display only whatever they may have new, novel or interesting.

Exhibit of Practical Work.—It is earnestly urged by the committee in charge that this feature be given better attention; these exhibits to be displayed in a smaller hall adjoining the convention hall. There will be no charge

for space, and the committee will receive exhibits, unpack and reship them gratis, the only expense being that of freight or express, which must be prepaid. Mark exhibits, Jos. D. Engelbert, Hotel Sinton. They must be received not later than February 12, 1916.

Cincinnati—the convention city—centrally located, easy of access. The local committee confidently expects a record breaking attendance.

Everybody come! "The more the merrier."

Joel Kennedy,
Secretary-Treasurer,
426 Reading Road,
Cincinnati, Ohio.

A Call from the Local Executive Committee.

Cincinnati, December 20, 1915.

Dear Sir and Brother:—

The time is fast approaching for our thirty-second annual convention to be held in this city, with headquarters at the Hotel Sinton. From all indications we expect a record breaking attendance.

The exhibits of practical work we hope will exceed anything in the past, and without a doubt prove very interesting and beneficial to all concerned.

Time is short, so why not get together and co-operate with us to make this convention a success in every way and one that will be remembered long thereafter.

At this season of the year you can also arrange your business affairs to enable you to break away for a week's recreation, and we need hardly say that the program has been planned both for pleasure and for profit.

Last and not least, don't forget to bring the ladies. Careful consideration will be given for their entertainment.

With the compliments of the season, we are,

Yours fraternally,
The Executive Committee,
J. H. Greiwe,
Secretary.

Information About Railroad Depots and Street Car Lines.

FOLLOWING is a list of the different railroads entering Cincinnati at the various depots and car service, for the benefit of those who will attend the convention of the International Association of Master House Painters and Decorators of the United States and Canada.

CENTRAL UNION DEPOT, THIRD AND CENTRAL AVENUE.

Baltimore and Ohio Railroad from Columbus, Pittsburgh, Washington, Baltimore, Philadelphia, New York and the East. Baltimore and Ohio Railroad from St. Louis and the West.

Baltimore and Ohio, Southwestern, Illinois Central Railroad from Louisville, Memphis, New Orleans and the South.

Big Four Railroad from Indianapolis, Chicago, St. Louis and the West.

Big Four Railroad from Toledo, Detroit, Columbus, Buffalo, Boston, New York, and the East.

Cincinnati Northern Railroad from Van Wert, Paulding and Jackson.

Chesapeake and Ohio Railroad from Charleston, Richmond, Washington, Norfolk and the East.

Chesapeake and Ohio Railroad of Indiana from Richmond, Muncie and Chicago.

Louisville and Nashville Railroad (Knoxville Division) from Knoxville, Atlanta and Southeastern points.

Queen and Crescent Route from Chattanooga, Birmingham, Atlanta, Jacksonville and Southeastern points.

PENNSYLVANIA DEPOT, PEARL AND BUTLER STREETS.

Pennsylvania lines from Chicago and Northwestern points.

Pennsylvania lines from Columbus, Pittsburgh, Washington, Baltimore, Philadelphia, New York and the East.

Norfolk and Western Railroad from Roanoke, Norfolk and the East.

Louisville and Nashville Railroad from Louisville, Nashville, Birmingham, New Orleans and the South.

C., L. AND N. DEPOT. COURT AND BROADWAY.

C., L. and N. Railroad from Lebanon, Ohio.

C., H. AND D. DEPOT, FIFTH AND BAYMILLER STREETS.

C., H. and D. Ry. from Toledo, Detroit, Toronto and Canadian points.

C., I. and W.—Monon Route from Indianapolis, Chicago and Northwestern points.

Erie Railroad, from Akron, Youngstown, Meadville, Buffalo, New York and the East.

Street car service from the various depots as follows:—

From Central Union Depot take Third and Fifth street line in front of station direct to Sinton Hotel, or walk north one block on Central avenue, and take East End or Delta avenue car going east, direct to Sinton Hotel.

From Pennsylvania Station take East End or Delta avenue car in front of depot going west, direct to Sinton Hotel.

From C., H. and D. Depot take East End or Delta avenue car in front of station direct to Sinton Hotel.

From C., L. and N. Depot walk 100 feet to Broadway and take Norwood car to Fourth and Walnut streets, one-half block from Sinton Hotel.

AN APPEAL TO THE MASTER PAINTER.

AT Cincinnati, Ohio, February 15, 16, 17 and 18, the International Association of Master House Painters and Decorators of the United States and Canada, will hold its annual convention, and representatives of the craft will be gathered there from the Atlantic to the Pacific and from the Provinces of Canada to the Gulf of Mexico.

No man who conducts a painting business in these days can afford to ignore the fact that this Association has succeeded wonderfully in raising the importance of the painter in the building trades. For thirty-two years this Association has endeavored to be the means through which the master painter could improve his position in the world of business, and how well it has succeeded is attested by its widespread membership. During these years, this Association has worked untiringly for the benefit of the painting trade, and every employer, either directly or indirectly, is receiving the benefit of its efforts. With such a record, the chief organizer feels that he has a right to demand the support of every master painter in the furtherance of the work of this Association, and to impress upon them the fact that they owe something to this Association, and the only way to be just to themselves is to join its membership.

Every master painter in America is under obligation to this great organization. This fact is amply proven by the many hundreds of its enthusiastic members, who realize the benefit they have derived and are anxious to extend the opportunity to their competitors.

No square man will lay under an obligation if he has the power to discharge it.

The ability to discharge their obligations to this Association is within the power of every master painter.

Become a Member.

An organization or Association can accomplish almost any object if strong enough. The price you pay for material and labor is governed by organization almost universally, these facts we all know and, in justice to ourselves, why should not our organization be adequate to govern our prices? It can be, if each one does what he ought to do. The intolerant rivalry of earlier days has disappeared, due to the educational and social features of this Association.

The experience of nearly all employers leads to the conclusion that we are engaged in a business which is as honorable as any connected with the building trades. We are compelled to work as hard as any other trade.

We are called upon to display as much skill in our labor as any other line of mechanics. We have more disadvantages to contend with than any other employers in the building line, and we receive smaller returns for the amount of capital and labor expended.

To enable the master painter to surmount these conditions is the mission of this organization, and it needs your name on its roll of membership.

Be a worker and not a drone.

Alexander Peters,
Chief Organizer,
47 Tremont Street,
Boston, Mass.

THE COMPLETE BUILDING SHOW.

A FEATURE of the annual convention of the International Association of Master House Painters and Decorators in Cincinnati will be an opportunity for a side trip of the delegates to attend the Complete Building Show in Cleveland.

The Cincinnati convention will end at a time when the Cleveland show is in full swing. The Cleveland members of the Master Painters' Association are making arrangements for the entertainment of the delegates on their side trip to Cleveland. Special trains will carry the visitors from Cincinnati to Cleveland, and the plans of the Clevelanders assure them a couple of days in the sixth city, full of good times and sight-seeing.

The preliminary plans are set forth in a letter of Secretary Conrad Krause, of the Cleveland local association, just mailed to delegates, in which he says:—

"Your attention is called to the first American Complete Building Show, which will be held in Cleveland, Ohio, February 16 to 26. The object of its promoters is not profit, but mainly to stimulate the building business and all the arts and crafts connected with it.

"As paint and painting is a necessary essential in the minds of prospective builders, this branch of the building industry should, by all means, be an important feature in the display and, to view the matter from a master-painter's standpoint, the movement should command the attention and co-operation of all those engaged in the painting business, including the manufacturers of the materials they require in their line of work.

"As the International Association of Master House Painters and Decorators of the United States and Canada will hold its thirty-second annual convention at Cincinnati, February 15-18, it will end during the time when the Complete Building Show in Cleveland will be in full sway, and this will afford to all delegates an excellent opportunity to stop off at Cleveland on their return home. Be sure to have your return tickets read 'via Cleveland.'

"After the royal welcome which Cincinnati will extend to all master painters, Cleveland, the metropolis of Ohio, with its 700,000 inhabitants, with its national reputation for business enterprise, its co-operative activity and characteristic civic pride, invites everyone attending the convention to come to our city and view the most unique as well as the most Complete Building Show which ever has been held on the American continent.

"Further information will from time to time be sent you.

"Hoping this matter will receive the recognition so worthy an enterprise well merits, your co-operation is earnestly solicited."

A feature of the show will be an art exhibit, which will include a gallery of mural and other paintings for interiors. An architectural competition for a low-priced house will be another feature of interest to painters.

In all, there will be more than 150 exhibits, in addition to community displays of clay products, lumber and cement.

SOMETHING ABOUT CINCINNATI.

THE entertainment of the convention of the International Association of Master House Painters and Decorators will undoubtedly be superior to the majority of such meetings in the past. It is believed that the convention at Cincinnati, because of the central location of that city, will be one of the best in point of attendance in the history of the organization.

With the warm hospitality of the South, to which it is a natural gateway, combining all the facilities of a modern municipality with the charm of an old world city, picturesque, progressive and interesting always—located at the very heart of the country's population, and with railroads radiating in every direction, Cincinnati approached the ideal as a convention city.

Within the sweep of a circle of 600 miles radius around Cincinnati live nearly three-fourths of the people of the United States. The exact figures, as near as they can be estimated from the 1910 census, are 62,415,102 people living within the territory named, reaching roughly from New York on the east to Kansas City on the west; from Canada on the north to the upper part of Florida on the south. Cincinnati is located only 100 miles from the center of the population of the country, and is within a night's ride of all the principal cities in the Central States and many Southern and Eastern cities.

Cincinnati has a great many points of interest to the

visitor. Entitled to first mention is the Cincinnati Zoological Garden, ranking among the very best of its kind in the United States, if not in the world. Though not as large as some other zoos, it has a wonderful collection of rare animals and birds, some of which are not duplicated in any other similar institution. The Cincinnati zoo covers sixty acres of ground, and in the summer time is almost a fairland of interest and beauty.

Cincinnati abounds in other points of interest. There is the Rookwood Pottery, located on the brow of Mt. Adams, overlooking the down-town section of the city, and Art Museum and the Art Academy in Eden Park. The Rookwood Pottery, which is visited each year by an average of 30,000 persons, is absolutely unique among institutions of its kind. It is here the beautiful Rookwood ware is produced, a ware that is found in homes of all art lovers and in art galleries everywhere. What makes the Rookwood pottery famous is that every piece "has a meaning all its own," being a separate and distinct creation of the artist, and is given a finish by a secret process which has never been successfully imitated. To anyone caring for art ware nothing is more interesting than to watch the potter take a piece of wet clay, and, before the eyes of the visitor, make it into a vase which, after it has been burned in the great furnaces for many days, receive a finishing touch, causing it to become a thing of great beauty and of high value.

The Art Museum is the home of one of the best art collections to be found anywhere, and the Art Academy attracts students from all parts of the United States.

Cincinnati has a system of public parks and boulevards which covers about 2,410 acres, and which is now undergoing great extensions and improvements. The oldest part of the system is Eden Park, located at the crest of Mt. Adams, and which contains about 400 acres of ground. Eden Park was once the vineyard of Nicholas Longworth, great grandfather of Congressman Nicholas Longworth. When the late King Edward visited Cincinnati, while Prince of Wales, he pronounced Eden Park the most beautiful park of any he had seen in all of his travels. Other world travelers have testified to the beauty of this park, and especially to the splendor of the river scenery. Other beautiful parks in Cincinnati are Burnet Woods, containing 163 acres, in which is located the University of Cincinnati; Lincoln Park and Washington Park, the latter being located in the down-town district, where thousands tarry for a few minutes each bright day. Free band concerts are given in all of Cincinnati's parks, and there are many playgrounds provided for the enjoyment of the city's children. These playgrounds have athletic fields, baseball grounds, and other facilities designed to improve the health of those who take advantage of them.

Cincinnati is proud of the fact that it is the home of organized baseball, the first salaried baseball club in the country having been formed here in the sixties. In 1912 the Cincinnati Baseball Club dedicated a magnificent new ball park, which housed on the day of the opening game nearly twenty-seven thousand people, a crowd larger than at any other opening game of the season, with the exception of New York and Chicago.

Across the river from Cincinnati on the Kentucky side is located the Latonia race track, which during racing seasons brings thousands of persons from the surrounding cities. Another attraction for visitors is Fort Thomas, across the river from Cincinnati, in the Kentucky Highlands. The Fort Thomas reservation contains 111 acres and fifty-nine buildings, and is used as an infantry home.

The water tower is a stone structure, 120 feet high, and is surrounded by a beautiful residence district, and from the fort may be had what is said to be the finest river view in the United States.

Things of interest in the old-town district are many, several of a historic nature. For example, there is the Tyler Davidson Fountain, which was given to the city by Henry Probasco as a memorial to Tyler Davidson, a public spirited citizen of the old days in Cincinnati. It was cast at the Royal Bronze Foundry in Bavaria, and is made of old cannons picked up from numerous battlefields of Europe. It cost \$200,000. The old St. Peter's Cathedral, the hall where Robert G. Ingersoll made his famous "Plumed Knight" speech in nominating James G. Blaine for President; the inclined planes which lift cars from the down-town levels to the top of the surrounding hills; Music Hall on Elm street, opposite Washington Park, built by public subscriptions as a testimonial to Cincinnati's standing as a music-loving city, and other things of interest. Lovers of good music can always find something of interest in Cincinnati, which has its own Symphony Or-

chestra, its famous College of Music, Conservatory of Music, and other musical schools.

There is the Observatory of the University of Cincinnati, which is located on Mount Lookout, six miles from the center of the city. The grounds comprise four acres on the summit of the hill, donated by John Kilgour, who also gave \$10,000 toward erecting the building. The first weather reports ever sent out were from Cincinnati. The Cincinnati University in Burnet Woods comprises McMicken, Cunningham and Hanna Halls, and the technical school building, and the entire group of buildings cost over \$1,000,000. The Ohio Mechanics' Institute is another great educational institution of the city. It is now housed in a magnificent new structure costing \$600,000, which was built as a gift from Mary M. Emery. The new building is at Walnut, Canal and Clay streets, and accommodates 4,000 students. The institution is a big factor among scientific and industrial training schools. Cincinnati has a city hall, at Eighth, Ninth and Plum streets and Central avenue, which cost \$2,000,000. It boasts of three new high schools, which are not excelled in their architectural beauty in any city in the United States. Cincinnati's government building and custom house, on Fifth avenue, between Main and Walnut streets, cost over \$6,000,000. A new municipal hospital cost \$3,000,000.

Another thing of interest is the Fernbank Dam in the Ohio River, at the western city limits of Cincinnati, said to be the largest moveable dam in the world. It is one of the series of fifty-four locks and dams being built by the United States Government in the Ohio River, at a cost of about sixty million dollars, to make the Ohio River navigable, with a depth never less than nine feet, all the way from Pittsburgh to the river's mouth at Cairo.

Cincinnati has a German element in its population, and its view of life has been much influenced by the German idea of believing in hard work when work is on the program, and in wholesome recreation when there is time to play. Back of it all is a people whose hospitality has always been of the most open-hearted kind.

TORONTO ASSOCIATION.

THE evening of December 9 was "ladies' night" at the meeting of the Toronto Master Painters and Decorators' Association, and, as usual, the occasion was attended with the greatest success.

A splendid supper was served at 6.30 p. m., under the supervision of Chief Chef Landon, and a dapper corps of able assistants. The banquet hall was most tastefully decorated with flowers and bunting.

President Stan Taylor presided and made an excellent toastmaster.

After the toast to the King was duly honored, the toastmaster asked all the gentlemen present to rise and drink the toast to "The Ladies," which, he remarked, would be the only other toast of the evening.

When James Phinnemore rose to respond to the toast he was vociferously applauded. He began by heartily welcoming the ladies, and then proceeded to tell them a few things about their angelic husbands. His remarks becoming too personal, he was unable to proceed because of the upsetting of chairs and general hubbub kicked up by a few of the too-hard-hit miscreants. The chairman managed to restore order by threatening to refuse the speaker safe conduct from the hall if he persisted in personalities. Jim accepted the situation, amid protests from the ladies, and proceeded eloquently to do justice to the occasion. He succeeded, and was soaring into the heights of eloquent sublimity, when he reached his peroration, which ran somewhat as follows:—"Ladies, my brethren are but diamonds in the rough. They owe whatever polishing they manifest to the untiring zeal and fidelity of their chivalrous and devoted wives. This old world would be bleak and barren without the presence of woman, but her sweet presence and angelic ministrations metamorphose this waste wilderness into a veritable paradise of aromatic cassia and roses. I have the Scripture to back me up on this. In all the walks and professions of life woman has stood side by side with man and manifested those noble qualities which go to make life worth living."

This brilliant effort on the part of Mr. Phinnemore called forth bouquets of congratulation from the ladies, but the benedicts sat as mum as oysters.

A. M. McKenzie, of Hamilton, president of the International Association of the United States and Canada, was next called upon. Mr. McKenzie eulogized the Toronto Association and congratulated the members upon the great success of the evening. He said he hoped to meet them

all at Cincinnati next February. Mac told a few of his Scotch yarns, much to the amusement of his hearers.

H. G. Hawkins, representative of The Painters Magazine, explained the aims and objects of the "Eye-Opener," assuring the ladies that it was absolutely harmless and not served in liquid form. For the edification of the ladies present, he quoted from its columns as follows, a sentiment in which the ladies heartily concurred:—

Breathe there a man with soul so dead,
Who never to himself hath said,
The height of bliss is to be wed;
If such there be, go mark him well,
No guests his festive board will swell,
He'll to his grave with sorrow come,
Unwept, unhonored and unsung.

One of the Benedicts in the back seats suggested "unstung" as the last word, but as the ladies always have the last word they would not permit of any change.

During the evening Mrs. Malone and Messrs. Roberts and McEachren contributed solos very acceptably, and received hearty encores.

At the conclusion of the program of songs and speakers, a couple of pleasant hours were spent around the progressive euchre tables. Prizes were distributed to the ladies only, the winners being Mesdames Gould, Alexander, Cox, Taylor and Wood, in the order of merit named.

The evening was very pleasant throughout, and the committee in charge is to be congratulated on the great success which attended their efforts to make the occasion so enjoyable.

FRESNO, CAL., ASSOCIATION.

THE following officers were elected at the annual meeting of the Master Painters and Decorators' Association of Fresno, Cal.:—

President, M. E. Casabier; vice-president, B. O. Powell; secretary-treasurer, A. K. Dick; recording secretary, J. G. Dickey; sergeant-at-arms, W. L. Simons; State delegate, J. G. Dickey.

INDIANA STATE CONVENTION.

THE Master Painters' Association of Indiana will hold its annual convention in Fort Wayne, January 18 to 22. The sessions will be held at the Commercial Club. An exhibition by paint manufacturers and dealers will be a feature of the convention.

PITTSBURGH PAINT CLUB MEETING.

A MEETING of the Pittsburgh Paint, Oil and Varnish Club was held Thursday, December 16, at the Union Club. Thirty-nine persons were assembled in the dining room when the roll was called.

Allen W. Clark, chairman of the National Clean-Up and Paint-Up Committee, was present to talk on the work done in other cities, and to stimulate and encourage further exertion on the part of the Pittsburgh Club to continue the good work of the past spring here.

Among the guests present were:—John E. Potter, Jas. L. Foster, T. J. Keenan, F. Marshall, Paul W. Brown, of the Chamber of Commerce; Geo. H. Klaus, president of the Hardware Men's Association of Western Pennsylvania; Mr. Louis Heckler, one of its members; T. H. B. Patterson, of the Department of Public Safety; Stewart McFarland, president of the Rotary Club of Pittsburgh; J. W. Henderson, of the Smoke Bureau; Thos. Lane, secretary of the Master Painters' Association of Pennsylvania.

A motion to dispense with the reading of the minutes of last meeting prevailed, after which President Wells resigned the chair to James Forrester, chairman of the Pittsburgh Clean-Up and Paint-Up Campaign Executive Committee, who, after giving a synoptic review of Pittsburgh's past spring clean-up and paint-up campaign, introduced Mr. Clark, who described, with more or less of detail, the past work of the national committee, its future intent and financial equipment. Stereopticon pictures gave an added value to the lecture. He was followed by Messrs. Caspar, Wettach, Rainey, Gibbs and other members of the club who were identified with the movement last spring, and these in turn by Messrs. Foster and Potter, of the Chamber of Commerce; Lane, of the Master Painters' Association of Pennsylvania; McFarland, of the Rotary Club; Patterson, of the Department of Public Safety; Klaus, of the Hardware Men's Association, and others.

All spoke favorably of the work done during the spring

campaign, and, commended a further extension of the movement under the auspices of the Chamber of Commerce and the proper departments of the city administration.

A suggestion was offered that a committee be selected from the members of this club, who are also members of the Chamber of Commerce, to attend a meeting of the latter body Thursday, December 23, in order to present the clean-up and paint-up movement in a lucid and forceful manner to its favorable consideration.

Mr. Caspar's motion that the secretary of the club canvass the members to ascertain who are also members of the Chamber of Commerce being carried was put into immediate effect, with the result that Messrs. Caspar, Wetach, Wells, Thompson and Rainey were named as the committee and an invitation was extended to them by Mr. Foster to be present at the aforesaid meeting.

NEW ORLEANS PAINT CLUB.

FORTY members of the New Orleans Paint, Oil and Varnish Association met Tuesday evening, December 7, in the De Soto Hotel, at their annual meeting and banquet, and elected officers for the year. M. Augustin, the veteran president of the organization, declined reelection. In his annual report he said the paint and varnish trade in New Orleans is in a flourishing condition, mainly brought about by the association.

These officers were elected:—George Stahler, president; W. M. Gordon, vice-president, and A. Jules Benedic, secretary-treasurer.

W. H. Donaldson gave an interesting address in which he told of the efficient manner in which the Detroit Paint Club was managed.

CONNECTICUT CONVENTION.

THE ninth annual convention of the Society of Master House Painters and Decorators of Connecticut will, no doubt, be the largest and best convention this society has ever held.

The date is Saturday, January 15, at the Stratfield Hotel, Bridgeport, an all day session. The banquet will be held at 6 p. m.

There will be some very interesting talks of much interest to the master painter, followed by discussion. Be a good sport on this date and join the society in making the convention one that will be remembered for years to come.

Don't forget Saturday, January 15, at Bridgeport, Conn.

THE MIXERS' CLUB'S CHRISTMAS.

THE Mixers' Club, a social organization composed of leaders in the Philadelphia paint, oil and varnish industry, gave its fourth annual Christmas dinner December 22, in the Colonnade Hotel.

The organization has no officers nor by-laws, but it has a strict unwritten law to the effect that there shall never be speeches at any of its affairs. This rule was broken on this occasion because of the presence of W. H. Wetherill, the "white lead king." Mr. Wetherill responded to a unanimous request for a toast.

With the ice thus broken, Frank P. Cheesman, of New York, president of the National Paint, Oil and Varnish Association, was similarly honored and replied briefly. In accordance with a custom of the club, W. A. Smiley, being the lightest in weight, was chosen chairman. Alexander Lawrence, Jr., led the songs especially composed for the occasion by Mr. Smiley. He also sang a solo and recited a pathetic Christmas poem. The committee which had charge of the arrangements was headed by Mr. Smiley and A. M. Parks. Nearly 100 members attended.

THEORY AND PRACTICE.

TO gird at the scientific man and laud the practical man to the skies is a common pursuit of the ignorant. To that class of person calculations and formulae have no appeal. They are simply not wanted. The intolerance of the scientific man, on the other hand, is leavened by his education, but he has an intense contempt for his practical brother. The fact is that both are wrong. Theory is, after all, but potted practice, while practice is experimental theory. The man who first smashed his thumb with a hammer contributed more than lurid language to the national stock of learning, and practical knowledge of this sort would be of incalculable benefit to many a scientist. In the case of a new science, the

theorists are necessarily largely at sea, since there has not been time to "pot" sufficient of the experiences of those engaged on the practical side.—*The Plumber and Decorator.*

WHAT REASON HAVE ASSOCIATIONS?

Editor The Painters Magazine.

Dear Sir:—What are the economic and business reasons for the existence of an association of master painters? This is a question that every thinking master painter asks himself, and this in the same spirit that every business effort and activity is questioned. Do the results warrant the time and effort expended? Some men will say that association is worth while, but they are unable to give any reason, and this indicates that they are content to assume that it is a good thing. Others will say that it is a good thing for men to meet and these consider the association merely as a club. An association to be of any benefit to the members must have a definite purpose, and when this condition does not exist it fails as an institution of benefit or uplift, and therefore as a business proposition is unworthy of encouragement.

There are associations, local and State, in which a progressive propaganda is intelligently thought out and put into operation. There is a State association, the conventions of which are worthy of a trip across the continent to attend. A comparison of the programs of the different State conventions is a pretty good gauge of the several State conditions. An association that presents a real practical and educational program of papers and discussion indicates that the representative and progressive and practical men in the craft are interested and at work. An association that presents an insipid and lightweight program indicates that the leaders are of an unthinking class and who are progressively sterile. The former association attracts every man who is seeking improvement. The latter association attracts only a mediocre following.

An institution that is inactive is lifeless and in the business world there is no place for dead things. In this inventory season it is well enough to remember that the alpha and omega of success is not indicated in the ledger footings. Upon each individual master painter rests the burden of responsibility for the prestige of this business. Prestige is our most valuable asset, and if we are to enjoy this prestige we must appear as entitled to the same. Affiliation with an institution that is without prestige is an outward reflection upon the individual member. "This is a question that every thinking master painter asks himself, and in this same spirit every business effort and activity is questioned." Respectfully yours,

Thomas Pierrepont.

Rochester, N. Y., Dec. 20, 1915.



Railway Paint Shop Gossip

—Here is the "old reliable" Erie's slogan in the year 1868:—"Safety first and then swiftness." Not a bad slogan for this present day. It is claimed that this 1868 slogan represented the original safety first idea.

—Many readers will doubtless remember locomotive 999 exhibited at the World's Fair, and later placed in service hauling the Empire State Express. This engine was beautifully finished and attracted marked attention at the Chicago Exhibition. Within a year being impressed into service as the motive power of the famous train, it was sent to the shop to receive driving wheels of a smaller diameter. The locomotive never was a great success in regard to power or speed, and soon found its way to trains of less importance than the Empire. Monroe S. North, of Hartford, Conn., says the last he knew of the engine it was doing switching service under a new number between Albany and Troy.

—On December 9 E. L. Younger, master painter of the Missouri Pacific Ry., at Little Rock, Ark., and chairman of the Advisory Committee, was elected Alderman of the Fifth Ward of Little Rock. Alderman Younger defeated his opponent by 194 votes.

—A recent letter from ex-President T. J. Hutchinson conveys information that he is feeling considerably better than when at Detroit last September. His many friends throughout the country will be glad to learn of this improvement, and will hope that it may prove permanent.

—Press reports, under date of September 10, described the destruction by fire of the Montreal shops of the Grand Trunk Railway. Fourteen hundred men were thrown out of employment for a time, at least, by reason of the fire. The loss of these shops imposed an additional burden on the Grand Trunk's London shops, as those shops have been taking care of the bulk of the Port Huron shop equipment ever since that shop was burned nearly three years ago. The car shops at London are now the only passenger car shops on the system, the Elsdon, Ill., plant, located eight miles out of Chicago, being used principally for light repairs and for freight work. The Grand Trunk has for some time been expected to build a large car repair plant at Port Huron.

—The personnel of the Test Committee, with Second Vice-President J. W. Gibbons again serving as chairman, is an assurance that the next annual report of this committee will be one of the important features of the Wilmington convention.

—H. Hengeveld, of the Atlantic Coast Line, has been very busy since the Detroit convention getting painted passenger equipment through the Waycross, Ga., shops in anticipation of a heavy winter traffic, which railroad men expect to prevail throughout the South this season. The Atlantic Coast Lines have several cars which run direct from New York to Key West, Fla. The Atlantic Coast Line operates 811 locomotives, 674 passenger equipment cars, 28,669 freight cars, and some 1,155 miscellaneous cars, all of which indicates that the painting department is an exceedingly important factor.

—The Canadian Pacific Railway has arranged to build 800 box cars at its Montreal shops, an item of work which means additional duties for Master Painter Thomas R. Cowan.

—At Two Harbors, Minn., the Duluth and Iron Range Railway have arranged to build a one-story car repair shop. The building will have a steel frame and brick walls; it will be 245 feet by 310 feet, and will cost \$175,000.

—"Happy Dave" Lyon, former foreman locomotive painter at the Buffalo, N. Y., shops of the Lehigh Valley Railroad, is now located at Manchester, N. Y., in charge of the Lehigh's lodging house at that point.

—A "way down South" friend of this department, making note of the item in last month's issue, drawing a comparison between the climate of Cuba and Canada, invites attention to the delightful summer climate of Florida these January days. "Here," our friend writes, "every prospect pleases, and life is a fairy story," etc., all of which is furtively referred to the Advisory Committee, should it at any time elect to change the date of the annual convention to January, and hold it in the blissful State of oranges and ocean anthems.

—The Pullman Car Works have an order from the Boston and Maine for eight all-steel passenger cars. The road will also receive six baggage cars from the Laconia Car Company, and at the Billerica shops, steel underframes will be applied to eight baggage cars. The Billerica shops of the Boston and Maine, by the way, are being operated on a basis of fifty-three hours a week, and the output of the paint shop for December was 125 painted and varnished cars.

—The New York, New Haven and Hartford recently placed orders for new equipment aggregating \$3,000,000. The orders include 33 freight engines, 100 steel passenger coaches and two steel dining cars. This means important inspection duties for Master Car Painter James A. Allen's department.

—Master Painter Thomas Knox, of the good ship Virginia, is finding life afloat differing in this respect from that of his car-painting brethren on shore:—The boss painter on shore either shines his own shoes or pays for having it done. Afloat he neither shines them nor pays for having it done, yet Solomon in all his glory never wore more highly polished footwear.

—At Wilmington, Del., recently, \$400,000 in stock certificates were stolen from a registered mail pouch while in transit from the Wilmington postoffice to the Pennsylvania station. However, this loss need not deter members of the Master Car and Locomotive Painters' Association from making Wilmington their headquarters during the next convention, for in this busy home of gunpowder companies, there are ample guarantees of absolute safety to all visitors who do not insist upon smoking their last cigar astride a carefully filled keg of Du Pont's stomach bitters.

—The National Railways of Mexico have placed an order with the Pullman Car Company for 30 sleeping and dining cars, which would appear to indicate that, barring accidents, people are at last to be permitted to eat and sleep in the bushwhacker's paradise.

—Statistics show that the number of new cars and locomotives ordered during the year 1915 exceeded the number ordered during 1914, but was smaller than any other in recent times except the year 1908. During 1915, new freight cars were ordered to the number of 107,796; passenger cars numbered 3,092; locomotives numbered 1,573. Incidentally, the bulk of these orders were placed during the last three months of the year. Also incidentally, on October 1 there were 41,000 miles of railroads in the hands of receivers, the greatest ever recorded. Notwithstanding this last-named condition, the master car and locomotive painters, taking the country over, were quite generally employed and giving employment to a large number of men. The above record of cars and locomotives ordered for the last year bear graphically upon the importance of the painting industry in its relation to the transportation problem.

—During December, there were retired under the pension rules forty-four employees of the Pennsylvania Railroad. Of this number four had been in the employ of the company more than fifty years. No painters figured in the list referred to.

—The Boston and Maine, according to Boston press reports, appears to be on the upward grade, and with the practice of further economies, bids fair to weather the financial gale. It is reported that the Boston and Maine will, by June next, be earning 6 per cent. on its stock, with \$2,000,000 in the treasury to meet its liabilities.

—The Bankers' Trust Company, of New York, has asked that a receiver be appointed for the Texas and Pacific. The petition alleged that the road defaulted interest payments on its bonds. It is hoped that the painting department, under the foremanship of M. Costello, will suffer no inconvenience through the financial difficulties in which the road is involved.

—The Missouri, Kansas and Texas is in the market for four dining cars, two postal cars and 15 baggage cars, and Foreman Painter A. Hunicke is naturally counting on some special inspection duties for his department.

—Master Painter W. A. Breithaupt, of the Pullman Car Works, is just now preparing to give his best attention to the order for 12 combination baggage and mail

cars, and six dining cars, which the Pennsylvania Railroad has filed with his company.

—The Central Railroad of New Jersey has ordered from the Pressed Steel Car Company 1,000 hopper cars; from the Standard Steel Car Company, 1,000 hopper cars and 500 box cars; from the American Car and Foundry Company, 500 box cars and 250 insulated ice cars. As a result, Foreman Painter F. A. Weis must soon grapple with the inspection specter.

—The Chicago and North Western appears to have a Safety First idea capable of getting results. R. C. Richards, chairman of the Central Safety Committee, of this road, has issued a bulletin to employes calling for more general use of postal cards prepared by the division Safety Committee, on which employes or patrons are invited to make suggestions for making railroad operation safer and more satisfactory to the public. Attention is called to the fact that from January 1, 1911, to September 1, 1915, 24,176 recommendations were made on the safety postal cards and otherwise, of which 23,502 were adopted and have already been put into practice. As already stated in these columns, the painting department, under Foreman A. E. Green, is materially contributing to the successful working out of the Safety First plan on the North Western.

—The New York Central Lines have placed orders for 105 passenger equipment cars as follows:—Barney and Smith, 15 coaches; Osgood-Bradley Company, 25 coaches; American Car and Foundry Company, 45 coaches; Standard Steel Car Company, 20 coaches. The above order carries to the painting department a genuine Happy New Year.

—The meeting of the Advisory Committee in Pittsburgh, on February 22, as announced elsewhere in these columns, may rightly, from its composition, be expected to provide for the Wilmington convention a mental menu of rare good things. There are five live wires on that committee, and they are all in fine working order.

—The epidemic of grip and pneumonia that has for some time devastated Philadelphia and vicinity recently took a strangle hold on the Brill Car Works, and, for a time, practically all departments were more or less bed-fast. In the paint shop, for a few days, at any rate, materia medica delivered orders which enforced the most rigid discipline imaginable.

—Frank L. Miller, foreman painter of the Rochester, N. Y., Street Railway, is an Eastern man with a well developed streak of Western hospitality. Miller is a busy man, but never too busy to do the things which make a visitor feel perfectly at home in the Flower City, should he elect to go out and shake hands with the chief administrator of paint shop affairs at the plant of the Rochester Street Railway.

—Writing anent the paint shop apprenticeship question, and especially in its relation to the railway paint shop, a Central West reader of this department says:—"Mark my word, this question can be settled, and settled right, by simply giving stable assurance to applicants for positions as apprentices of as steady employment as the mechanics in the machine, boiler and blacksmith departments of our railroads are furnished. On this basis, bright boys in plenty, as my experience among them leads me to believe, would be glad of the opportunity of learning the car and locomotive painting trade."

—Give a thought to the make up of the Committee on Entertainment, and then live joyfully in anticipation of good things to come. Remember the members of this committee:—Charles A. Cook, John W. Houser and A. J. Bruning, with the first named as chairman. Three virile and accomplished chevaliers in the noble art of making people delightfully at home, are these. Here's a New Year salutation to these gentlemen of the merry heart!

—The Road of Miller, Buchanan, Gibbs and many others, here's its New Year greeting, in which the boys of the brush unite:—"Health, wealth and cheer! A greeting here from Phoebe for the coming year. May nothing blight its happy flight. Sincerely, Road of Anthracite."

—And now come along the New York Central Lines showing a net gain for November of \$3,747,000, these figures representing a gain of approximately more than 50 per cent. over last year! Even the painting branch of the system was credited with contributing to the enormous total, and so hats off to Messrs. Butts, Elmke and the other diplomatic knights of the brush boosting bravely for the great Empire State system.

—General Manager Harry A. Worcester, of the Big

Four, has been promoted to the position of first vice-president. Mr. Worcester is said to have made a wonderful record as general manager, and this promotion is a direct recognition of his services in that capacity. Foreman Painter J. C. Smith and his fellow members of the painting staff of the Big Four, can attest to Mr. Worcester's generous appreciation of the road's painting department and its important relation to the general prosperity of the system.

—The Boston and Albany will install steel underframes on 20 wooden coaches and 13 wooden baggage cars, which work will give increased duties to Foreman Painter J. B. Shuttleworth, of the road's Springfield, Mass., shops.

—The Chicago, Burlington and Quincy has ordered from the American Car and Foundry Company the following equipment:—Eight dining cars, nine passenger and baggage cars, 15 coaches, 15 chair cars, two road and smoking cars and five postal cars. This naturally must appear something in the nature of a New Year appreciation to Foremen Painters Bulmer, Byers, Cretors, Kenyon, Long-Rausch and Weakley.

—At San Antonio, Tex., on an 80-acre plot, the International and Great Northern will, on January 1, begin the erection of new shops which, in connection with contemplated yard improvements, will cost \$250,000. It is expected that the painting department, under the direction of J. F. Roscoe, will be given the most up-to-date conveniences.

—Beginning with the present month, all paint shop employes in the State of Texas, in common with all other railroad employes, will receive their pay twice a month.

—Master Painter George W. Diem, of the Merchants' Dispatch Transportation Company, of Rochester, N. Y., has of late found his department literally running over with work. Under present weather conditions a rush of work in unsheltered locations means a corresponding rush of fairly insurmountable difficulties.

—John W. Houser is singing arias from the opera while the price of gasoline soars into the ether. Explanation:—John has his car carefully unlimbered and committed to its winter snooze, and its taste for the fruit of the petroleum vine is therefore no longer dangerous.

—At Rocky Mount, N. C., if you are lucky enough to get into that genial atmosphere, you will find Master Painter W. F. James, of the Atlantic Coast Lines. Here under his direction a lot of excellent painting is being done. Mr. James has a glad hand for all members of the Association, and others of a like mind, so no visitor need be apprehensive of the welcome in store for him.

—Theodore Himburg, master painter of the Denver and Rio Grande, at the company's Denver shops, is handling a generous volume of work these winter days. This road operates an equipment consisting of 619 locomotives, 417 passenger cars, and 17,655 freight cars, with 169 miscellaneous cars to fill in. In the Colorado country the equipment of the above road has a reputation for excellence of finish quite unsurpassed anywhere.

—Master Painter Charles Guendling, of the Chesapeake and Ohio, is due to meet with some additional inspection duties, his road having come into the market for the following equipment:—Two chair cars, six coaches and 12 express cars.

—During last year, the Pennsylvania Railroad ordered from its Juanita shops at Altonna a total of 140 locomotives, which fact explains why D. A. Little failed to join that picturesque piscatorial artist, Charles E. Copp, of the Sacred Codfish bailiwick, in one of his famous raids on the Boston fish market.

—Anent the grip and other snuffling ailments, Dan Vail, the poet laureate of the Sipes Japan artillery, is supposed to have defiantly fathered the following:—

Hip! Hip! Hip!
Drip! Drip! Drip!
Sneeze it!
Cheese it!
Grip! Grip! Grip!

—The Baldwin Locomotive Works has furnished its regular semi-annual dividend of 3½ per cent. on the preferred stock, a result to which Master Painter William M. Joyce and his efficient department have contributed a full measure of help.

—The Georgia Southern and Florida has ordered, from the Pressed Steel Car Company, two combination pas-

senger and baggage cars, and from the Lenoir Car Works 130 gondola and 373 steel underframe box cars, all of which will serve to increase the importance of Master Painter W. A. Fendt's department.

—During the last year, the Pullman Car Company ordered from its Chicago plant 462 sleeping cars, which will, in part at least, explain the pressure of work upon the department under charge of Master Painter W. A. Breithaupt.

—The Pennsylvania Railroad ordered from its car shops at Altoona a total of 118 passenger equipment cars during the past year, and despite all this extra work, Master Painter John F. Gearhart never missed a ball game, when it was within striking distance of his 40 horse power horseless roadster.

—The Atchison, Topeka and Santa Fe is said to be inquiring for 25 concentrate cars, a class of equipment which we shall be compelled to let our scientifically inclined friends, Messrs. Hartley and Gibbons, define, although the able Mr. Webster has already made a brave attempt to explain the word, but unavailingly in this instance.

—The Buffalo, Rochester and Pittsburgh Railroad for the past seven months has been making some very extensive repairs on their freight equipment in substituting the steel underframe for the wooden structure on 5,000 cars, and have averaged, to date, 575 cars per month. This work could have been let out by contract, and possibly a trifle cheaper, but the management has shown a disposition to keep their working force together, especially so during the depression of business some few months ago. Cars are being rebuilt at DuBois, Salamanca and Bradford, Pa. With their coach and engine work added to the above output per month, reminds one of old times, while it kept every foreman on his tip toes to keep up his end on the work and be in the procession with the superintendent of motive power down to foreman painter. Cars in question are given two coats of oxide paint ground fine in linseed oil to a semi-paste, thinned to a working consistency with linseed oil and the requisite amount of oil driers, weather conditions regulating the latter. The cars are neatly stenciled, the whole operation insuring long service and a neat appearance, under the supervision of Jas. Gratton, master painter. In addition to this, some reliable person must be looking very carefully after their terminal cleaning of passenger equipment on exterior and interior of cars, as their appearance certainly adds much credit to the Buffalo, Rochester and Pittsburgh Railroad.

—Fred C. Rieboldt, foreman maintenance of way painter of the Chicago, Milwaukee and St. Paul, at Milwaukee, and president of the Maintenance of Way Master Painters' Association, has recently completed the painting of the new depot at Nashotah, Wis. The finished depot appears as follows:—Outside, stucco with brick trimmings and heavy protruding purlins and rafters, all woodwork on outside painted a soft gray, including sash, doors, planceer rafters and railings. Interior woodwork, Washington fir stained a silver gray, eggshell gloss; the gray finish both inside and outside being in harmony with the gray stucco finish. Radiators also soft gray.

—G. A. Van Antwerp, who is foreman painter in an electric railway shop for the Southern Pacific at Beaverton, Ore., has charge of painting the street cars of the Salem street railway, also the Eugene street railway, and he has two cars and one electric locomotive at Oregon City. Altogether he has fifty-one large suburban cars, three electric locomotives and about twenty street cars to take care of. Surely this is enough to keep a man hustling and fits him for active membership in the Master Car and Locomotive Painters' Association.

—Five new sets of steel girders on the St. Louis Division of the Illinois Central will keep the bridge paint crew busy this winter. C. D. Cutler is in charge of this work.

FOUR SCORE AND TWO YEARS YOUNG.

DECEMBER 10 was Warner Bailey's eighty-second birthday, and was celebrated by a dinner served at his home in Concord, N. H., to a stag party, consisting of the following gentlemen:—C. H. Rowe, warden of the State prison of New Hampshire; W. W. Gordon, florist and landscape gardener for the State Insane Asylum; Frank Atkinson, who has charge of the Park system of Concord; C. P. Webster, of the Boston and Maine Heating Department; Frank W. Johnson, station agent, Boston

and Maine, at Concord; A. P. Dane, secretary and treasurer of the Master Car Locomotive Painters' Association, who, with the host, made a circle of seven youngsters, ready to clear the boards. The dinner, cooked and served by Mrs. Bailey, was one that might be expected from a born and bred New Hampshire girl (of experience), and was thoroughly enjoyed by the party present, who pronounced it par excellence.

After dinner all repaired to the living room, where reminiscences of a jovial nature were exchanged, and short stories were recited amid clouds of the fragrant Havana until nearly midnight. Numerous postals of a congratulatory nature had been received during the day from prominent men of New Hampshire, and from his numerous Association friends. It was a great evening, and everything was up-to-date. Warner was in his element, the picture of health.

DEATH OF J. J. TOOMEY.

THE many railroad painters who read The Painters Magazine will learn with regret of the death of Jeremiah J. Toomey, the genial representative of the Ball Chemical Company of Pittsburgh, Pa., which occurred at his home, Walliston avenue, Elmsworth, Pa., on Monday, December 27.

Mr. Toomey was born in Dunkirk, N. Y., December 2, 1876. For several years he was attached to the traffic department of the Lake Shore Railroad and he was also employed for a time by the American Locomotive Company. Of late years Mr. Toomey was connected with the Ball Chemical Company and fitting tribute is paid to him in a letter received from H. G. Taylor, president of that company, who says:—

"Mr. Toomey's efforts for the Ball Chemical Company were certainly appreciated, and in losing him we are grieved. Next to Mrs. Toomey, I cannot help but feel that I, personally, am the next greatest loser, as I had looked forward to his succeeding me in my twenty years of effort in the supply business, and I naturally felt that I had picked a remarkable successor, and one who might, in time, exceed me in sales ways."

Mr. Toomey was well known by those who attended the conventions of the Master Car and Locomotive Painters' Association. He leaves his widow, Mrs. Anna Toomey; a daughter, Miss Louise Toomey, and three brothers. He was a member of Bellevue Council, Knights of Columbus

GRAY DISCOLORATION ON PAINT.

Correspondence Brought About by Discussion at the St. Louis Convention.

Dayton, Ohio, December 10, 1915.

F. C. Rieboldt,
President M. W. M. P. A.

Dear Sir:—

R. S. Maddock, manager of our service department, 101 Park avenue, New York, has directed the writer's attention to the discussion in your last convention on discoloration, or formation of gray film, on shaded portions of stations.

The subject was introduced by Mr. Wilson and related to observations made by him on stations of the railroad with which he is connected.

Upon reading the discussion, Mr. Maddock recalled a conversation between himself and the writer on mildewing of paint which has been observed much more the past season than in many previous years.

The high atmospheric humidity throughout the past summer was favorable for fungus growth, and a number of instances of it on paint came to our notice. The color produced is usually dark, though two instances of a copper color are recalled.

The film produced is easily identified as of fungus origin by examination of a little of the dust under high magnifying power, since the spore cases of the mildew have definite form and are easily recognized.

If you wish to follow the matter up, we would suggest that you rub the discolored surface of the paint gently with a piece of old muslin and send it to some botanist for examination.

We would cheerfully make the examination, if you prefer to send it here, but a trained botanist would be able to tell you more about the character of the mildew.

Trusting this suggestion may be of some interest to you

as furnishing a possible explanation of the trouble referred to by Mr. Wilson, we are,

Yours respectfully,
The Lowe Brothers Company,
L. H. McFadden,
Engineer of Tests.
Milwaukee, Wis., December 15, 1915.

L. H. McFadden, Engineer of Tests,
The Lowe Brothers Company,
Dayton, Ohio.

Dear Sir:—

Yours of December 10 at hand.

I must confess that I have not come in contact with any discoloration, as mentioned by Mr. Wilson, in my territory the past season, although I do not maintain that it did not or does not occur.

With your permission I sent a copy of your letter to The Painters Magazine for publication, thus placing your suggestion more readily before the railroad master painters who were complaining of discoloration.

I will file your letter and also, with your permission, read it at our Philadelphia convention, thus crediting you or your company with the information given.

Yours very truly,
F. C. Rieboldt,
President M. W. M. P. A.
Dayton, Ohio, December 17, 1915.

Fred C. Rieboldt,

President M. W. M. P. A.

Dear Sir:—

Answering your favor of December 15 relating to my comments on discoloring of paint under discussion at your last convention, I hope you will feel free to make such use of the letter as you choose.

However, I think the subject of mildewing of paint is of comparatively small importance in the Central West, where it is not often observed. In some parts of the South examples of mildewing probably are seen every year. In this section of the country, where it occurs so seldom, the expense of employing agents to counteract the growth seems hardly to be justified.

Thanking you for the interest you have taken in the subject, I am,

Very truly yours,

The Lowe Brothers Company,
(Signed) L. H. McFadden,
Engineer of Tests.

Proper accounting for the smaller manufacturer is most essential. It is necessary for his success that he know on what particular article he is making a fair profit and on what he is making only a narrow margin of profit or losing money. If he has this information he can concentrate on the manufacture and sale of the product on which the profits are satisfactory.

GOSSIP OF THE TRADE

TESTIMONIAL DINNER TO FRANK L. GLYNN.

A NUMBER of those who were interested in the work Frank L. Glynn had done as superintendent of the Boardman Apprentice Shops, at New Haven, Conn., united in giving him a testimonial dinner at the Hotel Taft, on Saturday evening, December 18, prior to his departure for his new field of labor in connection with industrial education in Wisconsin. Those in charge of the dinner were Dr. D. Louis Irefon, Connecticut representative of the National Lead Company, and E. M. Walsh, C. C. Davison, Robert Kannegeiser and C. H. Marsh, master painters. D. J. Maloney, Inspector of Public School Buildings, of New Haven, acted as toastmaster.

Among those present as speakers and guests were:—Mayor Frank J. Rice, New Haven; ex-Governor Rollin S. Woodruff, Connecticut; Dr. F. H. Beede, Superintendent of Schools, New Haven; Prof. Gustav Gruener, of Yale University; Geo. T. Heulett, Secretary Bureau of Education, New Haven; Hon. F. B. Farnsworth, director of the National Association of Manufacturers; Geo. S. Boudinot, secretary of National Association of Manufacturers; F. W. Keough, editor of American Industries Magazine, New York; E. L. Sprague, secretary of Public Education and Child Labor Society, Pennsylvania; James F. Johnson, director of State Trade Shop, Bridgeport, Conn; Harry B. Kennedy, president Metal Trades Association, New Haven; Wilson H. Lee, ex-president Master Painters' Association, of Connecticut; A. W. Vining, vice-president Springfield Paint and Oil Club, Springfield, Mass.; Robt. L. Lightburn, president of New Haven Paint and Oil Club; Neil M. Muirhead, president Bridgeport Master Painters' Association; F. Henry Monroe, president New Haven Master Painters' Association; Clarence L. Beardsley, president Connecticut Master Painters' Society; Fred Lacourciere, representing Meriden master painters; J. L. Jacobs, Brown & Sharp Co., Providence, R. I., and other guests, as follows:—P. R. Greist Manufacturing Company, Booth & Law Co., M. A. Coan & Son, G. A. R. Hamre, F. R. Hamre, S. Russotto, Geo. B. Eckle, of F. E. Spencer Company; C. P. Thompson, of New Haven; Hugh V. MacDonal, Jos. J. Reilly, Harry Driesner, of Boardman School. Also representatives of all trades of the city and State.

A pleasant feature of the dinner was the presentation to Mr. Glynn of a handsome gold watch as a souvenir of his Eastern friends and associates in trade education.

NEW PUBLICATIONS.

PAINTING BY IMMERSION AND COMPRESSED AIR, by Arthur Seymour Jennings, F. I. B. D. Cloth bound; 272 pages; 150 illustrations, 6 by 8½ inches; published by *The Managing Engineer*, London, England. For sale by The Painters Magazine, on receipt of price, \$3.50 net.

Perhaps if Mr. Jennings were still living in the United States he might have called his new book *Painting by Dipping and Spraying*, for those terms are employed in this country, where the processes are in much more general use than they are in England. The present work, so far as we know, is the first extensive treatise on the subject that has been published, although we understand that a well known American writer on paint practice has a similar work in preparation.

The author calls attention, in the preface, to the fact that failures in the use of these processes are due either to the use of unsuitable paint or the adoption of a plant which is unfitted for the objects aimed at. The main object for using dipping and spraying are saving time and labor. When properly prepared paint is used an equal or better result is obtained, durability considered, than could be had from the painters' brush. Moreover, paints that are brushed on will not penetrate into the crevices and intricate parts of machinery in the way that they will when applied by dipping or spraying. A long list is given, in the introductory chapter, of products to which paint spraying and paint dipping are applied.

Painting by immersion is first considered, and detail drawings are given to show types of tanks best adopted for objects of various shapes and sizes, with the necessary devices for keeping the paint agitated to prevent settling. Working drawings are also given for rails and hooks for conveying, dipping and hanging the articles to be coated during the processes of immersion and subsequent draining and drying. There are also numerous photographs showing typical plants in operation. Next, the requirements for the different trades are taken up, including the

type of paint to be used and special machinery employed. Mr. Jennings has obtained his information both from English and American manufacturers, who have given him the latest word on the subject. The process of dipping pianos, as developed by the Standard Varnish Company, is given at some length, and a number of illustrations are shown. Carriages, wagons and agricultural implements are also considered. The drying room is described showing its requirements.

Chapter V takes up the consideration of paint spraying which is very fully considered, beginning with the different types of apparatus and the forms of nozzle employed for various kinds of work from spraying stenciled designs on cardboard or wall paper to the machinery for spraying heavy paint on bridges or railway cars. Each type is fully explained and working drawings show their construction. The compressing machinery for supplying the air is next considered; the use of stencils and masks and the requirements of different trades in spraying. Formulas for paints and varnishes, ovens for drying, and the arrangement of typical plants are each in turn considered at length and illustrated with numerous photographs. Spraying and brushing and spraying and dipping are compared in regard to cost and rapidity of operation. Next comes the artistic application of paint spraying; the "flowing-on" system for finishing automobiles and lime or whitewash spraying machines. A chapter written by M. E. McDonnell, of the Pennsylvania Railroad, illustrated with working drawings, shows the paint spraying methods used at the Altoona shops. A final chapter is given to the new process of coating by spraying on molten metal at a high temperature, which is used for decorating wood and fabrics, as well as for coating other metallic surfaces. A very complete index makes all the information in the book readily accessible.

We can commend this work to the manufacturer who is seeking to increase the efficiency of any plant producing articles that need coating with paint and varnish, for experience has demonstrated that painting by immersion or by compressed air spraying are time and labor saving methods and that the quality of the product is fully equal to that obtained by brush painting. Paint manufacturers will also find a great deal in this book to interest them.

Harry Wilk, recently with *Men's Wear and Chicago Apparel Gazette*, has resigned to become associated with Mol-

ler & Schumann Company, Brooklyn, manufacturers of Hilo varnishes and enamels, as assistant to Carl J. Schumann, sales and advertising manager of the company. Mr. Wilk will give particular attention to the sales promotion and dealers' service end of that department. The editing of the *Hilo World*, Moller & Schumann Company's salesmen's monthly bulletin, preparation of trade paper copy, supervision of printing, etc., will continue in charge of E. B. Mix, who has been in the sales and advertising department for some time.

All business men are advertisers, even though some of them may only have their name on the door and your goods displayed in your window. Every man lives close to his own business problems, lies awake nights with them, and sooner or later lays out for himself the policy he deems it wisest to pursue with regard to advertising, as well as other phases of his particular business.

Who pays for advertising? I have had occasion to say that nobody pays for it. That was an attempt at facetiousness, but in effect it is true. The consumer or customer pays for advertising, but in exactly the same sense as he pays for the machinery that turns out in large quantities an article formerly made slowly by hand. You can think of a dozen things in a dozen minutes that have been reduced to a fraction of their former cost by a machine's multiplicity of production. Advertising bills must be paid out of the profits on sales, but well directed advertising multiplies customers and reduces cost by enlarging the field of outlet.—Robert H. Durbin.

The jobber is little more than a mere distributor. In the economics of trade he is a necessity. Manufacturers have discovered that with his aid they can cater to the retail trade not only better, but cheaper. Jobbing is not, therefore, a profit-absorbing incubus, but a necessary institution founded on economic considerations and a benefit alike to the manufacturer and retailer.

Tell your customers why you recommend the merchandise you sell. This will be interesting to them and good advertising for you.

The Markets

FROM different reports which have been heard since the turn of the year, it is evident that the paint industry closed the year in good shape and entered 1916 with good prospects. Stock taking is a customary procedure with many companies at this time of year and naturally this is not favorable for an active buying of materials. With general industry active, however, a good demand is expected for paints and paint materials throughout the present year. In addition to a good home consumption there promises to be an unusually good export trade, especially with Central America and different sections of South America. The position of the various materials has undergone changes during the month. The first week of the new year brought about a higher market for white lead and the other lead pigments. This was caused by higher quotations for pig lead and the latter seems destined to go to still higher levels. Good interest has been shown in zinc oxide and some paint makers are said to have difficulty in contracting for their requirements over the first half of the year. On ordinary American zinc oxide contracts have been made at 8½¢@8¾¢ per pound, but in no case has a contract been accepted for delivery after the first half of the year. On American zinc oxide, French process, the contract price is 16¢@17¢ per pound, according to grade, but the prices hold good only for delivery over the first three months of the year. Linseed oil and practically all the oils used by the paint and varnish trade have gone up in price during the interval. The scarcity of tonnage and the high position of ocean freights have affected many materials which come from foreign markets. Discounts on win-

dow glass were withdrawn shortly after the first of the year and a higher schedule of prices will follow. Dry colors have not changed materially, but the rising tendency of many chemicals has a strengthening effect and the colors which require potash in their production are becoming dearer as supplies of the former grow less. Naphthas have joined in the general upward movement and the year opens with the majority of paint materials selling above normal figures. Reports on some of the more important materials follow:—

White Lead, Dry and in Oil.

On January 5 leading corrodors announced that owing to the continued rapid advance in the cost of pig lead an advance was necessary in the price for all pigments. Accordingly from that date quotations for white lead were marked up one-quarter cent per pound. Present prices for dry white lead are on a basis of 6½¢ per pound to buyers of large quantities, with the usual advances for smaller amounts. White lead in oil is held at 7½¢ per pound in lots of fifteen tons. On smaller amounts the schedule of prices is as follows:—100, 250 and 500-pound kegs, 8¼¢ per pound; 25 and 50-pound kegs, 8½¢ per pound; 12½-pound kegs, 8¾¢ per pound; 1, 2, 3 and 5-pound tins assorted (100 pounds in case), 10¼¢ per pound. On lots of 500 pounds or more the above schedule is subject to a discount of one-half cent per pound. The position of white lead is influenced largely by the metal market and the latter is very strong just now, with predictions that much higher levels will be reached in the near future. Demand for white lead has been good both for home consumption and for export.

Red Lead and Litharge.

Higher producing costs have again been a factor in the market for red lead, with the result that advanced prices rule for the oxide. Effective January 5, producers of red lead added one-quarter cent per pound to their quotations and are now asking 7½c. per pound for dry red lead in large amounts. For smaller amounts the prices are:—8¼c. per pound for 100-pound kegs; 8½c. per pound for 25 and 50-pound kegs, and 8¾c. per pound for 12½-pound kegs. On lots of 500 pounds or more prices are one-half cent per pound less than above. Red lead in oil moved up in a corresponding manner and the inside figure to buyers of large lots is 8¼c. per pound. In 100-pound steel kegs the price is 8¾c. per pound; in 25 and 50-pound steel kegs 9c. per pound and in 12½-pound steel kegs 9¼c. per pound. Litharge is now held at 6¾c. per pound in large quantities and small lots are quoted on the same basis as red lead.

Linseed Oil.

A steadily advancing market for linseed oil has ruled during the latter part of December and over the first week of the new year. A month ago oil in car lots was freely offered at 61c. per gallon and some sales were reported early in December at 58c. per gallon. The quotation now is 68c. per gallon and sentiment favors further advances. It has been admitted that Eastern crushers would not depend upon domestic seed this season and therefore the prices quoted for Argentine seed would be of greater importance in fixing values for oil in the local market. It is questionable, however, if present prices for oil are justified when reckoned on c. i. f. offers of Argentine seed. The market has partially followed the fluctuations of seed at Duluth. Congestion on the railroads interfered with the movement of cake and oil from the West during the past month. This caused a better demand for oil in Eastern markets and was a strengthening factor on prices. The most important development from its influence on prices was the complexity in shipping which cut down shipments of Argentine seed to this country and which is still far from being settled. This arose from the scarcity of vessels available for the Argentine trade and the sharp rise in ocean freights which naturally resulted. As greater dependence than usual was placed on Argentine seed, it is evident that inability to transport this seed in large enough quantities and higher transportation rates could not fail to create bullish sentiment. Another development of the month was the final estimate of the Department of Agriculture in which the domestic crop of seed was placed at a total of 13,845,000 bushels, as against 18,446,000 bushels in their previous estimate. In fact, practically all the developments in the seed market have been of bullish significance. On January 6 the card price for linseed oil was advanced two cents per gallon, making the quotation 70@71c., according to grade.

Dry Colors.

The situation in the dry color market grows steadily worse, with raw materials advancing in price. Quick-silver has been prominent because of its frequent fluctuations and is now quoted at \$1.60 per flask of 76½ pounds. With the latter scarce and irregular in price, all quick-silver reds are in a similar position. Para reds are hard to find at any price. Some producers say they were forced to stop the manufacture of these reds because they could get no raw materials. Yellow prussiate of potash, which is used in making Prussian blue and kindred colors, is offered only in a small way and at very high prices. As a result, the finished colors are merely nominal in price. Chrome green naturally follows the lead of Prussian blue. Chrome yellow also is very firm in price, and sales of deep shades close to 20c. per pound. Bluestone is selling at the highest price on record, and makers of paris green are in an unfavorable position as a result. No open prices are made on paris green, but it is certain that consumers will be forced to pay much higher prices than they did last year. Carbon gas black is held at 7½c. per pound f. o. b. shipping points. Lampblack is 5½@15c. per pound, according to grade. No offers are heard on Vandyke brown, and the market seems to be bare of supplies. All the earth colors are firm in price, but they have not been affected to the same degree as the chemically produced colors.

Ready Mixed Paints.

The most important feature of mixed paints had to do with the question of prices. With raw materials going

up in price, and other producing costs on a higher plane, it is generally conceded that prices for prepared paints must be advanced. It has been pointed out that in the case of outdoor paints, the advance made last November was merely sufficient to cover the increased cost of the zinc oxide used. No allowance was made for higher prices for other materials, whereas practically all the materials used are considerably above the prices in effect at this time last year. In the case of wall paints and enamels, a still greater discrepancy is noted, as manufacturing costs are far above what they were last year, while the selling price is but 15@25c. per gallon over the levels in effect at this time last year. Some manufacturers became so dissatisfied with the prices in effect that they are reported to have called in their salesmen in November and to have made but little attempt to place orders in the closing month of the year. The outlook for prepared paints from the standpoint of consumption is very bright, as a good export business is looked for in addition to a better than normal demand at home.

Shellac.

The question of getting supplies from primary points has assumed more importance in the past month. Arrivals have been small, and numerous complaints have been heard regarding the condition of the goods. The scarcity of vessels has made future arrivals uncertain, and many sellers are reported to be finding difficulty in securing enough supplies to cover their January contracts. The London market is being followed closely, but the latter is firm, and holders there are looking for higher prices on the assumption that the United States will be a heavy buyer in the London market. Prices for shellac have advanced in the month. T. N. is quoted at 21@22c. per pound; bleached is 19@20c. for commercial, and 24@25c. for bone dry; fine orange is offered at 22½@23c., and second orange at 21½@22c. D. C. is held at 26c. per pound, and V. S. O. at 25@26c.

Turpentine.

The market for spirits of turpentine was rather quiet around the holidays, and values were comparatively low. After the turn of the year consuming interest showed improvement, and sellers were firmer in their views. From a standpoint of demand and supply, the situation looks very strong. Production was smaller than usual, and many hold that there will be an actual shortage of stocks before the new crop is available.

Reviews from the Savannah and Jacksonville markets show firm conditions. Stocks are smaller than a year ago, and present receipts are far from heavy. With a good demand for paints, it is expected that consuming needs for turpentine will be large from now on, and any increase in buying would favor a stronger market. Present quotations for turpentine in the New York market are 59c. per gallon.

Window Glass.

All reports for some time have indicated a good demand for window glass and have forecasted higher prices. Many manufacturers are sold ahead, and the movement of glass from the factories is said to be better than ever before in the history of the trade. The situation was more clearly defined during the closing week of the old year, when leading manufacturers withdrew all quotations, and a week later announced a higher schedule of prices. They now offer discounts as follows:—First three brackets A quality, 90 per cent. and 10 per cent.; first three brackets B quality, 90 per cent. and 20 per cent.; above sizes A quality, 89 per cent. and 5 per cent.; above sizes B quality, 89 per cent. and 5 per cent. Three discounts are for single strength glass. On double strength the new discounts are 90 per cent. on A quality, all sizes, and 90 per cent. and 10 per cent. on B quality, all sizes. Boxing is charged extra in accordance with the regulations of October 15, 1912.

Benzol and Toluol.

Business in toluol is said to have been placed at \$3.75 per gallon for contracts, but this price is largely nominal at present, as no sellers seem willing to accept orders at that level. Pure toluol has sold for prompt delivery at \$4.80 per gallon, and the spot market may be quoted at \$4.75@5 per gallon, according to seller. Benzol has been offered more freely, and prices are under the figures quoted a month ago. The spot market is now held at 80@90c. per gallon, and the prices are free with stocks ample enough to guarantee prompt deliveries.

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The Painters Magazine and Paint & Wall Paper Dealer

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February

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Matheson Lead Company

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THE PAINTERS MAGAZINE and PAINT & WALLPAPER DEALER

FEBRUARY 1916

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Notice to Subscribers

No one is authorized to receive subscriptions for The Painters Magazine and Paint and Wall Paper Dealer at less than the full advance subscription price of \$2.00 a year, and any one offering The Magazine at a lesser rate should be regarded as without having authority from us.

No money intended for The Painters Magazine and Paint and Wall Paper Dealer should be paid to any agent who does not show a letter of authorization, bearing a date not over one month old and duly signed by us. We are, of course, not responsible for the actions of unauthorized persons, but being anxious to protect our constituents against loss, we hope that the caution herewith given will be remembered and always acted upon.

FOUR IMPORTANT CONVENTIONS.

This issue of The Painters Magazine contains the reports of four important State conventions of master house painters and decorators. In these conventions there was so much information of technical and business value that we have felt the interests of the trade would be best served by printing full reports of these meetings and curtailing somewhat the regular reading matter. But those of our subscribers who are not association members have lost nothing by reason of this, because many of the papers presented at the conventions were written by men whose business activities are so great that they could not ordinarily be induced to write for publication. But they are such enthusiasts in the cause of organization that they willingly give their time and experience for the benefit of their co-workers, and fortunately, the trade at large are able to share these benefits through the published proceedings. We cannot too strongly urge our subscribers to read the complete reports of every one of these four conventions.

TRADE EDUCATION PROGRESS.

All the convention reports show the progress that is being made in the active campaign, started so far as we are aware by the master painters' associations, for trade training in connection with the public school system. In Connecticut the apprentice shops in New Haven, Bridgeport and other cities, already show that they are turning out graduates who have been trained along the lines of the old apprenticeship system plus the theory of the trade, which the old-time mechanics often did not get, but which makes better craftsmen of the boys whose hands and eyes have received the training absolutely essential for the finished mechanic. In Boston, a trade school is now being erected where the boys will devote half of each eight-hour day to practical shop work and

the other half to such studies as will be of greatest value to them in their chosen trades. A painting class is already assured. In New York State very favorable reports were made of the progress of trade training, especially in some of the up-State cities. Pennsylvania has also taken up the matter in earnest. Owing to the length of the various convention reports we are obliged to hold over until a future issue, the report of an evening meeting, held at Pittsburgh, during the convention, to discuss the subject of trade education. Wisconsin is making rapid progress in this direction, the State having secured the services of Frank L. Glynn, formerly director of the Boardman Apprenticeship Shops in New Haven. These are only some indications of the rapid progress that is being made in vocational education in our public schools. And it is none too soon, for the European war has shut off our supply of foreign trained mechanics and we will be obliged to depend, for some years to come, at least, upon American trained craftsmen. The introduction of trade training in the public schools will arouse our American boys to an appreciation of the dignity of labor and make them realize that the man who wears overalls need be none the less a gentleman than the one who wears good clothes, but earns far less, and whose work keeps him confined to a counter or an office desk. The future welfare of the building trades and of our American industries generally will depend largely upon the vocational schools that are now coming into existence in our various cities and towns.

MODEL

PAINTING

SPECIFICATIONS.

The Committee on Specifications of the Connecticut State Society of Master House Painters and Decorators presented to the Bridgeport convention the most complete and satisfactory set of specifications for painters' work, both from the standpoint of the painter and the architect, that we have ever seen. Three complete specifications were embodied in the report, grade A being for the very best work; grade B for average good work and grade C for a cheaper class of buildings for which it was intended. In preparing these specifications the committee has evidently kept in close touch with architects and has followed the plan of giving the architect choice between different methods. The endeavor has been to furnish a specification that will not permit any loopholes for the unscrupulous bidder—provided, of course, that the supervision is what it should be—and which at the same time describes practical working methods that can be carried out by any intelligent painter. Although brands are not mentioned in the specifications, a note states that it is desirable that the architect shall specify brands of varnish, enamels and the like as standards, to which the bidders must conform in submitting estimates, but that such specified brands shall be intended only as standards and the painter may be permitted to use such other materials as he is accustomed to handle, provided he first satisfies the architect that they are of the same grade and approximately the same cost. This is a very wise provision, since there seems to be no other way to put bidders on an equal footing, yet at the same time it leaves room for the painter to exercise his judgment in the selection of the particular goods that he uses, provided he is able to produce the grade of work that the architect wants. After all,

the architect is looking for results, and so long as he gets them he cares not at all what brands are used. Indeed, the architect, as a rule, would prefer to leave the selection of the particular make of any class of goods to the contractor, for he is thereby relieved of any suspicion of obtaining an underhand commission from the manufacturer of the specified goods. Although the work of the committee has been very well done, as a whole, still they feel that it may be open to criticism and they would welcome any suggestions that they may receive from master painters or architects, either in or out of the State of Connecticut, before the final adoption of the report. Our chief criticism is that it entirely omits any reference to glass or glazing as a part of the painters' work. It may be that in Connecticut the trade has allowed this important branch to slip away from them, but there are other parts of the country where the painters still handle the glass and where the glazing is done in the paint shops, after the sash have been fitted at the building by the carpenters. The painter thus controls both the priming of the sash and the glazing, and all painters who have got into trouble because of cheap priming paints and commercial putty, used by sash and door factories, will appreciate the advantage of having charge of the glazing—to say nothing of the profit that comes from handling the glass. We believe that if the painters of the country would bring to the attention of the architects the many advantages of having the glazing done by the painters, that it would be possible to again restore it to the trade where it properly belongs.

HIGHER

PRICES FOR

MATERIALS.

Higher prices for paint materials is a phrase frequently heard in the trade of late. In a general way, the truth of this is admitted, but the extent to which values have appreciated is brought home most convincingly by a comparison of prices as quoted at present, with those prevailing at the corresponding period of the two preceding years. White lead in oil at the beginning of February, 1916, was held at a minimum price of 8 cents per pound, as against 6¾ cents per pound in 1915 and in 1914. Zinc oxide, on contracts for delivery over the first part of this year, commanded a price of 85½ cents per pound for American process and 16@17 cents per pound for French process. In 1915 buyers could contract on a basis of 53½ cents per pound for American process and 7@8 cents per pound for French process. In 1914 the prices were 53½ cents per pound and 6½@7 cents per pound, respectively. Lithopone is now hard to get at 11 cents per pound, while there were free offers at 3¾@4 cents per pound at corresponding periods in 1915 and 1914. Linseed oil, now held at 72 cents per gallon, could be bought for 56 cents per gallon a year ago, and at 48 cents per gallon in 1914. Turpentine, offered this month at 58 cents per gallon, shows an advance of 13 cents and 7 cents per gallon, respectively, over the market prices of 1915 and 1914. Dry colors, with scarcely an exception, are higher than in recent years, some of them in truth being higher than ever before in the history of the trade. Chrome green, chemically pure, has almost doubled in value in the past two years. The 1914 quotation was 16 cents per pound, as against 20 cents per

pound in 1915 and 30 cents per pound, which is the current figure. Chemically pure chrome yellow is now firm at 15 cents per pound, while a year ago it could be bought at 11 cents per pound, and in 1914 10 cents per pound was quoted. Prussian blue, which sold at 28 cents per pound in 1914, was advanced to 46 cents per pound last year and now is scarce at \$1.50 per pound. Pure Para toners progressed from 60 cents per pound in 1914 to 80 cents per pound a year ago, and are now sparingly offered at \$2.50 and \$3 per pound. Indian reds, which were available at 1½ cents per pound in the two preceding years, now cost the consumers a minimum price of 5 cents per pound. What is true of these colors also applies to a greater or less extent to the entire color list, and colors in oil show the same percentage of gain as was reported for the dry products. Gilders' whiting, which sold on contracts at 50@52 cents per 100 pounds in 1914 and 1915, has been moved up to 63 cents per 100 pounds. The foregoing price comparisons relating to the most important materials in the trade will serve to illustrate the present position of the market.

PRICES FOR PAINTING MUST ADVANCE.

The painter who cannot read the signs of the times, and who fails to ask higher prices for the work on which he estimates this season than he did last year or the year before, is not only injuring himself, but he is working harm to the entire trade. There is every reason why painting prices should be advanced and absolutely no justification for continuing old rates because of a fear that your competitor will cut under your figure. Let him do it, if he is foolish enough, but there is no reason why you should make a direct bid for the sheriff because your competitor is headed toward bankruptcy. Practically everything you buy, whether food or clothing, costs more today than it did a year or so ago, and although you may grumble, you pay the advance prices because you must, and increased living expenses makes it necessary for you to increase your income. People may complain because painting prices are higher, but if you tell them that the cost of everything entering into a job of painting has advanced and is not likely to be materially lowered for some years to come, at any rate, you have given a reason that justifies you in any higher prices that you may ask. At least four-fifths of the cost of a painting job is labor, and as you well know, wages have already

advanced or the unions have given notice that they will insist on higher wages this spring. They will be able to enforce their demands more easily than ever before, because of the scarcity of skilled labor. The war has called back many foreign-born painters who were not naturalized citizens and no new immigrants are coming in. We have depended too long on foreign countries to supply us with mechanics and now the source of supply is closed. Even handy men are lacking because the factories, running night and day with war orders, are paying them higher wages than you can and are giving their employes steady work. Your materials all cost you more money today than they did, although all the price advances may not be directly traceable to the war. The enormous use of lead in munition manufacture has raised the price of the metal and consequently of all lead products, such as white lead and red lead. The advance in the price of zinc white is largely due to its increasing use for the manufacture of automobile tires. Linseed oil is high priced because the Argentine oil is not available because of the scarcity of ships in which to import it; and we seldom raise enough flaxseed in this country to supply our own needs. Certain of the imported earth colors, varnish gums, shellac, whiting and pumice stone have all advanced materially in price, because of increased cost of importation due to scarcity of ships. The anilin colors and dyes are practically out of the market and supplies are difficult to obtain at any price. And when not only labor, but almost all the paint material you use are costing you considerably more money, self preservation dictates that you raise your price to cover the increased cost of labor and material to you. Brushes are constantly advancing in price because bristles are getting very scarce, and as for camel and badger hair, they are unobtainable. The wall paper manufacturers have already announced that they will be compelled to materially advance their prices this month, because of the increasing cost of paper stock, bronzes and colors. Unless you have recent quotations from your jobber, you cannot afford to quote prices on decorating a room with no other guide than the prices printed on the backs of the sheets in the sample books. Burlaps, grass cloths and other imported wall hangings have advanced very materially. Can you afford to make estimates for painting or decorating work and base your prices on the costs of similar work a year or two ago? Not unless you are possessed of a large private fortune, which you desire to present to your clients as an act of philanthropy. Therefore, it behooves you to get busy right now and revise your prices upward.



Questions Answered

We solicit questions on any topic connected with painting, decorating or paperhanging, and will use our utmost endeavors to supply any practical information, through this department, that any of our subscribers may be in need of. We cannot, however, answer any questions unless accompanied by the name and address of the writer—not for publication, but as a guarantee of good faith; nor can we undertake to supply answers to such questions as this department covers by mail or in any other way than through the pages of The Painters Magazine. Inquiries should be received not later than the twentieth of the month to insure answering in the succeeding issue.

Method of Making Chipped Glass Signs.

R. F. B., Pennsylvania, asks:—What is the cheapest and best method of making chipped glass signs, the centre of letters to be chipped and having burnished gold edges?

Answer: This is difficult work for an amateur and somewhat expensive, while in a factory making a specialty of this class of work the proper apparatus is installed. The simplest process we know of is the one followed by a firm that follows this business solely. The design is first drawn on heavy manila paper, and after being pasted to the glass, the parts intended to be chipped are then cut out and carefully lifted from the glass, taking care not to disturb any part that is to be left clear. The glass is then laid flat with the design up and then a stream of fine sharp sand is directed upon it through a hopper or funnel with a fall of some eight or ten feet, for a few minutes, which is sufficient to etch the parts that are to be chipped. Then the whole surface of the glass, paper and all, is then coated to a thickness of at least one-sixteenth of an inch with strong glue fairly hot, the kind known as noodle glue being best, which is allowed to dry and harden in a moderately warm place. The glass is then set on edge in a rack in a dry kiln, which is raised to a high temperature by means of gas jets near the floor. After several hours' exposure to this heat the glue flakes off in irregular chips, pulling with it the etched surface of the glass, giving the appearance of frosted work. Any glue remaining is scraped off with a palette knife, and the paper soaked off from the clear glass and the edges are gilded and burnished in the usual way. Remember above all, that the glue will not chip the glass unless it has been roughened by sand blast or etching fluid, the sand blast being most efficient and least troublesome.

Eliminating Fattiness from White Lead Paint.

C. A. Y., Illinois, has a lot of white lead paint mixed for use with linseed oil and turpentine, that has become fatty by standing about for several months and desires to know how he can best eliminate the fatty condition.

Answer: The most practical way to accomplish this is to remove the thin portion of the paint, which, no doubt, has come to the top, into another receptacle, which you can thin down with a portion of fresh benzine and use with more pigment for some rough work by adding some dryer. Then thoroughly beat

up the stouter remaining portion, and thin it with fresh oil and a fair portion of pure turpentine to the proper consistency, using a good liquid dryer. If, however, the fatty paint has not settled much, you can thin it down with benzine and let it settle, then pour off the liquid that comes to the top and the benzine will have extracted most all, if not all, the rancid oil and turpentine. This can be used as stated above for rough work, such as roof or fence paint, but is not recommended for priming new work.

Applying Shellac Varnish Over Paste Filler.

J. S., Illinois, asks:—If I apply two coats of shellac varnish, medium heavy, on a surface filled with paste filler and on top of this a flowing coat of a good grade of elastic interior varnish, should there be any trouble about the varnish cracking?

Answer: No! Not so long as the wood is fairly well seasoned, the filler hard and dry and the shellac varnish not applied too stout. Each coat of shellac must be dry and hard before applying the next coat and the last coat of shellac should be lightly sanded and well dusted before the flowing coat of finish is given. If time permits, it might be better to apply one coat only of shellac varnish, then one coat of interior varnish well rubbed out, and slightly mossed and finally given the flowing coat of finish. Cracking of varnish is mostly due to the undercoats of filler not being dry or hard enough, also to unseasoned lumber, but very seldom to the varnish itself.

Repainted Exposed Work Peeling and Cracking.

C. E. R., Massachusetts, writes:—A house built eleven or twelve years since, originally painted gray, supposedly with lead and oil paint, was again painted six years ago with a ready-mixed paint in white. This peeled quite badly, especially on the northeast and southern exposure. Two years ago, in April, I painted this property with lead and oil furnished by the owner, who purchased the material from a prominent paint concern in Boston. I first scraped off all the loose paint, touching up bare spots and gave it two coats, the first coat being lead and oil with a little turps only, but on the second coat I used, with the lead, about 20 per cent. zinc white, which came from the same concern. I added the zinc white because I desired to have a pure white job, the house standing out prominently on a hill about a mile inland from the shore. Less than a year after this last painting the paint began to show cracks and alligator marks, that in some places appear to extend clean down to the wood. The porch columns, which have been painted once before only, because having been renewed, show wide cracks, far worse than the balance of the house.

Do you think that the addition of zinc white caused the trouble? If not, what, in your opinion, is the reason for it?

Answer: Your addition of zinc white for the finishing coat was perfectly proper for the location you describe, and using lead and oil with a little turps for the first coat was also good practice. The best way, however, would have been to remove all of the old

paint, whether loose or firm, because it most always happens, that in painting over the old surface, which has partly scaled, the new paint in drying takes a hold of the apparently firm portion, causing it to scale sooner or later. This is especially the case on exposed surfaces that have been repeatedly painted over with material of different composition. You state that some six years ago a certain brand of ready-mixed white paint was used, and that this had peeled when it was painted over by you two years ago with lead and oil for first coat. We rather think that it had scaled, as most ready-mixed whites contain a good portion of zinc oxide, which makes the coating more or less brittle. In short, we will say, that if, as you say, you used pure white lead, linseed oil and some turps for the first coat and added zinc white, only in the proportion of 20 per cent., the trouble cannot be blamed on the paint, but to the condition of the surface only. The only remedy in a case of this kind is to remove all of the paint clean to the wood by the torch, or if this is too risky because of fire, then by scraping and wire brushing, because otherwise the same trouble will occur again by recoating under present conditions.

Dead Oil of Tar.

M. D., New York, desires information on dead oil of tar, how produced and its possible uses in paint or varnish.

Answer: Dead oil of tar is obtained in the distillation or refining of coal tar, when as many as four or five distillates may be obtained, which are usually classed as follows:—First, runnings of extra light oil at about 110° C.; second, running light oil at 110° C. to 170° C.; third, carbolic or medium oil at 170° to 240° C.; fourth, heavy or creosote oil at 240° C. to 270° C.; (dead oil of tar is heavy or creosote oil from which the naphthalene constituents are eliminated); fifth, anthracene oils are obtained at temperatures over 270° C. The residuum from this process of distillation forms the hard pitch, which in the making of coal-tar paint may be dissolved by heat at high temperature and made liquid by the addition of dead oil of tar and the lighter tar oils. When the price permits, dead oil of tar is used to quite an extent in the manufacture of lampblack, along with low-priced fats and greases. Whenever this oil commands a stiff market price, as at present, the selling price of true lampblack advances correspondingly. Dead oil of tar interests the painter in so far only as creosote shingle stains are concerned, and possibly for liquefying coal-tar paint, although here the so-called light tar oil would be of more practical use. The principal difference between coal-tar creosote and dead oil of tar is that, in the former the naphthalene solids that are held in suspension by the oil are apt to crystallize at low temperature, and when the liquid is used for liquefying coal tar produces cracking of the paint. In using creosote oil for shingle stain the crystallization of the naphthalene is a feature that is apt to give trouble, and, therefore, the dead oil of tar, the safer of the two wood preservative liquids, should be used.

Matching Old Church Seats to Golden Oak Finish.

A. B., Ohio, writes:—Kindly give this inquiry your attention in the next issue of The Magazine. A church has lately been done in golden oak finish, the wood being oak throughout. Now the seats are all

old and were finished in the natural originally. What can I do to bring them up to the same finish as the rest of the woodwork, that is, golden oak effect?

Answer: There are several ways by which this may be accomplished, but by all means, the first thing to do is to give the seats a thorough cleaning by scrubbing with soapsuds and water, to which a little ammonia is added, using a liberal quantity of clear water to remove the soap as well as the ammonia. When dry, remove all the old varnish that may still adhere with one of the quick paint and varnish removers, or if you find these too expensive, use strong ammonia of 22° or 26° Baumé, and follow this with water, to which some vinegar has been added to counteract the effects of the ammonia, or if you use paint and varnish remover, follow directions. When the seats have dried, use a golden oak stain that will match the new work, but do not have the stain oily, but use it thin, with plenty of good, hard driers. If necessary, use a golden oak paste filler and finally finish with hard-drying seat varnish. You may have a golden oak stain among your own stock, but if not, you can readily produce it for those seats by mixing quick drying asphaltum varnish and coach japan, about equal parts, thinning with pure turpentine only. The stain must dry hard or you will have trouble with the varnish remaining tacky. and for quick work on the top of seats, good orange shellac varnish may be best. If filler is required, use natural paste wood filler and tint it to suit with a little Vandyke brown or burnt umber and see that it dries hard before finishing with varnish.

Scaling of Paint from Old Frame Dwelling.

F. E. S., Illinois, in sending in paint scale from a house over twenty years old, writes as follows:—Am sending you paint scale from one of my customer's houses. I did not do the original work of painting, but expect to repaint the job where the paint has scaled on a gable roof to the north. The upper story is shingles, and I do not see a portion of paint on the shingles that were painted two years ago. Please try and tell me the reason why the paint has scaled and whether you think that the paint will scale all the way around in similar manner in time.

Answer: In examining the paint scale you have sent us, we notice that the trouble is due to inferior priming originally, the priming or first coat being composed of ocher and white. What kind of white pigment was used with the yellow ocher cannot now be determined, but so much is certain that, whatever oil was used in that priming was absorbed by the lumber and did not leave enough binder in this first coating to hold on to the wood permanently. The back of the paint scale proves this, and, furthermore, that the surface has not been repainted only once, but a number of times, with gray, alternating with quite a light gray or white. These recoatings were of a composition that dried rather hard and somewhat brittle, and in the nature of things it is a question of time only when scaling will take place all over the balance of the house, as there seems not a trace of elasticity left in the scale you sent us. If this scaling happened on the north side of the house, it is but reasonable to assume that the same paint on the eastern and southern exposures must be still less elastic or adhesive. Pound the paint on these sides of the house with a small wooden mallet and see whether it does not make the paint scale readily. If

so, it will not do to repaint without removing all the old paint clean to the wood.

Fumed Oak Water or Acid Stain.

C. F. M., Washington, writes:—Can you give a formula for a fumed oak water or acid stain that will not fade when exposed to strong light? We have much of this kind of staining to do here, but are not equipped with fuming apparatus.

Answer: By dissolving four ounces of catechu (also known as gambier) in one gallon of water and applying this solution to the oak by means of a soft brush or sponge, you will obtain a rich, brownish color, which is allowed to dry. Then brush over with a solution of four ounces of bichromate of potash in one gallon of water and you will have a fumed oak effect as closely as is possible to produce without fuming, and it will not fade, either. Both solutions are made with hot water and allowed to cool before using. The more tannic acid your lumber contains, the more effective will be the staining, and with some oak, it is only necessary to use the bichromate of potash solution, omitting the gambier or catechu solution. It depends very much upon the depth of staining desired, and in some cases the repeated application of strong ammonia by means of a mop, will be sufficient. When using the catechu and bichromate solutions, if the effect is not strong enough, reduce the quantity of water stated above and boil the catechu well, let cool and strain before use.

Coloring Lamp Globes in Imitation of Colored Glass.

J. H. K., Pennsylvania writes:—I wish to obtain some information in reference to coloring lamp globes ruby and blue in imitation of colored glass as nearly as possible. I have an idea that there is a colored lacquer on the market to serve the purpose, but do not know the name of parties supplying it. I also think that it could be done with the right kind of lacquer colored with a dye, sold by many drug stores, diluted or dissolved in alcohol, mixed with lacquer and strained, then used as a dip, wiping off the outside of globe and placing in a warm oven. Would thank you for all the information you can furnish on the subject.

Answer: We would strongly advise you against experimenting with the dye you mention, as it is too fugitive for the purpose and, besides, it does not stand the heat. On the other hand, even the finest grade of ultramarine blue and permanent red lake are not translucent enough for the purpose, even when used with the best lacquer. The best coloring matter you can obtain for the purpose is what is known as soluble fat aniline, which is very permanent and can be used for coloring oil varnishes as well as spirit varnishes, especially celluloid lacquers, which latter will stand high degrees of heat. This coloring matter may be obtained from New York importers of aniline colors, unless the conditions owing to the European war have prevented importations. But we cannot see why you should wish to coat the globes on the inside, where the direct heat is liable to damage the coating more rapidly than it would on the outside. If you close up the opening of the globes and dip them, allowing them to drain well, there will be less waste than coating the inside and wiping off the outside, besides it will be a cleaner job. By using celluloid

lacquer you will have a heat-proof material, as well as far better translucency, and one that is more readily wiped off when in use without destroying the coating than by using a coating made with the use of another vehicle. Your idea as to such a material being on the market is correct. There is a concern somewhere in Staten Island, N. Y., making a specialty of this for large concerns in the incandescent lamp business, but as they do not advertise we are unable to locate them, and other manufacturers of special colored lacquers would hardly care to supply small quantities such as you might possibly require.

Lap Cement for Asphalt Felts.

C. J., New Jersey, desires formula for making a cement for holding the laps of asphalt felts together.

Answer: This being entirely out of the line of paint manufacture and painting, we are unable to comply with your request. However, as you appear to be in the business of making asphaltic coatings, it should not be difficult for you to experiment with asphaltum and some substance like waste rubber.

Gilsonite and Elaterite in Paint for Tin, Etc.

C. J. Co., New Jersey, asks us to advise in regard to refined elaterite as to its possible use with gilsonite asphaltum in making a good elastic paint for tin and other metal. Want to know whether elaterite is an asphalt and where it may be obtained.

Answer: Elaterite is a bitumen or mineral pitch, occurring in fungoid masses. It looks very much like India rubber, and is sometimes called mineral caoutchouc. It would certainly impart elasticity to the gilsonite, if used in connection with it; but as we have not seen any of the material for some years, we are unable to advise you as to where you may procure it. Would say, however, that you might communicate with the parties who sell you your requirements of gilsonite asphalt. No doubt the hydrocarbon liquids used with your asphalt in preparing liquid coatings will also be the proper solvents for elaterite.

Unsatisfactory Rough Stuff and Size for Carriage Work.

B. K., Maine, in sending us samples of a dry, whitish powder to be used as a rough stuff; and a size to be used over the rough stuff, says that he has used the goods for a long time with satisfaction on carriage work, but finds now that on a number of jobs done last summer the finish cracked badly, both over wood and metal. In using the materials in question, the surface is primed with a thin coat of lead, thinned with one part oil to three parts turps. The dry powder used as rough stuff is mixed with boiling water and well beaten to keep the resulting mixture free from lumps. When this has become hard, it is coated over with the size, which is also thinned with hot water. Lately he has noticed a peculiar odor about the material and thinks that other ingredients have been added that are causing the cracking.

Answer: The only peculiar odor we notice about the material is that the size, which we take to be composed of potato salad, contains an appreciable portion of soda or similar chemical added to keep it from souring or becoming moldy. We cannot

discern any odor in the dry powder, which appears to be a mixture of some calcined plaster and some other mineral with perhaps some flour middlings. This would be on the plan of old-fashioned rough stuff, said to have been in use fifty or sixty years ago, when rye flour, whiting and a little plaster of paris and hot water was largely used, but the practice has long been abandoned. However, the writer knows for a fact that a prominent firm of street car builders, some twenty-five years since, abandoned the lead system on their car bodies, substituting a system of surfacing introduced by a master painter, whom they had just engaged on the claim of his being able to reduce painting costs to a great extent. This surfacing material consisted of finely ground calcined plaster and animal glue and was mixed with boiling water and applied warm in three coats over a thin coat of lead priming. A great number of the cars made for and shipped to the street car company of a Western city were rejected, because when in service only a few weeks the whole fine finish on the panels and letter boards came off in sheets clean to the wood and the work had to be done all over again, causing a loss of thousands of dollars. Some Western carriage builders had similar experiences after abandoning the old rub-lead or lead rough-stuff system and introducing cheap surfacing and sealer practice, paying very dearly for their experience. While you may have some success with the material of which you sent us samples, we believe the safest plan to insure good and permanent result is to use rational and approved methods for priming and surfacing coach work, this being the foundation of durability.

Silicate of Soda Paint for Wood.

W. D., Ohio, writes:—I was very much interested in your article on silicate of soda paint for wood in Questions Answered. I wish you would please give me a formula for a mixing liquid with such paint. The silicate of soda and water being originally used in grinding the paint, what nature of thinners should be used therewith while applying the paint to any surface? All volatile oils, such as benzine, turpentine or turpentine substitutes, do not seem to have an affinity.

Answer: In addition to the information appearing on page 9, in the January issue, we give the following:—

The dry pigment, whatever it may be, is to be wet up with sufficient clear water (soft water being necessary) to form a paste that can be run through a mill or beaten up in a hand or power mixer to free it from lumps. When making such mixing, the weight of the water is to be determined by weighing, and to thin down the resulting paste as many pounds of silicate of soda as have been used of clear water are added to make the paste into ready-for-use form. This means that *no silicate of soda whatever* is to be used in mixing and grinding of the paste, but only for thinning the latter, so that it can be spread with the brush.

For example:—A Venetian red silicate of soda paint is desired in a fairly large batch, it may be figured as follows:—

Pulp 100 pounds good Venetian red in fine powder form with 40 pounds clear water and run the pulp red through a paint mill to smooth it. If 40 pounds water are insufficient to make the mixture smooth, add enough water to make it a soft paste, but not

a semi-paste. Now stir into this paste gradually, to prevent lumping, 40 pounds by weight of silicate of soda of 40 to 45 degrees Beaume, plus as much more silicate of soda as the weight of water that has been added.

Note carefully:—If the paint made on these proportions is too stout for application, then add a thinner made by mixing equal portions by weight of silicate of soda and clear water, until it is of the right consistency for application with the brush.

Paint Scaling from Exterior of Frame Building.

F. C. K., D. C., in sending us samples of paint scales, says:—I mailed you a letter a few days since asking some information as to painting, saying that I enclosed samples of paint scales, but neglected to do so. These will reach you under separate cover.

Answer: We have received the scales, but cannot locate the letter regarding same. However, the scales would indicate that the paint in question must have been of very inferior composition; white tinted with lampblack to a dark gray, the wood having absorbed whatever oil was used in the first coat, the material as a whole very brittle, and whatever the proportion of lead may have been in its composition, the percentage was very low. Looks like the result that may be expected of a very much doped paint.

Wall Paper Over Cold Water Paint Parting and Paint Scaling and Cracking.

G. W. R., New York, decorated a newly built house eight years ago, using a well-known cold water paint on ceilings, first applying a size made of zinc and varnish thinned with turpentine. The plastering had been finished two months previous. The side walls were papered after being coated with a highly recommended wall size, reduced with two-thirds hot water. This original work turned out satisfactory, but a short time ago the property changed owners and the new party gave him the job of redecorating the interior. He removed all the old paper on side walls and applied fresh size as before. A few weeks after completing the job in one room the paper opened up on many seams halfway down the wall, showing the skim of plaster on the underside, as well as the size. On the ceiling of library he simply applied two coats of the cold water paint, but the result was that in a short time there were scales of paint three to four inches square, with skim coat of plaster on the back of them. In the living room, which had been given two coats of the cold water paint originally, this was washed off down to the plaster and two fresh coats applied. There is no scaling here, but ridges the thickness of a lead pencil lengthwise and crosswise over ceiling, as well as side walls. He presumes that these are cracks in the plaster, as well as the paint, and would like to have our opinion.

Answer: This is a difficult matter to pass an opinion on in the absence of a personal inspection. We should think the trouble to be due to insufficient information as to the treatment of the washing off of the old paint on ceiling and side walls of the living room, while the scaling of the paint from ceiling in the library is most likely due to the old

paint having become loose by age without being noticed, the shrinkage of the new paint on drying causing the paint to lose its hold altogether, as is shown by the skim of plaster on back of scales. We have no intimate practical knowledge of the cold water paint you mention, but as it has been on the market for so many years with increasing demand it is probably a first-class material for the purpose when properly handled. Why not put your trouble up to the manufacturer of the paint, and no doubt his practical people can post you as to the cause of the failure in redecorating this property. In reference to the opening of the seams of wall paper, it looks as if the wall size had been thinned too liberally, or as if too much alum was in the paste, most probably the latter.

Treating Tacky Church Pews Grained in Oak.

S. O. H., Minnesota, says:—I wish to finish some sticky church pews before the weather becomes warm without removing the old finish. These pews were put up twenty-four years ago of pine and coated with grain alcohol shellac, oil stain and light hard oil finish, and never proved sticky. Seven years ago the trustees wanted them grained, and I did the work, furnishing the material supplied by a Chicago supply house. I first sandpapered the surface, then primed with a thin coat of white lead, equal parts raw oil and turps, adding a little japan. After standing a week, sandpapered again and then put on the graining ground for oak, the last coat of which was white lead, chrome yellow, Venetian red and very little lampblack thinned four-fifths turpentine, one-fifth raw oil and one-half pint japan to each gallon of this mixture, giving the requisite time for drying. The graining color was in paste form, with the addition of a trifle of lampblack in oil, reduced for application with four-fifths turps, one-fifth raw oil and one-half pint white japan to one gallon of thinners. Permitted this to harden thoroughly, then applied one coat

of dry hard seat varnish. What, in your opinion, can be done to overcome the tackiness?

Answer: We have known of tacky church seats and suggested a cure for same, especially where they had been grained, but this is the first time that we have heard of a case where they were sticky seven years after being finished. From your description of how the work of graining was done we should say that the ground was hard enough, also the graining appears to have been hard enough, although the varnish may have been applied too early. Still, if the latter had been the case, the stickiness should have been apparent from the start. However it may be, the best and least expensive cure we can suggest is to go over the surface with chamois skin, wrung out of clear water nearly luke warm, to which a little household ammonia has been added, say one-half pint of ammonia to a two-gallon pail of water; let the surface dry and test for tackiness. This should not only remove the tackiness, but also clean the surface of grease, which is unavoidable in seats that have been in use so long, even when cleaned frequently. Try this on one of the pews, and if after this treatment the sticky condition has not entirely disappeared, give a thin coat of orange shellac varnish, which if too heavy cut some with the highest grade of denatured alcohol, as wood alcohol may remove the old varnish. If you do not like the use of ammonia with the water, you might try strong vinegar, such as is used in the household, without adding water, and see whether this will not do away with the stickiness, in which case you would not require the shellac varnish.

Still another method that we know of to have worked well is to reduce high grade coach japan, such as is used for grinding quick drying colors, with strictly pure gum spirits of turpentine to very thin flowing consistency, applying this over the tacky surface. But whether this or shellac is used, the seats must be well cleaned from dust, grease, etc.

Late Winter Selling Helps

PRACTICAL IDEAS FOR DEALERS.

By Frederick Arnold Farrar.



WHEN you can create a new consumer demand and increase that already existing, and tie up that demand with *your store*, you have gone far toward maintaining a successful business.

A weakness in any one of the links in the big chain will be fatal, and when you detect them, see that they are immediately strengthened, before a snap lets your customers out.

A house is made up of many planks, each one important in its place, so store success is dependent upon many business details, all contributing to successful merchandising.

We are giving in the following suggestions, plans which have worked out profitably for other retailers, plans which can be employed by The Painters Magazine family with every assurance of good results.

Records That Save Profits.

A business without a detailed and systematic record of all transactions is full of leaks. Profits dribble out from little holes you least expect.

One successful dealer tells of the following method of keeping track of his purchases:

He buys both from the salesman, and occasionally sends in orders direct to the manufacturers. When buying from the salesman, he always insists that they give him duplicates showing dating, terms, etc. These he keeps in a file for that purpose only, and

when sending in an order to the manufacturers, duplicates are always carefully made and kept in this file.

This firm has a preference, however, of buying from the salesmen, feeling that they get better prices, better goods and better service, when the traveling man has a personal interest in the sale. It has been their experience that the salesman gives the best all around prices.

These duplicates properly filed make a very valuable reference and often misunderstandings are settled to the complete satisfaction of the retailer. It is a check upon all their transactions.

Should a salesman from a competing house come in, this system also comes into good use as a reference for comparison in prices and other details. There are sometimes, too, instances where an overcharge is made, and reference to this file would invariably bring a credit invoice.

This firm also has had the habit for years of using a regular printed postcard, which they send to the salesman, either to his home address or to the company, asking him to call, or asking for prices or other information which usually inspires a prompt call from this salesman.

Classifying Your Stock.

It is of great importance to have your stock well classified, the floor paints in one section, varnishes in another, enamels by themselves, etc. This, not only enables clerks to conserve his time, but the *customer's*. No buyer likes to be kept waiting while you look around to hunt up the stock.

A good impression is always created when you can step up and take down the prospective purchase without a moment's hesitation. You would not think of keeping a miscellaneous ledge. Everything is in alphabetical form, otherwise how would you keep accounts straight? The same system should be maintained regarding your shelf goods—keeping them in absolute order. Good shelf appearance is good salesmanship.

It is also a very good plan to keep a record of all sales lost, that is, make a notation of customers who come in, what they ask for, and possibly do not get or were not satisfied with the product offered. Records of this would determine whether or not it would be advisable to carry certain goods in stock.

Customers' Birthdays.

It is a very good scheme to find out from purchasers the date of their birthday. These are very easily kept in a card index, and when the birthdays arrive, it will be a great pleasure for your customer to receive a little remembrance from you, if only a penny postcard. Many unique novelties can be purchased in quantities at a very low figure and if you can arrange to give some attractive souvenir, the pleasant impression is increased. It would be a very pleasant surprise for a housewife or child, or even a man, and certainly they would be pleased by a courteous remembrance.

Working out this plan, a letter something like the following should be sent:

My dear Mr. Brown, or My dear Mrs. Smith:—

On Saturday you will celebrate another birthday, and we want to join with your many friends in wishing you good health and good luck.

A year ago we were pleased to have you call in response to our letter of congratulation, and we hope that we may again have this pleasure.

We have a very useful little gift for you, which we

hope may contribute to the celebration of this happy anniversary. Please bring this letter with you.

With every good wish, we are,

Yours very sincerely,

(Signed) Samuel B. Smith,
S. B. Smith & Sons.

The above letter can be in the nature of a form-letter and simply the date and "Saturday," or "Tuesday," or whatever the day may be, filled in. This brings your store to very favorable attention, and creates a real personal bond of friendship. The names on this card index are also valuable for other forms of circularizing when certain goods are to be featured.

An Auction Sale Idea.

A novel idea has been successfully used by a paint dealer in Kansas. He displayed in one of the big windows assortments of paints, varnishes, etc., that is, enough barn paint for a good sized barn, including the trim, shingle stain for the roof, and cement coating for the fountain, etc. Interior assortments were also displayed, for finishing a good sized room, and showed appropriate wallpaper or kalsomine for the walls and ceiling, stains for the woodwork, varnishes for the floors, polishes, etc.

These assortments were each identified by tags, giving their total list prices, and by cards marked "Style A," "Style B," etc.

The retailer then announced an auction sale on these goods. Anyone who wished might put in a bid for the assortment desired. These various bids were put in a box for the purpose, in the store, and announced to be opened on a certain date, the highest bidder of each assortment receiving the goods. But one bid was allowed for one person, and a cordial, general invitation was issued through local newspapers, movie picture shows, etc., the whole scheme being thus well advertised.

One of the best clerks in the store was thoroughly instructed and detailed to explain the scheme to all who came in. One of the best features of this advertising scheme was in the fact that it drew new people, it reached out and got those who otherwise perhaps would not have come in. And these people often bought other items, goods that were attractively displayed, when they came in to cast their vote; thus, in many cases becoming customers on the spot.

The window, of course, should be attractively trimmed. Use plenty of color—you are in the paint business. Letter a large sign as follows:—

*Auction Sale—
These useful assortments
at your own price, highest
bidder wins. Particulars
inside. Ask for Mr. Smith*

Your Birthday Anniversary.

Every store has a birthday and should be celebrated the same as those of regular people. Suppose it is the fifth anniversary of the establishing of your business—co-operate with your local movie show, or

even your theatre, of whom you could probably buy a block of tickets at a great reduction. Give two of these to every fifth customer who comes in on a certain date.

If it is the tenth birthday, give two tickets to every tenth customer. Do not discriminate between large and small purchases. Whoever the tenth customer may be, for instance, give them two tickets good for the Saturday evening performance at the Lyceum Theatre.

This scheme also permits of good local advertising and you are sure to have a big crowd on your birthday; it also brings you to pleasant attention and creates favorable comment, which sooner or later turns into profits.

Local Cartoons.

There are a lot of people in your town, probably many among your acquaintances, who have a little taste or talent for drawing. Announce that you will give a prize for the best cartoon, illustrating the ad-



"Why we trade there"

vantage of trading at your store. Suppose you arrange this to cover two weeks or even a month, and as fast as good cartoons are turned in, run them in your local paper, giving the artist's name, etc. This creates a lot of general interest.

Display the cartoons in your window with appropriate and seasonable displays of paints and varnishes.

A Word About the "Movie Slide."

Run a follow-up on your windows and give your local advertising extra value, by connecting both with the neighborhood "movie" show.

Arrange with the theatre nearest you to run some advertising slides, which your manufacturer, or jobbing house will furnish FREE. As a rule, the slides are beautifully colored, with your name and address at the bottom, where it will show in compelling fashion. It will tell a big audience in an attractive way just where you are and what you have to sell. This sort of advertising reaches your public—exactly those who should logically be your customers.

A Record of Complaints.

The aim of every merchant is, of course, to conduct a business which is practically free from complaints or kicks of any kind, but should any differences arise, as they are apt to do, the wise thing is not to neglect them, but to trace the trouble to its source as speedily as possible and have the matter straightened up to the entire satisfaction of the purchaser. A satisfied customer is one who *comes back*.

It is a good idea to keep a record of complaints, a simple card system, or even an alphabetically indexed note book will serve the purpose well. Make it some one's business to list all complaints and to straighten them out. A dissatisfied customer is a trade killer—for it is quite natural to pass a poor word along, and a customer who has once become dissatisfied merits special attention. If you have failed to please them at one point, give them first chance on anything new or interesting that comes in, showing by many little courtesies that you are anxious to serve them well.

The Live Rabbit Salesman.

Something out of the ordinary—something striking, and even a little sensational, often adds business and brings a little pleasant notoriety, and real advertising, to your store.

It sometimes takes a daring move to put a store on the map. An Indiana dealer got a lot of new trade by the use of a novel scheme.

This dealer would not rest content to do as others have done, but had an idea and he worked it out—"something different." He took into his confidence a reporter for the morning Tribune, advising him that at 8 o'clock on Wednesday morning, March 1, he would liberate from his store, twelve live rabbits. Round the neck of each was securely tied a card on which was written the name of some special paint or varnish product which he carried.

For instance, $\frac{1}{2}$ gallon Jones' Varnish Stain, \$1.00, or $\frac{1}{2}$ gallon Smith's & Co.'s Wearproof Floor Varnish, special, \$1.28.

The newspaper man, of course, considered it a "good story" and gave it free space in his paper. The scheme was, that any person bringing in one of the rabbits would be given absolutely free the article marked on the card.

You can imagine what a scramble there was, especially among young boys and girls. It won a good deal of comment and created new trade, by bringing his store into unusual prominence. The young people, of course, being enthusiastic whenever paint, varnishes or kindred line products were needed, you can depend upon it, that Jones & Co. were the first to be thought of.

Keep Your Windows Trimmed.

Make seasonable window displays, featuring materials that would make a popular appeal, at a specified time.

Keep your windows alive, and make frequent changes. There is a big advantage in a new "picture." Push interior paints, enamels, varnishes, varnish stains, etc. There will be a lot of work done *inside* during February and March. There never was a dollar's profit in a sleepy, hang-back store. Keep things *moving*.



Practical Paper Hanging

A LESSON FOR BEGINNERS.

By John Brice.

THE first requirement is the necessary tools. We shall need a paste board, a straight edge, a trimmer, a paste brush, a smoothing brush, a pair of paperhanger's shears, seam rollers, a couple, or more, of step ladders, tape line, yard stick and a plank, a claw hammer for drawing nails and tacks, a small trowel, scraper and putty knife. A plumb bob may be added, and other tools may be devised from time to time to suit special conditions.

The paste board should be 25 inches wide, and 6 to 8 feet long. I prefer two, a long and short one. A long board is the better where it can be used, and it can generally be used where the strips are long, as the room is always large enough to do the work conveniently. I would advise you to buy the manufactured article, of which there are several kinds on the market. They are light and serviceable, with all the necessary attachments.

The trimmer may be a knife, a wheel, a pair of shears, or one that is manufactured and sold for the purpose. With the exception of the shears, they require a straight edge and strip of zinc to successfully operate them. An excellent trimmer, requiring only a strip of zinc may be devised as follows:—Take a thin steel bladed corn-cutter, the blade of which is about 18 inches long, and bevel the right side something like a chisel where the edge is held toward you. A tool of this description used to be made in New Jersey.* The patent has long since expired, as it has been almost twenty years since I have seen it advertised. The way to use this trimmer is to fasten the zinc strip flush with the edge of the paste board next to you. Paste and fold the paper in the usual way. Place the paper so that the edge of the paper you wish to trim extends beyond the edge of the zinc strip the necessary distance. Use your hand to hold the paper in place, as the commencing point, with a weight at the opposite end. Take the knife and beginning at the left side, use it somewhat as a saw, holding it close to the edge of the zinc strip, which serves as a straight edge. The operation is nearly like cutting with a pair of shears, the edge of the zinc strip serving as one blade of a pair of shears, and the knife the other. This method is rapid and accurate after becoming used to it. The use of the remaining tools will be suggested as we proceed.

Like other paperhangers, we will begin with the paste. Procure a two or three gallon bucket. At one side across the top should be a wire or strip of metal fastened to the bucket at both sides, on which to lay the brush to keep it out of the paste when not using. If you are where you can buy ready made paperhanger's paste, do so. It is more convenient to use. If not, make it as follows:—Take a quart of wheat flour, add a sufficient quantity of water to make a thick batter, beat it free from lumps. Heat a gallon and a half or two gallons of water to the boiling point and pour slowly on the batter and stir as you pour; continue until all the water is used. Allow to stand

until cool or nearly so, then thin to a working consistency with water and it is ready to use. The addition of about an ounce of pulverized alum dissolved in water will improve it.

Beginning with the ceiling, the first thing to do is to find out if it needs sizing, and the best way to find out is to go ahead and size it, then you are sure of it. If previously papered, remove all loose paper, all of it if you can conveniently do so. If the paper is more or less loose, you may be sure that that ceiling needs sizing, which should be done. Glue size is generally used, and is made by boiling glue in water until melted, a half to a pound to a gallon of water. It should be, when right, nearly as thin as water. If not, thin with warm water and apply when still warm.

Strike a line 18 inches from the side wall, or further if necessary, according to the width of the paper. Hang the first strip without trimming so the outer edge comes along this line. A small portion will lap over on the side wall, but that is all right. This will give you a straight starting point.

It is a difficult matter to tell in writing how to do some things, and telling how to keep the strips of paper straight on a ceiling is one of them, but if you start right you will usually come out all right. Start the second strip by using your smoothing brush to hold the paper in place. See that the match is right, and that the lap is straight. When this is accomplished, use the smoothing brush, keeping it squarely across the strip of paper with the center of the brush on the center of the strip. Keep the brush in this position, brushing the center of the strip to the ceiling. Then try the lap side to see if the lap is straight. If it is, brush down the edges; if not, loosen the strip by taking hold with one hand and sliding the brush back to the beginning point. Then try it again. This will be unhandy work at first, and your patience may be sorely tried, but stick to it, you will soon acquire the knack. Bulldog tenacity, do or die, is half the battle in learning any trade. Proceed with the next strip in the same manner. The ends of the paper which come on the side walls should all be trimmed so as to be even and extend an inch or so below the ceiling. Brush thoroughly into the angle so as to preserve a perfect angle. Corners and angles should be treated in this manner. In crooked corners it is best to cut the paper to fit, and not turn them. Loose paper in the angles makes an unsightly job. See that all edges are posted down securely and perfectly matched.

It does not make much difference with experts as to which way they stand when papering a ceiling, but it is better, perhaps, for the beginner to stand facing that part of the ceiling which remains unpapered when starting a strip. This brings him directly under the seam.

A whitewashed ceiling should be scraped and swept, then thoroughly sized with glue size. A couple of thin coats so as to penetrate the remaining whitewash, thus glueing it to the solid plaster.

A board ceiling cannot be successfully done by

*The author evidently refers to "the pinless shears," patented and manufactured by the late James Marks, of Bayonne, N. J., who died July 4, 1895.—EDITOR.

pasting the paper direct to the boards. In fact, there is no way to do it and make a first-class job. The best that can be done is to stretch sized muslin over the ceiling, tacking it on. Never paste it. You might as well paste the paper on in the first place. Paste the paper to this muslin in the usual way. It will sag some, but will not crack. This holds good on the sides as well. Where there are large cracks, also small places caused by the plaster falling off, and you do not wish to patch up with plaster, it may be successfully done by pasting strips of sized muslin over cracks before papering.

To paper the side walls, if the walls are plumb and the angles true, begin at a window or door, as there is likely to be a mismatch when you finish or at the next opening. It will not show so plain as where two whole strips are mismatched. Begin by holding the strip in at the corners at top and letting it swing in to place. Stick it fast at top and smooth by running the brush downwards. Paste the edges down well. Then trim at the base board. To do this properly, press the paper in the angle, using a sharp knife. Proceed with the next strip in the same manner, noting that the lap is correctly done. Proceed around the room, turning the corners without splitting if you can avoid it. Sometimes, in order to gain time, several strips are gotten ready to hang, placed within reach and the top fold of all pasted in place before anything is done with the bottom fold. The bottom parts are then unfolded in regular order and pasted in place.

When a room is out of plumb, and the corners cracked, measure 18 inches, or whatever the width of the paper is from a side wall, near the ceiling, then hold the plumb bob line at this point. Mark the point of the plumb at the bottom and strike a line. Begin by following the line with the edge of the first strip, and continue until the side is finished. Be careful when trimming around the openings that no white spots show or that the edge of the paper does not lap over the casing. Don't trim until after the strip is pasted on the part of the wall that is covered, then trim with a sharp knife the same as you do the base board.

To hang a border, cut the whole across in lengths that you can handle easily. Paste, fold, and trim, as is required by the markings. Commence in a corner or some point where a mismatch shows the least, and brush on, endeavoring to make the upper edge fit into the angle. If you want to lap it, you must trim one piece a little longer. The neatest way is to butt the edges together. Cut the ends so they will fit together and match.

I trust the reader understands that the paper should be pasted and folded before trimming. Paste one end of a strip, about half of it if the table will allow it, then fold this pasted portion so the pasted sides come together and the edges are even. Paste and fold the other edge. If too long now for the table or straight edge, double it at the ends that it may be trimmed at one operation. It will be all right if you keep the edges straight.

Law Points for Painters and Dealers

By A. L. H. Street, Attorney and Counselor at Law

Liability for Scaffold Accidents.

AN instructive court decision on the responsibility of a master painter for injury to or death of an employe resulting from a fall from a scaffold was handed down recently by the Kentucky Court of Appeals in the case of Concannon vs. J. L. Strassel Paint and Roofing Company, 180 Southwestern Reporter, 86.

Plaintiff's husband, while engaged as an employe of defendant in painting the interior of a building in Louisville, was killed by fall of the scaffold upon which he was working; and plaintiff brought suit as administratrix, claiming that defendant's negligence in failing to furnish a reasonably safe scaffold and in putting an incompetent boy at work on it with plaintiff's husband, caused the accident.

It appears that the scaffold was constructed by the use of two step ladders with a plank resting on rounds of the ladders. The floor on which the ladders rested was uneven, and the scaffold seems to have been noted to have been unsteady. A witness stated that the accident resulted from the act of a boy, who was engaged in putting nail holes in the wall decedent was required to paint, in reaching too far away from the scaffold, causing one of the ladders to be overturned.

The trial judge took the case away from the jury, deciding that the evidence conclusively showed that

decedent was guilty of contributory negligence or assumed the risk of the accident. Plaintiff appealed to the Court of Appeals, which ordered a new trial, holding that the trial judge should have submitted the case to the jury to find whether there was contributory negligence or assumption of the risk. The important parts of the opinion on appeal read as follows:—

"Where a servant continues work with knowledge of the dangers which an ordinarily prudent man would refuse to subject himself to, he is guilty of contributory negligence. On the other hand, the doctrine of assumption of risk is wholly dependent upon the servant's knowledge of the dangers incident to his employment. Where he knows, or in the exercise of reasonable and ordinary care should know, the risks to which he is exposed, and appreciates the danger thereof, he will, as a rule, be held to have assumed them. He does not, however, assume such risks as are created by the master's negligence, nor such as are latent or are only discovered at the time of the injury. The doctrine of assumption of risk, unlike that of contributory negligence, rests upon an agreement with his master, express or implied, from the circumstances of his employment, that his master shall not be liable for any injury incident to the service, resulting from a known or obvious danger arising from the nature of the service. * * * Negli-

gence as to either master or servant must be established by proof of the acts constituting it, or of the facts from which it may legitimately be inferred.

"It is likewise true, that, in order to charge a servant with assumption of risk, he must not only know, but he must also appreciate, the danger to which he is exposed, and one does not voluntarily assume a risk who merely knows that there is some danger without appreciating it. The mere knowledge of defects in the appliances or place of work, or of other negligence on the part of the master, without knowledge and appreciation of the danger occasioned thereby, will not defeat a recovery, unless the danger is so obvious that the servant cannot help understanding it fully. If, however, the servant has a general knowledge of defects sufficient to charge him with knowledge of danger, he assumes the risk, although he may not know of the particular defect which caused the injury, and where he is injured by a known risk of employment assumed by him, it is immaterial that he did not know the precise extent or character of the injury to be sustained. To constitute an assumption of risk, knowledge of the risk on the part of the servant must come to him in time to be of use.

"If the only question here presented were whether the scaffold, as constructed, was in its use hazardous to the decedent, the evidence as to the obviousness of its defects and of its being of the character customarily used by painters in performing such work as the decedent was required to do, we would be constrained to hold that the latter, in making use of it, assumed whatever risks attended or were incidental to such use. But the question indicated is not the only one to be considered. It also appears from the evidence that both the decedent and the boy, Hurst, complained to the foreman of the defective condition of the scaffold, and were assured by the latter of its safety, which assurance was coupled with a command to them to continue its use."

After reviewing the testimony given in the case, the court proceeds:—"The foregoing evidence requires the application to the case of yet another principle of law, that where a servant knows of defects in machinery, appliances, or place of work, but is, by the assurance or representations of the master as to its being safe for use, lulled into a sense of security and continues the use and is injured by reason of the defects, he may nevertheless recover, unless the danger is well known to him, or is so obvious that one of ordinary intelligence and prudence would, under the circumstances refuse to run the risk. * * * As there was some evidence which conduced to show that the decedent was killed because he continued to work in a place of danger by direction of his foreman, upon his assurance that there was no danger in his use of the scaffold, and also some evidence which conduced to prove that the danger of the decedent's continuing at work after receiving such assurance was not so obvious that he must necessarily have known of it, the case should have been allowed to go to the jury. In thus holding, we do not overlook the fact that the painter's relation to the scaffold is like that of the carpenter to the plane or the saw: it is

an essential part of his business, because without it he cannot do his work, and he ought to be better able than all others to know when a scaffold is or is not reasonably safe for use. But, while this is true, we cannot say that as a matter of law the decedent was charged with the duty of inspecting or making safe the scaffold upon which he worked. The evidence fails to show that he was charged with any such duty, or that he had anything to do with the erection or construction of the scaffold.

On the question of a master painter's liability for an accidental injury to one employee caused by negligence of a fellow workman, the court rules that the mere incompetency of a fellow servant is insufficient to render the employer liable for his negligent acts, in the absence of a showing that the employer knew or should have known of such incompetency and was negligent in retaining the careless workman.

Liability Concerning Dangerous Fumes.

THE Illinois Supreme Court recently sustained the liability of an employer for death of a painter caused by fumes from asphaltum paint with which the latter was painting the interior of concrete battery wells which were so constructed in bottle-like form that fresh air did not freely circulate in the place of work. (*Schaffner vs. C. F. Massey Company*, 110 *Northeastern Reporter*, 381).

The court holds that decedent cannot be deemed to have assumed the risk or to have been guilty of contributory negligence in undertaking the work, although he knew that the paint gave off fumes, it appearing that he did not know their poisonous and dangerous character, and the danger not being so open and obvious that no person of ordinary prudence would have undertaken the work. On the other hand, it is held that the employer is not relieved from liability on the ground that he, too, was ignorant of the danger, if it appears that in the exercise of ordinary care for the safety of his workmen, he should have known of the peril.

Liens for Materials Furnished.

TO entitle a person to lien for material furnished for a building improvement, he must show that the material was not only purchased for but actually used in the building against which the lien is sought to be enforced. But proof that the material was purchased for such use and delivered to the contractor, and that material of the character sold was used in the building, will ordinarily be sufficient proof of actual use, in the absence of positive proof to the contrary. (*Kansas Supreme Court, David vs. Doughty*, 152 *Pacific Reporter*, 660.) A wife's property is not subject to mechanics' lien, under the Iowa laws, on account of materials furnished for an improvement contracted for by the husband in his own name, in the absence of any showing that he acted as her agent, or that she personally obligated herself for materials furnished the contractor. (*Reese Gabriel & Co. vs. Cornell*, 154 *Northwestern Reporter*, 1002.)



Vehicle Painting

THE PRESENT STATUS OF THE INDUSTRY.

By M. C. Hillick.

THE baking of enamels on automobiles is still in an evolutionary stage, and the days of experiment are still with us, with no definite day fixed for their passing. There has been much conjecture as to what extent the baking of the various coatings applied to the car is being indulged in, but so far the information has not been divulged, even if known. This much, however, is very well established, namely, that the finishing coats of varnish are, as a rule, being applied with a brush and air dried. With the possible exception of one manufacturing concern, none known to the writer are using mechanical appliances in putting on the finishing coat, although there are several plants of large dimensions which apply the rubbing varnish with the process of stream flowing of the varnish. A wide, flat nozzle is used, through which the material is forced to flow in a wide ribbon-like stream. With a small brush the outer rim around the body of the car is coated in with the varnish, after which the nozzle is taken in hand and the remainder of the body flowed with the liquid. By this method a coating is left on the surface as thick as will hold in place. After letting the varnish stand and thicken up for a few minutes the car body is consigned to the oven and baked at a temperature of about 120 degrees Fahrenheit for four hours. The priming coat is also baked at a temperature of from 110 to 115 degrees Fahrenheit for from two and one-half to three hours.

Roughstuff coats are applied with the air brush, which operates in the manner of an atomizing brush. The roughstuff is baked at a temperature of 115 degrees Fahrenheit for two hours. Chassis finishing varnish is also applied with the air brush and oven-baked at a temperature of 100 to 115 degrees Fahrenheit for from two to three hours. The enamels used upon the hoods, fenders, fender irons, radiator shells, etc., are used in dipping tanks, into which the parts are immersed, drained and then oven-baked at a temperature of from 375 to 450 degrees Fahrenheit for from one and one-half to two and one-half hours.

In some manufacturing plants enjoying an immense daily output, the automobile parts above named are finished entirely by the enameling process, each coat being carefully baked. The rooms in which the dipping is done are usually furnished with water-washed air, the ceilings and walls oiled, and every possible precaution taken to eliminate dust and everything else that might have an ill effect on the finish. The painters are required to wear specially made clothing to absorb the dust and guard against its recirculation. In these establishments the enamel, as it is drained from the surface, and also the varnishes, are caught in traps provided for the purpose and conveyed to clarifying apparatus which works on the principle of a cream separator, and strains and makes the material ready for a second and third use.

Despite the elaborate preparations made for the use of the baking oven, with the view of increasing the output of the paint shop, there is a manifest disposition to more and more appreciate the value of the hand brush and air-dried coats as aids in making the car stay young. Certain Detroit automobile manufacturers have recently stated, through the newspapers, that they consider brushed-on and air-dried finishing coats of varnish as in every way preferable to the oven-baked coats. One main thing is, that such coats not only look well, but they give better durability. It is plain to see, therefore, that the oven-baking method, while having its advantages, is not, for the present at least, the method par excellence in the matter of applying the finishing coats of varnish.

Readers of this department need not feel discouraged, in view of these facts, if they find the oven and enameling methods a project of the future. The oven, if it can be installed, will help to clear up the shop congestion, or prevent one from taking place; and it will also assist in increasing the shop output to some extent, doubtless, but a lack of this convenience should not be allowed to keep anyone from making a brave effort, with the tools and utensils and conveniences at hand, to make the paint shop pay its fair share of profit. It may well be remembered that at the present time paints and varnishes of a most excellent quality are now to be had which in the matter of drying, and coming into a state for quick handling, have not heretofore been equaled. The fact that these materials dry rapidly and permit the work to be turned into service sooner than was possible with the stock used in an earlier day will, at any rate, offset to a considerable extent the advantages claimed for the oven-baking methods.

The automobile shows, and especially the Grand Central Palace exhibition in New York, point to a tendency to use more of the lighter colors than has been popular for the past season or two. At the Palace show, pale, yellow, cream, canary, and primrose yellow, with some of the lemon yellow tints, were very much in the foreground. Ivory white and blank white, in contrast to black, were also to be seen. It was further noticed that the dark beautiful greens and blues and reds and browns were shown in profusion and with telling effect. These old and radiant standbys, it is encouraging to observe, go on year after year, holding their own against all comers. For cars intended for city use more exclusively, the lighter colors here referred to can be used to advantage, and they will probably serve to win some trade, and to advertise your shop as the headquarters for color novelties.

The whims and fancies of the car users, quite as well as their more sober judgment, must be catered to. It is therefore a good plan to study the drift of car owners' sentiment and to satisfy it if possible. It is always wise to make a strong bid for the colors apparently best adapted for use in your locality. Cir-

cumstances will suggest the most available colors, and submitting them for the approval of prospective customers will usually do the rest.

The striping styles, as revealed at the city shows of the present season, are quite in keeping with the prevailing fashion of the past two or three seasons, which is to say that a very small amount of lining work is employed, but most effectively employed. The lines are always accurately cast upon the surface, and the colors used are strictly in harmony with the field color of the car. The so-called spread-eagle style of striping has gone the way of the world, and really there are no mourners, inasmuch as what is left is a vast improvement over the former creations.

What the jobbing shop painter may well concern himself with, next to the choice of colors, is the quality of the finish. This is the thing that counts, and taken in connection with the other little refinements which it will be found possible to make a part of the finish as a whole, it will ultimately make or unmake the prestige of any shop. Not much burning off of the old paint in comparison to the volume turned out in former years is likely to be done the present season. Most car users prefer to make the old surface wear to the utmost before going to the expense of burning off the old paint, or taking it off with varnish remover. From the metal surface, aluminum or steel, the paint had best be taken with the varnish remover. The same material may, of course, be used to take the finish from the wood surface, but most painters are old-fashioned enough to think that for these surfaces the paint burning torch is the quickest and most economical medium.

It has come to be regarded the best business policy to get all possible wear out of the old paint and varnish fabric, and to this end various expedients are resorted to in order to make the old do in place of the new. In the first place, after the car has been used for a time, or at least after it has been renovated and rubbed with some one of the polishing and cleaning-up mediums for a considerable period, scarcely any one is looking for the checks and surface fissures as diligently as the old-time carriage owner looked for them, and if they are found in evidence they are regarded as a sort of necessary evil, rather than something fatal to the value of the car. This easy indifference on the part of the car owner to the things which formerly disturbed him, has in a considerable measure worked to the advantage of the painter. To surface up the old foundation, and give it new life and vitality, and bring the finish out good and strong on this, is to realize, in the great majority of cases, a fairer measure of profit than the removal of the old

finish will afford. Then, too, the car owner has a chance to share in the profit of the transaction through the reduced expense. It is granted that the old paint foundation will not afford a support for the finish that gives the durability of the new fabric, but by repeated varnishings and the cleanings which the work receives, and the superficial examinations bestowed upon the finish as soon as it gives way somewhat to the wear and tear, by the common run of car users, this matter of surface perfection as it was known in the old days does not greatly worry the public. For this reason, the old paint fabric will be in large part left to wear on, with periodical renewing of its outer garb, to the full extent of its life.

Not a few painters make a practice of looking closely after the surface as soon as it shows the least sign of fissuring, and by presenting the case to the car owner they obtain his consent to get after the trouble before it becomes fully developed, or before it reaches an acute stage. By the use of rubbing varnish coats, the first one being let down a little with turpentine to promote penetration, the checks may be held in bounds for a season or two, after which more extensive repairs are taken in hand, these being, generally speaking, in the form of filling up materials applied with a brush or with a broad, half elastic scraping knife. These materials may be obtained prepared ready for use, or they may be made on the shop premises. In former issues of *The Magazine* formulas for these materials have been given. The principal thing to have in mind is a material that is fine in substance and that has good surfacing qualities, with the property of staying where it is put and wearing as long as any material can be expected to wear. Over these made up surfaces the mistake is often made of putting a very elastic finishing varnish, whereas a quicker drying, less elastic varnish, but one having a hard, tenacious film and a luster of high degree, will do the work better, on the whole, and under which the checks will be more fully concealed and more effectually choked. Give one of these old surfaces a thorough facing up and the protection of a fine raiment of varnish, and then see to it that it gets a couple of coats of varnish a year, at intervals of six months, and the results coming from the practice will attract attention, both in the matter of appearance and in the value of the investment. As a matter of fact, frequent varnishing of the car, using a good, reliable article, is not only the best way to keep the car young, but it is a class of insurance against the premature decay of the colors and the other materials which cannot be in any possible way duplicated or improved upon.

Railway Equipment Painting

Good Materials and Good Work Pay in Freight Car Painting.

AT first thought it would hardly seem necessary to allude to this subject, but when it is understood that not a few railroads are complaining that there is a lack of durability in the wear of the paint used upon the freight car equipment, the reason for taking a brief survey of the field is apparent. It is well understood that prac-

tically all freight car painting is done under conditions which do not admit of the best development of the materials used nor of the greatest amount of care in applying them. Nevertheless, there is a growing suspicion that more care and attention could be given this department of work with the result that a better class of wearing conditions might develop therefrom. It is true that a great amount of freight car painting is necessarily done in the open, with little or no protection for the paint or

the painter, and when the weather is foul the results cannot be to any great degree satisfactory. The demand for cars is insistent and no ordinary excuse will be accepted for failing to meet the demand, so that it is a matter sometimes of extreme difficulty to return full value to all parties concerned. Take the autumn just passed, for example, when records for heavy freight hauling were being broken daily; the painter who valued his job for more than the toss of a coin could do nothing less than get the required number of cars for nightly release, regardless of what flaws the critical inspector might find to pick. In the rush for equipment the paint was doubtless hurriedly mixed and with equal haste applied, and all the other operations gauged to make everything balance up at the stroke of the clock. When big railroad achievements are up for public applause, minor affairs must perforce take secondary place, but even in these emergencies the vigilant foreman painter can, to some extent at least, take advantage of certain situations and work them out in a way to make the paint yield the best possible service under the circumstances. In the first place, the painter entrusted with the work of mixing the paint should be a man of known reliability who, despite the hurry, will mix brains with the pigment. Then, so far as possible, work in behalf of a good quality of paint, having in mind the fact that a poor paint is costly at any price. Over and above all, perhaps, is the employment of painters or men given to doing their work in a careful, painstaking manner. This one thing is certain, at any rate, good paint and good painters will do much, despite the handicaps, to promote a better grade of freight car painting.

Surfacing Varnish for a Flat Finish.

AFTER the various ways of finishing the interior of the coach have been discussed in their multitude of phases, it will be found that none have the advantages which may be rightly credited to the rubbed or flat finish. Allowing that it costs a little more than the gloss finish, the service that it gives, along with additional superiority of appearance, makes it worth the greater cost, provided such things are appreciated at their full value by the management. In times past the advantages have been pointed out in these columns, but recently a friend of this department has asked us to sum up in a brief way the more important merits of the finish in question. For one thing, the rubbed finish will wear longer and stand a greater number of renovating processes without showing the effects of such work, than a full luster finish, and while doing all this it will afford a refinement of surface effects entirely foreign to the full gloss finish. We have had during recent years no small measure of discussion concerning creature comforts and drawing-room elegance as an essential feature of the coach interior, and next to the design and general construction of the interior, the rubbed finish does most to produce that result. At the last convention there was some little talk concerning the advertising value of ornamental effects and the finish, and the coach interior we have nothing in mind that will do more in an advertising way than the rubbed finish. It suggests home comforts and the cosiness that comes from these. Get a good solid body of varnish in place on the interior of the

car and then see that the rubbing is thoroughly and properly performed, and for some shoppings to come, under the wear of average service, a simple renovating will suffice to keep the finish in quite its original condition. In this way the greater cost comes at the beginning, but substantial economy at the later date. Added to this, as we have already pointed out, are the luxury of effects, the high class appearance that is foremost in the eye of the traveler at all times, and the manifest contribution to his comfort present throughout the car. These are the things which bear an important relationship to advertising values and to railroad service of the best sort. Really, between this finish and the high gloss, glary surface there is positively no comparison, or if so, it is a case where comparisons are odious, with the odium attached to the latter finish.

Conserving and Protecting the Strength of the Steel Car Exterior.

THE master car painter is charged with the duty of doing this to the full extent of his ability, and generally speaking there is no gainsaying the fact that he is doing this very thing. In former issues we have referred to the difficulty of keeping the roof properly protected and, from what was adduced at the last convention, it seems that this difficulty is widely recognized. Examination of the steel car roof will show, in the aggregate, a great amount of this vitally important part of the car extensively pitted underneath the paint, at its first shopping after coming from the factory. To simply apply a coat or two of paint over these corrosive patches means that while they have been temporarily concealed the activity of the rust germ has been in no wise checked. Beneath its new garb it goes on gnawing at the vitals of the steel, until in the course of time, earlier or later, the metal breaks wide open. Probably there is nothing that the painter can do to completely negative the action of the rust once it has fully developed, but to let it go on undisturbed without attacking it with the available agencies at hand, would seem like opening the chicken coop and inviting the thief to enter. To scrape these nibs of rust off as cleanly as possible, thus crippling them to the utmost extent, if not eradicating them altogether, is a point gained, at any rate. Then two or three coats of some rust inhibiting paint, carefully applied, will do a brave work in holding the corrosion in check. Practically the same class of treatment will be necessary to conserve and protect the outer and inner surface of the deck. With the screens attached the moisture develops and is followed by the rust and corrosion, making the warfare upon these parts necessarily constant. To lick over these rust corrupted parts with a smear of paint is not enough. Scraping, sanding and otherwise relieving the metal from the life-throttling corrosion, wherever found on the exterior of the car, roof, deck, floor, about the windows, belt, rail, etc., and keeping the surface well coated with a reliable material constitutes a work of conservation and protection which, for the welfare of the car, cannot be delayed nor neglected. The importance of the paint and of painting has been emphasized industriously, but a prior work has to do with cleaning the metal and liberating it from the bondage of corrosion.

THE ASSOCIATIONS

Bay State Painters

SOCIETY OF MASTER HOUSE PAINTERS AND DECORATORS OF MASSACHUSETTS
HOLD TWENTY-FIFTH ANNUAL CONVENTION.

Boston, January 11, 12 and 13.

AFTER rounding out a quarter of a century of usefulness to the painting trade in the Old Bay State, the Society of Master House Painters and Decorators of Massachusetts held the twenty-fifth annual convention in Horticultural Hall, Boston, on Tuesday, Wednesday and Thursday, January 11, 12 and 13, 1916. The business meetings were held in the auditorium, while the large exhibition halls were given up to a display of painters' materials and appliances made by the manufacturers and dealers and to a well-chosen exhibition of practical work by members of the Society.

Tickets of admission to the exhibition were widely distributed by the Association, and the hall was always well filled by visiting architects, property owners and others interested in painting and decorating. The attendance at the business sessions was confined almost entirely to members and visiting master painters, and during the convention two executive sessions were held, at which none but master painters were permitted to be present. These brought out a great deal of information and discussion of the greatest practical and financial value to the painting trade, but this is necessarily withheld from publication, since it was confidential in its nature and was intended for the sole information of the members. It has become an established custom with the Massachusetts Society to hold these executive sessions, at which business of the greatest importance is always transacted, making the deliberations of this Association of greater value to the members than could possibly be accomplished by meetings open to manufacturers, journeymen and the general public, like so many of the master painters' conventions.

President George W. Brooks called the convention to order at 10.30 a. m. and invited Rev. Charles Louis Page of the Dudley Street Baptist Church to open the proceedings with prayer.

Secretary Alexander Peters called the roll of officers and Executive Board members.

On motion of Mr. Naylor, the reading of the records of the last convention was dispensed with.

Secretary Peters read the following telegram from Joel Kennedy, secretary-treasurer of the International Association:—

"The International Association sends hearty greetings and best wishes for a most successful convention. Regret that I cannot be with you. On adjourning let it be with the resolve to meet again in Cincinnati February fifteenth. Fraternal yours, Joel Kennedy."

Letters in response to invitations were read from the Governor (regretting), President Andrew M. McKenzie of the International Association (accepting), ex-President William G. Baxter of the International (regretting), President Charles H. Fowler of the Pennsylvania State Association (regretting and extending best wishes for a successful convention), Conrad Krause, Cleveland (regretting); ex-President John Theobald of the International Association (regretting), George C. Morton, Boston (accepting), John A. O'Keefe, fire prevention commissioner of Boston (promising to give an address), Harry J. Schnell, general manager The Painters Magazine (regretting), William P. Symonds (accepting), Herbert F. Staples, president Paint and Oil Club of New England (accepting); secretary Boston Chamber of Commerce; William A. Tucker, secretary Master Plumbers' Association; A. P. Dane, secretary-treasurer Master Car and Locomotive Painters' Association; Charles E. Copp, master car painter Boston and Maine, North Billerica (expressing hopes they might be present), and Sidney Slee (expressing regrets).

President Brooks introduced George C. Morton, who said in part:—

Address by George C. Morton.

I want to congratulate you on the completion of twenty-five years of successful organization. The year 1916 is starting off with unprecedented prosperity in great contrast with last year. In looking over your program, it struck me that the subject of credits and collections might have been inserted with advantage. Many of you grant longer credit than you ought to and hesitate to ask



President P. H. Callahan.

a man to pay his bill. The most successful business men look after their collections, get their bills out promptly and collect their money when due. The painters ought to get together and make their terms thirty days and collect sharply, and then you can take care of your own debts and discount your bills. During the year we had two delegations from your Society requesting the Paint and Oil Club of New England to take up the question of asking higher prices from small consumers who buy direct than they do to painters and, while nothing definite had yet been agreed upon he hoped that some plan might be reached whereby the painters can get a greater amount of protection. On every side there has been a civic awakening and this has been manifested by the interest in the clean-up campaigns. Last year there were over 5,000 towns that had clean-up campaigns and this is one thing that the paint trade should take an interest in and prove

the truth of the slogan that good citizenship is good business. I hope your convention will accomplish a lot of good for the benefit of your trade.

President George W. Brooks next read his address as follows:—

President's Address.

Officers, Members, Ladies and Guests:—

It is with the greatest of pleasure that I bid you all a hearty welcome to this our twenty-fifth annual convention, our silver anniversary, and it is an occasion to make us feel proud of the progress we have made in association work and uplifting of the trade. I highly appreciate the honor of presiding over this organization in convention and will assure you that your officers and Executive Board members have used their best endeavors to make this convention a success. During the year 1915 your officers and Executive Board have visited quite a number of our locals in the State to encourage them in their work, also our organizer and Educational Committee have been keeping in close touch with the new locals.

Further information of the work of the Executive Board will be furnished by the report of the vice-president, Mr. Callahan. Our membership has been increased during the last year by the formation of a local in Lynn. There has been a local organized in Brookline, which has not as yet affiliated with the State Association, but probably will as soon as they get a little stronger.

Our vice-president has been in touch with some of the painters of Portland, Me., who are trying to form a local and affiliate with our State organization. He says the outlook is good. I think it is the duty of all members in their locals to do what they can to increase their membership, as our organizer cannot do it all, for it is a work of love with him and he has given a great deal of his time away from his business, which should be thoroughly appreciated.

The year 1915 has been a year of unusual depression in our line of business, but I think the outlook seems better for this year.

Our annual outing was held at the Rockland House at Nantasket Beach on August 4. The weather was decidedly against us, raining hard all day, but despite that fact we had a very good attendance. We have a committee appointed to change the date of the annual outing this year and it is up to them to select a good day.

The reports of the delegates to the International convention at Washington will be reported by ex-President Roberts. The next International convention will be held at Cincinnati February 15, 16, 17 and 18, 1916, and I hope that our Association will be well represented.

I wish to call your attention to the exhibit of practical work, which I think is the best we have ever had, and our thanks should be given to the Committee on Practical Work for the great work they have done in making it a success. I also wish to call your attention to the exhibit of dealers' materials in the large hall, and I hope that our brothers will leave as many orders as possible with our friends, the manufacturers and dealers. The Committee on Dealers' Materials are deserving of our thanks for the excellent work which they have performed, as it requires a great deal of their time and labor to make it a success. Our thanks are also due to the Hall Committee, Program Committee and Entertainment Committee and in fact all committees who have taken hold of their work so promptly and carried it out so successfully.

I wish to thank the ladies for their attendance at the convention. An entertainment is provided for them on Tuesday and Thursday evenings.

Our Legislative Committee has been kept quite busy during the year 1915 on matters coming before the Legislature and had to consult legal advice who were able to hold in check or modify some legislation that hit us pretty hard, especially on the fire hazard and prevention law, also the Industrial Accident Board. The report of the Committee on the Fire Hazard Law and Prevention Law, also the Weight and Measure and Color Test, will be held in executive session and I hope the brothers will all attend, and you will, no doubt, receive valuable information.

My thanks are due to all officers, past presidents and members for their courtesy and help during the past year, also to the publishers of The Magazine for their courtesy.

I would recommend that a committee be appointed on trade schools by our incoming president, as we have now in Boston a class for painting at the Dearborn School. The instructor of the class is Vice-President Christenson of the Boston Association, who now has a class of eighteen members and is desirous of receiving more. You will later on hear from Brother Christenson, who will give you more information on the subject.

During the past year we have lost by death four brothers in our Association. Brother Walter Zwahlen and Brother J. F. Hodgson of the Boston Association, Brother C. T. Enwright of the Lowell Association and Brother Charles E. Palmer of the Hyde Park Association. All these brothers were active in their locals and were much respected by their fellow members who feel their loss keenly.

I wish the brothers to be prompt in attendance at the meetings of the convention. We have some very interesting and instructive papers to be read and discussed, also reports of some very important committees that are greatly to your benefit.

And now, gentlemen, in closing my address I hope you will give my successor your earnest support during the coming year and work for the welfare and the uplift of the Association. I thank you, gentlemen, for your attention.

On motion of Mr. Howard the president's address was referred to the appropriate committee.

President Brooks appointed the following

Committees.

Resolutions and President's Address—William H. Naylor, F. E. Thayer and Fred A. Moore.

Nominating—Jesse Roberts, Thomas B. Akin, Ernest Schupbach, F. G. Baldwin and George Kilburn.

A recommendation from the Executive Board was adopted that the Committee on Nominations present at least two names for each office, and that any ten members might place in nomination any one whom they desired.

Secretary Alexander Peters presented his report as follows:—

Secretary's Report.

Mr. President and Brother Members:—

I hereby submit for your attention and approval my fifth annual report as your secretary.

During the past year the usual amount of work has been done to extend the membership of our Society throughout the State and adjoining territory, making necessary a large amount of correspondence, all of which has received prompt and complete attention. There has been a great deal of indifference on the part of the average master painter toward our efforts in this line, owing probably to the poor trade conditions prevailing everywhere.

There are in our State Society at present twenty-one local associations and thirty-seven members at large and the total membership is as large as at the last report. During the year we have lost four by death.

The social activities of the year have been up to the usual standard, the midsummer outing and fraternal gatherings at the various local associations keeping our members in touch with one another. The coming year promises to be successful as a result of the past year's efforts. Yours fraternally,

Alexander Peters,
Secretary.

On motion of Mr. Hanson the report was accepted.

Treasurer Peters presented his report as follows:—

Treasurer's Report.

Balance on hand January 1, 1915.....	\$433.77
Receipts to December 31, 1915.....	2,924.93
Total receipts	\$3,358.70
Disbursements	2,803.22
Balance on hand January 1, 1916.....	\$555.48
Attest: Alexander Peters, Treasurer.	

On motion of Mr. Howard the report was laid on the table until after the report of the trustees.

F. E. Howard then reported that the trustees had examined the books of the treasurer, found them correct and well kept and that the funds called for were on hand.

The report of the trustees was accepted, and then the report of the treasurer was accepted.

State Organizer Ivory H. Morse presented the following report:—

Report of the State Organizer.

Mr. President and Gentlemen:—Your State organizer is pleased to report that in the past year progress has been made in creating new local associations and developing the membership of the Society.

A new local association has been formed in the city of Lynn and affiliated with the State and International societies.

A local association has been formed in another city which, being yet in the initiative stages of creation, has not applied for membership to our State Society.

Thorough canvass has been made of the metropolitan district of one of our cities with the hopes of forming an association. As the district is widespread, it may be difficult to obtain sufficient master painters to form a good working association.

In cases of this kind I recommend that strenuous effort be made to obtain their membership as members at large.

The master painters of a city, outside of our State, have held preliminary meetings in reference to forming an association. The assistance of the organizer has been tendered to them by letter and our vice-president has made a personal visit to one of their preliminary meetings. Al-

though no conclusion has been reached, encouraging progress has been made.

Initiative steps have been taken in other districts of the State which in time we hope will bear fruits of increased membership.

The most urgent recommendation that your organizer can make at this time is for every member of the State Society to inject a little enthusiasm into his membership affairs. Take initiative steps of his own accord to encourage new members to join. Talk up the benefits of our Society at every opportunity, and above all things consider the affairs of the Association as a part of his business and give to it the very best attention and ability that is within his power to command. All this will have an indirect benefit in showing masters that our organization is worth while.

Further developments of the activities of the Educational Board, recommended by your organizer and created at our last convention.

The object of this board to furnish material to develop the new associations and encourage the old. Its activities this year have been sufficient to demonstrate the value of this service and the possibilities of more effective benefits in the future.

I wish to thank at this time all of the members of the Society who have so cheerfully and willingly given their time and assistance whenever called upon to help me in the duties of my office.

I wish to thank the State Society for the compliment of electing me to the office of State organizer and the implicit confidence they have placed in me in my conduct of their affairs through this office.

On motion the report of Organizer Morse was accepted. Vice-President Callahan presented the report of the Executive Board as follows:—

Report of the Executive Board.

Mr. President and Members:—I have been instructed to present the report of the Executive Board for your consideration. The board has held eleven regular meetings since our last convention as follows:—Cambridge, February 26; Malden, March 26; Lowell, April 26; Boston, May 28; Boston, June 29; Dorchester, July 30; Boston, August 30; Boston, September 17; Hyde Park, October 15; Boston, November 22; Boston, December 29.

The meetings on the whole have been well attended, as the following list will show:—

President Brooks, eleven; Vice-President Callahan, ten; Secretary-Treasurer Peters, eleven; State Organizer Morse, ten; F. A. Clark, one; H. B. Cornell, four; Edward H. Mara, two; Thomas Scott, ten; William J. Righton, none; O. M. Dehl, nine; E. G. Wilson, eight; F. G. Baldwin, six; Patrick Hurley, six; Thomas Lynch, eight; James H. Lally, none; H. F. Randall, five; F. E. Thayer, eight; F. J. Murray, five; George Houston, six; George Wirth, none; David Irving, two; J. J. McNamara, three; J. A. Kennedy, none; F. A. Robinson, two; William F. McMullen, ten; James W. Hindle, none; W. Bailey, two; Henry B. Falls, six; George B. Gilbert, six; Charles F. Smith, nine.

Past Presidents M. F. Shay, one; W. J. Edwards, none; Thomas B. Akin, three; William H. Naylor, two; George W. Locke, none; M. A. Feeley, four; M. D. Clay, one; C. F. W. Hanson, nine; F. E. Howard, seven; Jesse Roberts, five; E. E. Beck, nine; William E. Wall, eleven.

Much interest has been manifested at all the meetings on subjects pertaining to the trade. Your Executive Board, ably assisted by the president, has tried in many ways to further the interests of this Society since our last convention.

It is very important that all locals have their Executive Board member attend every meeting of the board and make a report of the same at your next meeting, so that you may be kept fully informed what the board is doing to further the interests of the Association.

Mr. President, at this time, I would like to make the suggestion that any Executive Board member who is absent from three meetings without a good excuse his place will be declared vacant and the local which he represents will be called upon to fill the vacancy.

We have lost four brothers by death during the past year, Brother J. T. Hodgson, Brookline; Brother C. F. Enwright, Lowell; Brother C. E. Palmer, Hyde Park; Brother Walter Zwahlen, Jamaica Plain.

The report was on motion received.

The recommendation in regard to absences of Executive Board members was referred to the Committee on Resolutions.

Jesse Roberts, of Fall River, Executive Board member from Massachusetts, submitted his report.

Report of International Executive Board Member.

Mr. President and Gentlemen:—As your Executive Board member I attended every session of the International convention at Washington, D. C., February 9, 10, 11, 12, 1915, and submit the following report of the doings

of the convention, including notes of the traveling experiences of the delegates and their friends.

The delegation from Massachusetts was the largest that ever visited a national or International convention. In fact, they were capable of holding a small convention of their own. I met them at Fall River on Friday on arrival of the train, but was unable to proceed with them and came to Washington on Sunday. There were forty-seven in the Massachusetts party at Fall River, including Brother Crossley, of Providence, R. I., who came over to join us.

The convention was held in the large convention hall on the tenth floor of the Hotel Raleigh, Washington, D. C. Just before the opening session on Tuesday morning, February 9, the Massachusetts delegates with their ladies marched into the convention hall in a body, headed by Brother George B. Gilbert, who carried a fine silk banner bearing the State coat of arms and the title of the Society of Master House Painters and Decorators of Massachusetts. This banner was the work of Brother Arthur C. Gordon and was displayed on the platform throughout all the sessions of the convention.

The report then detailed at considerable length the proceedings of the convention, which were published in full



F. W. Devore and C. T. Reynolds Co.

in the March, 1915, issue of The Painters Magazine, and concluded as follows:—

Ideal weather prevailed throughout the entire convention, which, coupled with the many attractions of the city of Washington, served to draw many of the delegates away from the sessions of the convention, the last session in particular being very poorly attended. In consequence, many of the papers and reports of special committees on which much time and thought had been expended received but little attention.

The customary reception to the president and officers of the Association was held on Tuesday evening, and the banquet on Thursday evening, both of which were very enjoyable.

Among the many attentions offered by the Washington local association may be mentioned the sightseeing trips to the various points of interest with which the city of Washington abounds, the theatre party and luncheon for the ladies, and the principal event of Thursday afternoon the reception by President Wilson at the White House.

On Saturday morning the Massachusetts delegation boarded the train for home, arriving in New York about 3 o'clock in the afternoon. On Saturday evening the party attended the New York Hippodrome. On Sunday morning many of the party attended church, and in the evening all took the boat for Boston via the Fall River line, and arrived at their homes Monday morning, tired but happy, and with many pleasant recollections of the convention.

On motion the report was received with a vote of thanks and placed on file.

The hour for adjournment having arrived, the morning session adjourned at noon.

TUESDAY AFTERNOON.

President Brooks called the convention to order at 2.15 p. m.

The first thing taken up was a paper by H. W. Christensen, vice-president of the Boston Association, as follows:—

Why Men You Employ Should Supply Their Own Brushes.

Any person, firm, company or corporation, engaged in the painting trade should insist on the workmen furnishing such brushes as are required for painting in oil or flat color, varnish and shellac.

There is no reason why the painter should be afforded privileges not enjoyed by other mechanics engaged in the building trades or workshops of this country.

We have, for example, a carpenter with his saws, hammers, planes, bits and numerous other tools; masons and plasterers, with their own tools; stone cutters, marble workers, ironworkers, plumbers, steamfitters, electricians, cabinet makers, machinists, paperhangers, etc. all with their own tools. Some of the above named workers must carry as much as fifty dollars' worth of necessary tools, in order to be employed and do the work required of them.

There are several reasons why men you employ should have their own brushes. Employers have been continually on the lookout for good competent men that will take certain precautions in the performance of their duty, and after years of experience we find that brushes belonging to the employers are not being properly taken care of by the employees, to whose care brushes have been passed freely and unquestionably.

No employer would refuse to furnish all brushes required if it were proven that the same are properly cared for and eventually reach the limit of usefulness, but it is a sorrowful fact that 50 per cent. of the brushes sent out on a job are, through indifference, neglected and destroyed by sheer carelessness of employees.

Every painter should know that by having his own paint brushes, such as used for wall and wood painting and finishing, will not only afford better employment, but will be a great factor in preserving one's health by inducing cleanliness. If they can readily secure for their sole use such brushes that are generally used for paint, and take good care of them, we will not only have better conditions, but the lives of many painters will not be endangered by the carelessness of others, and will make for the workman a cleaner and healthier occupation.

Many lingering and painful diseases have been contracted by using brushes that have been in the hands of unclean and careless workmen, not forgetting the ever constant danger of lead poisoning, of which 60 per cent. have been caused by the introduction of lead into the human system from the hands (getting it from the handles of the brushes and tools).

You would not think of furnishing a painter with overalls, promising to keep them clean and replacing them when worn out or damaged. Why? If a painter should lack the necessary funds to secure a working kit of his own, his employer should furnish him with such tools and make some agreeable arrangements by which the man will understand that brushes thus received must be taken care of and returned in a condition such as the work performed will allow.

However, you should all adopt some system by which you would get the greatest efficiency, but above all remove as far as possible the danger to the painter's health—this being by having their own brushes.

Mr. Beck said that a custom which had been in vogue so many years would be difficult to overcome. The paper spoke of the sanitary side. He had always looked upon this question from the monetary viewpoint. Some employers have a system of checking up the brushes given to the men, charging them up to them and giving credit when they are returned.

Mr. Finney asked if the painters would not use brushes that were past satisfactory use. If the painter furnishes his own brushes, would you have a right to refuse to allow him to use them? We would have to pay a man so much more a day for the use of his brushes.

Mr. Wall said the carpenters have to furnish an expensive kit while the painters have only a putty knife and a duster. The sanitary side was not as bad as Mr. Christensen had said, because it was impossible to absorb lead through the skin, the only thing that gets into the system is the diluent. It may be that poor brushes would be used if the men supplied their own. Sometimes a man will treasure up his brushes for years. For himself, he has a badger brush that was presented to his father as a wedding present and he still uses it. If a man had to furnish his own brushes and were paid more for it there would not be so many brushes lost.

Mr. Morse said many a small boss painter has supplied himself with brushes from the man he last worked for. Today there are not 20 per cent. of the traveling painters who can bind a round brush. The price of brushes has jumped so high they are all looking for bristle substitutes. If the old fashioned idea of binding a brush was a sign of a good workman, why should his kit of tools not be the sign of a good painter? If the journeymen see we are thinking of this they will wake up. He moved:—

That it is the sense of this Association that we go upon record that from this time on the journeymen should furnish their own tools.

Mr. Winch said he had tried to make his men responsible for tools and in one or two cases he had made men pay for lost brushes. His worst trouble was with ceiling brushes which are given out as they are needed. He took issue with Mr. Wall on the lead poisoning matter because he had positive proof that lead poisoning could be contracted through the skin. Lead colic comes from lead taken in the stomach. Quinine, to me, is a deadly poison, and it will poison me if rubbed on my hand. A plumber gets lead poisoning and a brass worker gets a similar poison from handling metal.

Mr. Hurley said that if the men furnished the brushes they would spend half an hour before quitting to wash out their brushes, and they would use up enough turpentine or alcohol in washing them out that would cost more than enough to cover the saving.

The resolution was adopted by a vote of 33 to 28.

On motion Mr. Christensen was given a vote of thanks.

Mr. Wall presented the report of the Pool Tournament Committee as follows:—

Report of Pool Tournament Committee.

Mr. President and Gentlemen:—Early last spring the following committee was appointed to take charge of the pool tournament:—

William E. Wall, Somerville; George B. Gilbert, Cambridge; J. F. Crane, Boston; C. F. Hobart, Brookline.

Your committee met and decided to hold the tournament for 1915 at once, and the tournament for the championship for 1915 was held in the months of February and March, with the following result:—

The banner was won by the Somerville Association, the scores being Somerville, 6; Boston, 5; Cambridge, 2. The individual championship was won by Brother Edward C. Beck, of Boston.

Later in the year the committee considered that the long interval between playing the games in the spring of the year, and receiving the award the following year, might be improved upon, so we decided to hold the championship of 1916 in the fall and winter of 1915. This plan was carried out and resulted in the banner for the championship of 1916 being won by the Brookline Association, the scores being Brookline, 6; Cambridge, 4; Boston, 2; Somerville, 2. The individual championship for 1916 was won by Brother Arthur C. Gordon, of Somerville.

Respectfully submitted,

William E. Wall,
Chester F. Robert,
James S. Crave,
C. F. W. Hanson,
Committee.

Mr. Wall then presented the banner to President Thayer of the Cambridge Association for the 1915 competition.

President Robart of the Brookline Association received the 1916 banner.

Edward C. Beck, of Boston, received a copper and pewter championship cup for 1915.

Arthur C. Gordon, of Somerville, received a cup for the 1916 championship.

F. E. Thayer of the Committee on Liability Insurance presented the following report:—

Report of the Committee on Liability Insurance.

Hitherto the work of the committee has been to study the theories underlying the new principles of industrial insurance to represent the Society at the State House, to report to conventions the particular form of law adopted by the Massachusetts Legislature, and to instruct members of the Society so that they may understand their duties and responsibilities under the law.

We now have to do with the classification of risks and the determination of costs of insurance.

Following the recommendations of a special investigating commission to which the State Insurance Commissioner belonged, an organization was formed by representatives of all companies writing liability insurance in Massachusetts. This was entitled the Massachusetts Rating and Inspection Bureau. Its aim is to make premium rates based upon statistics of loss, and to adjust them to the hazard of individual risks by means of a system of debits and credits determined by inspection and experience.

This company puts on every committee a representative of the State Insurance Department. The election of general manager is subject to the approval of the Insurance Commissioner. Moreover, because of the statute requiring each company to file its classification of risks and rates, whatever is elaborated by the bureau is subject to the review and approval of the commissioner, who, through his own subordinates serving on committees, may inform himself as to the facts regarding every issue considered by the bureau. This plan is not yet in working order, but probably there will soon be a thorough inspection of rigging and working conditions in every shop by representatives of insurance companies. The reports will be made direct to the bureau, and will constitute the basis

for determining the premium to be charged on the next renewal of your policy.

This committee can now give figures on the cost of liability insurance as computed upon terminated policies issued under the original form of law covering the period from July 1, 1912, to October 1, 1914.

During that time policies, now terminated, were issued insuring payrolls amounting to \$899,996,000. The premiums collected amounted to \$8,892,000, an average rate of premium of 98 cents per \$100 of payroll. The total losses, paid and outstanding, on these policies amounted to \$3,497,000, or 39 cents per \$100 of payroll.

You will doubtless recall that one of the strongest arguments used before the Legislature by the proponents of this theory of compensation was that under the common law the method of distribution of compensation was faulty and wasteful in that more than half of the premiums collected by the insurance companies were retained by them for overhead expenses and for profit. In this respect there has been no improvement under the existing law, for the insurance companies have paid out only 40 per cent. of the premiums collected during the period considered.

In our own line of business policies were issued upon payrolls amounting to \$101,874, an average rate of \$2.03 per \$100 of payroll. The losses paid or incurred were \$52,839, or a trifle over 51 per cent. of the premiums collected, considerably higher percentage of loss than the general average in the State. This does not include the allowance for acquisition or overhead expenses which must be considered in determining the rate of premium. If the rates for our trade were to be computed on the average for State trade of all kinds, i. e., estimating the actual loss as 39 per cent. of the premiums collected, they would be \$5.41 for outside work and 84 cents for inside work.

The possibility that such a rate as \$5.41 might be established leads us to consider whether the insurance companies are justified in maintaining rates on such a basis, and whether they have not been receiving enormous profits from this particular line of business at our own expense.

From the annual report of the insurance commissioner it appears that the principal cause of this high rate has been the excessive ratio of the stock companies. This has been computed in the following way:—

"To the commissions and other allowances for getting business is added the amount paid for taxes and all other specific outlays on account of compensation transactions. These constitute the definitely known expenses of that branch of a company's business, expenses in which all lines have a share, as offices, salaries, etc., are apportioned on the basis of earned premiums. The specific expenses and the computed expenses are, taken together, the total expense of this line of business as near as is practicable to ascertain it.

"The ratios of the 1914 compensation expenses of the companies so ascertained to their premiums are as follows:—

Stock Companies.

Employers' Liability, 31.63 per cent.; Maryland Casualty, 31.99 per cent.; United States Fidelity and Guaranty, 33.17 per cent.; London Guarantee and Accident, 34.52 per cent.; Ocean Accident and Guarantee, 34.87 per cent.; New England Casualty, 35.20 per cent.; Aetna Life, 35.63 per cent.; Massachusetts Bonding, 35.89 per cent.; Casualty Company of America, 36.44 per cent.; Royal Indemnity, 36.79 per cent.; Travelers, 37.36 per cent.; Fidelity and Deposit, 40.08 per cent.; Globe Indemnity, 41.10 per cent.; Prudential Casualty, 43.00 per cent.; Zurich General Accident, 44.04 per cent.; Fidelity and Casualty, 44.33 per cent.; London and Lancashire, 44.93 per cent.; United States Casualty, 46.01 per cent.; Standard Accident, 46.81 per cent.; Frankfort General, 48.06 per cent.; New Amsterdam Casualty, 48.42 per cent.; Hartford Accident and Indemnity, 58.3 per cent.; General Accident and Indemnity, 63.22 per cent.

Mutuals

Security Mutual, 9.55 per cent.; American Mutual, 16.91 per cent.; Massachusetts Employes, 16.62 per cent.; Contractors' Mutual, 26.13 per cent.

It is clear from these figures that the expense ratio of the stock companies averages more than double that of the mutuals and that the responsibility for existing conditions rests wholly upon the stock companies.

The four leading companies, which together wrote 64 per cent. of all the liability business transacted in Massachusetts during the period referred to, are the Employers' Liability, the Travelers, the Massachusetts Employes' Insurance Association (the State Mutual so-called) and the American Mutual.

The expense ratios for these companies were as follows:—The State Mutual, 16 2-3 per cent.; the American Mutual, 16 9-10 per cent.; the Employers' Liability, 31 2-3 per cent.; the Travelers, 37 1-3 per cent.

As to the reasonableness of such expense ratios, I will quote the opinion of the State Insurance Commissioner:—

"It has been pointed out in these reports that 30 per cent. of the premium ought to be an outside allowance to the companies, and that 70 per cent. ought to be available for

the payment of benefits. No stock company has yet kept its expenses within that limit, and while they continue to pay 17½ per cent. for getting the business, leaving only 12½ per cent. for all other expenses and for profits on the basis of a 70 per cent. loss ratio, it is evident that closer figuring on expenses than has yet been made will have to be adopted unless they cut the acquisition cost. For workingmen's compensation insurance it should be reduced, for such insurance is in effect compulsory upon employers.

"There is no reason for taking \$17.50 out of every \$100 the employer pays for his insurance and handing it over to a middleman. The total acquisition cost should be limited to 10 per cent. This is public welfare business, not agency welfare business, and all unnecessary burdens should be removed."

What can be done for the benefit of employers by a well-regulated mutual insurance company is shown by the figures of the State Mutual, whose expense ratio as above quoted is only 16 2-3 per cent. of its premiums.

This company in the two and one-half years between its organization and January 1, 1915, has earned in premiums \$2,143,454.21; it has paid in losses \$428,785.04; it has



George D. Wetherill & Co.

returned in dividends to the stockholders, \$419,824.11; and it had left in its treasury on January 1, 1915, \$1,041,718.34, or nearly one-half the premiums collected. Deducting all future amounts due on existing claims and all possible liabilities, it had left as an undivided surplus to policyholders, in addition to the amounts already returned, the sum of \$358,822.33. In other words, the stockholders in the company have had their insurance at an average rate of 20 per cent. lower than those insuring with the stock companies, to say nothing of the additional 15 per cent. due them but not divided.

The American Mutual for the year 1914 shows an income from premiums of \$822,062, and cash dividends returned to policyholders of \$346,612. This company has a reserve of \$593,078, and an additional undivided surplus to policyholders of \$706,200. The Security Mutual is equally prosperous. The only unsuccessful mutual, and this can be termed unsuccessful only by comparison, is the Contractors'.

This is a small company, having an income of only \$200,000 annually, and it returned only a small dividend to its subscribers in 1914.

I have quoted these figures extensively because we should know how to protect ourselves at the lowest cost. It is especially necessary to do this now since the benefits under the liability act have been so greatly increased by the amendments adopted by the Legislature, an increase estimated by Mr. Hardison to be from 40 to 50 per cent. Whether this is to cause an increase in our rates or not

depends largely upon the degree of efficiency which the companies may arrive at, or which may be forced upon them by the State Insurance Department.

With this report I believe that the committee has completed its work. The whole matter is now in the hands of so-called experts, who will be given a free hand to work out their theories irrespective of what business men may think. I would remind the members that we have now been on duty for five years, and I would ask the convention to discharge the committee at this time.

On motion, the report was accepted with a unanimous rising vote of thanks and the committee was discharged.

Charles E. Copp, master car painter of the Boston and Maine, was introduced and said, in part:—

It is a great pleasure to meet with you again. I have

Address by Charles E. Copp.

been busy for the past two years starting a new big shop at North Billerica. I passed my forty-third year as general foreman of the Boston and Maine last year, and I am learning something all the time. There was a time when the cars and locomotives were overloaded with ornament. In those days you house painters had to look up to us. Today you do a great deal more decorating than us. The railroads have almost reached the limits of plainness. At Detroit, last September, I passed my twenty-third con-



Brooklyn Varnish Manufacturing Company.

vention without a breach. It's all the same old story, the same old song whether I am in one of our own conventions or here with you.

Short Cuts on Estimating.

H. P. Dreyer, of Dorchester, said that what he had to say referred to new work. A good deal of old work is impossible to estimate accurately. You are not allowed time enough. He then read the following paper:—

Measuring a piece of work to know just how many square feet is in it, how much stock or labor it will require, is becoming somewhat obsolete. A builder or architect will call you up by phone and ask you to come to his office and give an estimate on some plans. When you get there, you will soon understand your time for estimating is limited and that properly measuring same is out of the question. If you are too high and haven't any pull, you will never hear from it. If too low, you will get the job, with the understanding that you were not the lowest bidder.

Among my books, I have several on how to measure a building. At our last convention we had a paper on this subject, but I will venture to say today few master painters can do business and measure or figure out the square feet in a given building by these methods. If he does, he never gets the contract, for he is sure to be too high. One reason for this condition is that a majority of master painters today do not know how to figure. They have no sure base to work from. They look at the plans and read the specifications, if there are any, then guess what they can do it for.

If you go to an architect for plans on a garage, house or factory and ask him what the cost will be, he will tell you about so much a square foot; a gasfitter or electric light man about so much an outlet; concrete, so much a square foot; mason, so much a perch; bricklayer, so much a thousand, etc., but the master painter today never has any such base to work from. Our present system of measuring a house is to take a tape line, new or old, and run it over the surface, pressing in all the corners as you proceed, but if you are caught doing it you would be con-

sidered a fit subject for the insane asylum; therefore, it seems to me a shorter method should be adopted.

New houses can be estimated by the square foot base; the exterior of old houses can be paced instead of measured by rule, tape or yard stick. Calcimining and painting can be done so much a square. Rooms are being painted at so much per room. Many other short cuts will suggest themselves to you.

I am aware that many of you will hold up your hands in horror, but that is just what you would have done ten years ago if some one would have told you an automobile would some day be given five or six coats of paint or varnish and rubbed and finished in a week or less. So I say, in the near future, you will all abandon the long system of measuring and will short cut some.

Mr. Moore said Mr. Dreyer had not gone far enough.

Mr. Dreyer said a good many men took the base of a given house and multiplying it by a sum they can afford to paint it for. As a rule, houses of about the same class run just about alike. Some painters go round a house and pace it. Others will just look at a house and say how much they will paint it for. It would be more practical to have some understanding as to how we will estimate. It is the younger men who are doing the guessing and the cut-throat bidding.

Mr. Beck said:—We want to eliminate the fellow who is cutting throats. We tried last year to show how to place a tape line and make an estimate in the shortest way. If you are not given time enough to make an estimate, you had better leave a job alone. Would you guess at the number of rolls of paper it would take for this room? There are some things we have to guess on, but we should endeavor to be as accurate as possible. We should endeavor to educate the young fellows.

Mr. Moore spoke of a house in Newton he had figured on. There were a lot of men working over the plans. A man came in, read the specifications and glanced over the plans, taking in all about twenty minutes, and then put in an estimate. There were a lot of paneled walls and ceilings that did not show on the plans, but were described in the carpenter's specifications. A second man counted the rooms and asked another man who was figuring how many coats there were, and put in a bid by guess. He never asked if there was canvas work or paneling.

Mr. Beck said he would wager that a man who used his tape could figure quicker than one who guessed.

Mr. Crane said that there is a price in Dorchester to do a three-decker or a two-family house. There is no need to put a tape on them. They are all alike. I figured one job by guess work. Then I borrowed the plans and measured them up and I beat my guess work. There's only one way to do, and that is to measure up the job. Some men go into a school house, walk around, and will say:—“This is a twelve-room school house; it is worth so much money.”

Mr. Morse said there is considerable meat in this short cut measurement. Some painters do a lot of new work and measure. In the small towns all the work is pretty much alike. Take an ordinary dwelling house. Measure the extreme length and breadth. After you have the total square feet, divide by eight—not nine—this will allow for the lower edges of clapboards. Then you can fix the price per square yard. Then there is judgment to be used as to the cost of preparing the house for painting. Then add the cost for painting the blinds. There used to be a contractor in my town, who could neither read nor write, but made a good deal of money. He dug cellars for other contractors. One day he went to a man and asked for an advance on a \$50 job of cellar digging that he had done a year previously. “Couldn't you give me a little discount?” said the man. “Yes, take 5 or 10 per cent. off and it will be all right. I sold the dirt for 65.”

The next thing taken up was the

Question Box.

“Can our Association muster more workers for the good of the cause?”

Mr. Wade said it was hard to get men to connect themselves with an organization to uplift the trade. A man ought to belong to an organization because he can help the other men and they can help him. This Society has helped to better the condition of every man in the painting business.

“Why was a second master painters' association formed in Boston?”

Secretary Peters said there was none affiliated with this organization.

Mr. Beck said he thought this reflected on the Boston Association. There must have been some reason for it.

Mr. Shay said it was formed for the purpose of carrying on closed shops. This is an open shop organization.

Mr. Morse said this was a question that referred to the other association. These gentlemen got together to make each man work for the good of their organization. Some of them are members of this Society. They have gotten a definite idea to do something. Outside of the personnel of this Association, they have solidified; this State and our local associations have never solidified.

Mr. Wall hoped the Society would never solidify to agree to employ none but men who belong to a union.

"What means will be taken to pay the legislative expenses?"

A little more than a majority of the local associations have paid their pro rata share, said the secretary. Fourteen out of twenty locals have paid up.

Mr. Beck said the locals that have not paid should and probably would pay if their memories were jogged.

"What can be done to stop saltpeter eating through paint and water color?"

Mr. Burgweller said he had tried various sizes without effect, and had asked different manufacturers, but could get no satisfaction. A varnish manufacturer got him an acid coating that worked all right the first day, but the next day it was bad. This wall was built in the winter. The water got into the walls and was frozen up. It was plastered over the damp walls. They insisted that he should finish the walls.

Mr. Moore asked if it was saltpeter or water. He had a case in Salem, where they had refused to do a job over until the walls were waterproofed. He had carried out his contract. The architect and builder took it up. Waldo Brothers applied some stuff to the outside of the building to waterproof it. Then they went down, after the wall had dried out, made the work good and the contractor paid for it.

Mr. Winch said he had taken a torch; got the wall good and hot; put on orange shellac and coated over it. It would not hold if the water continued to come in. They should have forced Mr. Burgweller to paint on a damp wall.

Mr. Akin said he had experience on a bank vault. They dried out the wall with a torch; used red lead and zinc and drove the paint into the wall with solvent naphtha, but they could not make paint stay on a wall when there was moisture in the wall.

Mr. Christensen said that on a new job they always write the owners that they will not be responsible for saltpeter or moisture coming through. There is nothing they have ever found that will stop it.

Mr. Ray said they had a fire in a school building at Peabody and since then there has been a tendency to recommend plastering directly on the brick. In one building every time there is a northeast storm the water percolates through it, although the specifications call for waterproofing the brick.

Mr. Akin said that when a sandblast is used for cleaning off brick it removes the hard film from the brick and makes it porous. In winter the salts are forced out by the heat in the house. In the summer the heat outside drives them in.

The meeting was adjourned at 4.20 p. m.

WEDNESDAY MORNING.

President Brooks called the convention to order at 10.30 p. m.

President A. M. McKenzie, of the International Association of Master House Painters and Decorators, was introduced and made a brief address, saying in part:—

If our institution stands for anything, it is for making us better tradesmen and better and more sociable men.

William C. Crawford, principal of the Boston Industrial School for Boys, was introduced and said, in part:—

Vocational Training in Public Schools.

Mr. Wall called on me and asked me if I had opportunity for an evening class for painters. Every nook and corner in our little school building was full, but I told him I would tell you what our plans are. I can't in the time allotted me go into the significance of industrial training. The old-time apprenticeship is a thing of the past—the day when the master took the boy into the family. The industries are specialized and the employers have no time to train boys, and it has been thrown back on the public schools. The whole nation has taken this up with enthusiasm. The State is distributing money among the towns to promote industrial education. One reason that makes it necessary to teach these trades is the difference in living conditions. Seventy-five years ago only 3 per cent. of the population lived in big cities. Today, 35 per cent. live in large cities. In the old days, a boy in a town saw what every trade was like, probably working a little at each one before he chose for himself. Today it's a wise boy who knows where his father works, and if he goes there he will find on the door, "No admittance." The school aims to give a boy an insight into the different trades and to enable them to make an intelligent choice. Today, trades are so complicated with technique he must get the grounding in the school. Neither the trade nor the school can do it all. It is only by the combination of the two that the boys can get the skill.

There is a great difference in organization between a trade school and an ordinary school. In the latter there can be but just so many pupils to an instructor. There must be so few that the instructor can get right down to the elbow of each boy and tell him what he needs. The

teacher must be a man from the trade, with a background of trade experience and not mere theory.

The working day in the industrial school is seven and a half hours, which seems long to the average school boy. The fact that the boys come, put on their overalls and work to learn a trade shows a great change in the eyes of the community in regard to trades. Many of my boys are earning substantial wages today after hours in order to pay their way through school. The country is safe when it falls into the hands of such citizens as these boys.

The time of the school is divided right through the middle. One-half of the day is devoted to uninterrupted shop work. The other half is given to the substantial studies of a well regulated school with the exception of foreign languages. But the studies differ in that the commercial geography that they study deals with the sources of supply for their own trade. It is the same with English, history and mathematics. Each trade gets what is most needed for it, and each gets the science of the trade that is most useful.

I met a master painter recently. I had been wondering



E. A. Munno Kalsomine Company.

whether a painting department was needed. At present we have only five industries. I approached this master painter and asked him if there was any need for training boys in the painting trade—need for training along the scientific lines. He cut me off:—"My God, sir, I should say there is." And he told me the difficulty you have. Manual training in the schools is a good thing and serves its purpose, but it is entirely different from a trade school. Everything we do has a commercial value, and everything produced goes into actual use. I want to find out from you whether there is need to put a department of painting into our new school. I do not want to put anything that does not serve the industries of Boston. We go to the masters of the trade, ask them what the boys need to know and endeavor to train the boys along those lines.

Mr. Wall moved that a rising vote of thanks be given Mr. Crawford. And this was unanimously adopted.

H. A. Kelly, of the International Trade School Committee, said he wanted to assure Mr. Crawford that there was the greatest possible need for such a class, because both the painters and the manufacturers are suffering from the lack of competent mechanics. Even the bosses sometimes show poor sense when the men find fault with the material furnished them. The dealers need trade education. The whole trade needs it, because we do not know enough to get at the fundamental facts. The ordinary journeymen have fanciful theories and do not know the reason why they use certain materials. There are many men

who are supposed to be full-fledged journeymen who need the knowledge Mr. Crawford speaks of.

Mr. McKenzie said that while you need tradesmen in Boston, you are not alone. We need them all over the North American continent. We have been depending on the old world for our tradesmen, and there will be no supply from there for some years to come. We are coming to our senses today, and we need trade schools in every town and village, and we can't get them one minute too soon.

Dr. Ireton said:—I take pleasure in answering Mr. Crawford. I have been interested in industrial education in painting for the past two years. I will say to our friend:—Put in painting and decorating and you will never regret it. We had occasion to send out several of our boys in New Haven who had had 2,600 hours in the Boardman shops. The men they worked with were so ashamed of their lack of knowledge of the trade that we have been obliged to close the doors for the afternoon and evening classes for journeymen painters because of the excess of applicants.

On request, Dr. Ireton described the course of instruction at the Boardman shops, which is practical shop training, beginning with the care of materials, washing off old paint and continuing step by step. Last summer the Board of Education turned over an old school building to our classes, and the boys have had the whole work to do.

Mr. Winch said the trouble with some trade schools is that they do not start the boys at the bottom.

Mr. Roöart moved that it was the sense of the Associa-



Gould & Cutler.

tion that it was very desirable that a painting department should be established in the new school. Carried unanimously.

The Committee on President's Address presented the following report:—

Report of Committee on President's Address.

The Committee on President's Address submit the following report:—That the recommendation of the president that a Committee on Trade Schools be appointed by the incoming president be adopted.

William R. Naylor.
Farwell E. Thayer.
Fred A. Moore.

Mr. Naylor read the following report from the Committee on Resolutions:—

Report of Committee on Resolutions.

The Committee on Resolutions submits the following report relative to the suggestion offered by Vice-President Callahan that any Executive Board member who is absent from three meetings, without a good excuse, his place will be declared vacant and the local which he represents will be called upon to fill the vacancy.

We recommend its adoption, in an amended form, as follows:—

If any Executive Board member, representing a local association, be absent from three consecutive meetings of the board without good excuse, his place may, in the discretion of the board, be declared vacant. In such case the local shall be notified by the secretary to fill such vacancy.

William H. Naylor,
For the Committee.

On motion of Mr. Hanson, the recommendation of the committee in its amended form was adopted.

Mr. Beck moved that a committee of three be appointed to present this matter as an amendment to the constitution. Carried.

The report of the Educational Board Committee was read by Vice-President Callahan, as follows:—

Report of the Vice-President, Chairman of the Educational Board.

The work of the Educational Board this year has been largely of a constructive nature. The purpose of this board not being fully understood by the local associations, direct demand for their services were few in number.

The dormant condition of business made it difficult to arouse interest sufficient to take aggressive steps to develop along new lines. The same business condition strained, as it always does, the harmony of local associations in reference to labor conditions, competitive charging, prices, etc.

Such conditions, in the minds of the Educational Board, warranted a conservative, advising policy rather than a radical expansion policy.

Visits have been made, advice and services given, such as applied to that immediate local.

Plans are made upon canvassing the needs of the State, upon which are based these recommendations to the incoming board, such as:—

That this board have each member qualify and be posted on one particular subject, such as, labor, business, legislative matters, organization, doings of the State Society as a whole.

That these members be subject to visit any local association which needs enlightenment on one of these particular subjects.

That the members comprising this board shall be appointed from different sections of the State, that they may be handy to render services to the neighboring locals.

That this board shall work in conjunction with the State organizer in teaching new associations our methods of procedure, thus developing them into a condition of stability.

That the local associations be impressed with the fact that this board is at their service and are willing to help them in advice or visitation.

On motion, the report was accepted.

Nominations.

The Committee on Nominations, through Jesse Roberts, presented the following report:—

For President—P. H. Callahan, Lowell. We were unable to agree on a second name.

Vice-President—Ivory Morse, Hyde Park; M. J. Ray, Peabody.

State Organizer—Fred Moore, Newton; George H. Fisher, Quincy.

Secretary-Treasurer—Alex. Peters, Boston; Farwell E. Thayer, Cambridge.

Trustees—Charles F. Smith, Boston; James F. Crane, Boston.

International Executive Board—Edward C. Beck, Boston; William E. Wall, Somerville.

Edward C. Beck and James F. Crane both asked permission to withdraw their names.

After discussing some questions of time for the executive session and election, the meeting adjourned.

WEDNESDAY AFTERNOON.

The convention was called to order at 2.10 p. m.

Ivory H. Morse, of Hyde Park, read this report:—

Report on Wall Paper Sample Books.

Massachusetts Society of Master House Painters and Decorators:—

Gentlemen:—The committee appointed to investigate the abuse of wall paper sample books have made an investigation and herein make the following report:—

What are the abuses?

The indiscriminate distribution of sample books to any property owner, real estate agent and individual, to the irresponsible painter, decorator or paperhanger.

The lack of co-operation on the part of the book house in protecting the profits due the agent, sending the customer to the store for a better selection than the books afford.

The painter, decorator or paperhanging agent who sacrifices all of his profit to the customer in order to meet competition and get the labor of hanging.

What is the remedy?

A more careful establishing of agencies so the agent for the book house will not be obliged to compete with samples from the same house for which he is not an agent.

Mark the paper a price within reason for profit and give no discounts to any but qualified agents or dealers.

The painter, decorator and paperhanging agent should treat the sale of wall paper from sample books in an intelligent business-like way, bearing in mind at all times that in sacrificing the profit he is not only losing money for himself, but is making the competition more severe.

The price established by the sample book house whose papers are being handled should always be charged, there-

by not only protecting the other agents, but securing the profit which is his just due, so established by custom and by the law.

Recommendations.

The committee recommends members apply sensible business methods in selling wall paper from these books, realizing that in most cases it is not the price that gets the work, but the confidence in the mind of the customer that you are giving him value for his money.

Mr. Wall moved that the report be accepted with thanks to the committee.

A sliding scale of discounts was suggested, and this gave rise to some discussion.

Secretary Peters read an invitation from F. M. Michaels to hold the 1917 International convention at Waterloo, Iowa.

Ernest Schupbach read the following report from the Practical Work Committee:—

Exhibit of Practical Work.

Master House Painters and Decorators of Massachusetts. The twenty-fifth annual exhibit of practical work held at Horticultural Hall, January 11, 12 and 13, 1916.

These exhibits are, if not in number, more practical, more artistic and better finished than in former years.

The committee in charge does not classify them as to their merits, but is taking them by rotation and in order as they appear on the walls.

The following is a list of exhibitors and their work:—

1. By Mr. Ottomar Walburg, of Boston:—
A burnt wood panel of a Gothic king; a most excellent piece of workmanship and art.
2. By Messrs. George W. Morse & Son, of Hyde Park:—
An old table, half of which was stripped, prepared, painted and decorated with lines; a very practical exhibit; also a panel of old clapboards, title, "Why Paint Peels."
4. By Mr. Thomas W. Scott, of Weston, Mass.:—
A decorated glass panel in floral effect.
5. By Mr. George W. Brooks, of Boston:—
Two slabs of brush wipings, accumulation of thirty years' paint; also five panels of lettering work on glass in various styles.
6. By Mr. Edward C. Beck, of Boston:—
Two large panels of white mahogany and gum wood, very finely finished, and a section of wall wainscot architectures in mission wood and metal walls.
7. By Mr. James Mouncey, of Boston:—
Two landscapes, one flower panel and one still life picture.
8. By Mr. N. T. Howard, of South Boston:—
A piece of granite column and doric capital. This should be closely examined, as it is very beautiful and practical.
9. By Messrs. P. Holdensen & Co., of Boston:—
Church and theatre sketches, two paintings and one panel of photograph friezes.
10. By Messrs. Peters & Lindsay, of Boston:—
Three pieces of waste product from twenty-five years' accumulation.
11. The Fall River Evening Trade School:—
One grained panel and one perspective interior sketch, showing marble walls, vaulted ceiling and tile floor. This is a very beautiful piece of handiwork.
12. By Messrs. Ray & Murray, of Peabody, Mass.:—
Two lincrusta samples of color and one piece of burlap decorated.
13. By J. C. Proctor, of Boston:—
Three panels of marble on glass. This exhibit should receive a careful scrutiny.
14. By Mr. P. W. Nelson, of Brooklyn, N. Y.:—
A rough panel made smooth with Swedish "Spachtel," then painted and decorated with lines of gold. This panel should be examined to appreciate the smooth surface over the rough wood.
15. By Mr. Warren Keay, of Medford, Mass.:—
Five blinds painted in different tones of green. These blinds are very nicely painted; the swivels do not stick fast. This is a very practical exhibit.
16. By Mr. William E. Wall, of Somerville:—
Eighteen different panels of grained wood, two columns and dado of marble and (inlaid) table top. This exhibit should be inspected by all as to its excellence.
17. By the Grainers' Association of Boston and vicinity:—
Thirty-six panels of all different kinds of wood done in graining. This is a very beautiful exhibit.
18. By the Somerville Association:—
A sign made with wall paper, several panels of graining and marble work, two vases and two columns of Verd Antique bronze, and two pictures of still life on grained background.
19. By the Cambridge Association:—
Practical color test and publicity board.
20. By Messrs. William F. Gilbert's Sons, of Cambridge:—
Section wall of paper hangings.
21. By Messrs. Schupbach & Zeller, of Boston:—
Side wall with decorative panels, dado and stucco cornice in gray tones for parlor.
22. By Messrs. E. A. Robart & Son, of Brookline:—

Samples of French polish, pictures, sketches and four decorated chairs very nicely done.

23. By Mr. John J. Hasselman, of New York:—

Nine reproductions of stencil over and with veiling in black and white. These show the method of producing a textile effect. These were made to illustrate an article in The Painters' Magazine.

24. By Messrs. Hanson & Mouncey, of Boston:—

A decorated mantel top of ivory and gold (wiped old ivory), marble and grained panels and piece of tapestry frieze. This is a splendid exhibit.

25. By Messrs. Woodman & Kelley, of Boston:—

Decorative panels of flower and picture work, and five pictures finely executed.

26. By W. F. Mullen, of Malden, Mass.:—

A table over one hundred years old, stripped and refinished in mahogany. This is a fine artistic piece of work.

27. By Dearborn School of Painting and Decorating, Mr.

H. W. Christensen, instructor:—

Five panels of frescos most beautifully executed.

28. By Thomas B. Akin, of New Bedford:—

Four wood panels stained and finished.

Mr. Hanson called attention to the exhibition of practical work as something the painters were looking for—calling special attention to the blinds whose swivels did not stick—as a very practical exhibit of plain painting.

Mr. Wall suggested assigning a certain space to each local association and asking each one to send enough exhibits to fill it. He thought there was not enough attention given to samples of plain painting.

The report was received with thanks.



H. B. Chalmers Company.

The secretary read an announcement of the Complete Building Show at Cleveland.

Ivory H. Morse, of Hyde Park, read the following paper:—

The Relationship Between the Local Association and the State Society.

Upon the relationship of the local associations and the State Society depend the progress of the State body, the development of the craft as a whole and the benefits to the individual members.

The amount of benefit to the individual, the development of the local association and the progress of the State Society and the benefit to the craft as a whole depend upon the kind of relationship that exists between the State Society and the local bodies.

If it is dormant, disinterested, critical or disloyal, the whole structure of our entire organization is seriously affected.

If we have interest, energy, activity, progression and intelligent recommendations and a loyal co-operative spirit we will have a progressive, workable machine which will be capable of solving any problems, surmount any difficulties, advance our interests, protect us against intrusion of our rights.

The conditions of the times make it necessary for businesses of the same line to affiliate themselves with some association which represents their particular interests.

The day for the individual to properly protect his interests, cope with the changing conditions as an individual has gone by.

Therefore it becomes a necessity for the preservation of one's business to become a member of, take an active interest in and feel his responsibility as an individual member in such an association.

How Do Affairs Exist in Our State Society Relative to the Conditions Stated Above?

Our State Society has in the last twenty-five years grown from a small association to one of goodly numbers and representing the best firms in the painters' trade. Strange to say, but few have realized the extent of our growth, or the increasing responsibility upon the State body, or to the possibilities of benefit to the craft, or the change of business conditions, all of which make our present system of managing affairs incompetent to properly supervise the business of the State.

In our administration of affairs we are following the same methods as were pursued a number of years ago. Local associations have organized and have existed in a haphazard sort of a way. Members have lost interest and dropped out. Local troubles have discouraged the members, and all this could have been avoided if the State Society had exercised a systematic supervision and guidance and asserted its authority in supervising the control of the local associations.

In spite of these drawbacks the membership has grown, but not enough. We have now arrived at that condition of affairs when we either must progress more rapidly or go backward. We cannot stand still. Business affairs are moving quickly, and we must throw our speed lever into high in order to keep up with affairs.

Conclusively speaking, the time has come when we must



Thomson Wood Finishing Company.

apply progressive methods, efficiency in administration and courage to adhere to our convictions.

As to the Local Associations.

Here we find the most surprising exhibition of poor business management of affairs, appreciation of opportunities at hand, realization of their responsibilities and obligations as members.

With the possibilities of material gain to a member using to the fullest extent his membership in his local association, it is hard to conceive how he passes this opportunity with no little consideration.

The practical benefits that are actually thrust upon him by the State Board and the work of the committees, the individual member seems to accept them as a matter of course without any thought or consideration of the amount of expense, effort and personal sacrifice on the part of the individuals serving on those committees to obtain those benefits.

They even seem to begrudge the money they pay for dues to support their association, giving no credit whatsoever to the societies for the dollars and cents they actually save to their business by their membership.

More activity in furnishing specimens for our practical work exhibit at our conventions.

More personal attention given to the business of the convention. More liberal patronage to the dealers who exhibit at our conventions would go a long way to relieve the committees and promote the interest and welfare of our State Society.

Negligence on the part of the individual to attend the meetings show a tremendously low estimation of the value of one's membership.

Important matters are passed unnoticed that could be made valuable and of interest if they were brought up and discussed at their meetings.

Petty jealousies which are so often a stumbling block to any co-operative proposition.

We are not alive to our opportunities, and alive we must be if we wish to succeed.

What Is the Remedy?

The members of the State Executive Board should fully realize the fact that they are the representatives in State affairs of their local association. Should be made to feel that responsibility. Be called upon to report the important businesses of their local associations to the State Board and the businesses of the State Board to their associations. To not hesitate to bring before the board, or the proper officers, the needs for assistance for the local associations.

The duties of the officers of the State Society should be more specifically stated and impressed upon the member holding office that he may be free to promote the interests of the societies with his own initiative, energy and ideas; that he might have a definite record to show the fruits of his labors.

The committees on affairs which require considerable time and attention of the individual should be so appointed that the work will be distributed amongst the many instead of a few. The greatest benefit to be derived by this method is the development of the dormant ability of board members, thus giving a larger working force.

The Educational Board, created at our last convention, is the most powerful factor in developing local associations by conveying the important subjects of the day directly to the members. Its visits should do for the local associations what the Executive Board has done in the past by visiting the local associations.

There should be created some system of jurisdiction over the local associations that would act as a stimulant for them to conduct their affairs intelligently and promptly. More attention should be given to the members at large by keeping them posted by bulletin or otherwise of the important matters taking place.

In fact, the whole State executive body should so arouse its enthusiasm, stimulate its activities, apply efficiency to all departments to such an extent that its influence of progression should so vibrate itself through the local associations as to assert its leadership in affairs and stimulate the interest of every individual member.

The Local Association.

The local association should at once realize that the State officers and Executive Board cannot do their work efficiently without the same interest and energy is exercised by them collectively and as individuals. They should take up the important matters of the trade at each meeting. Take an active interest in affairs, and by all means attend the meetings, because a membership in this Society is of no value if not used, and the more you use it the greater benefits to you and the greater benefit you are to your fellow members.

This is a business proposition, and when the information you receives enables you to make a financial saving in your business affairs, how can you afford to neglect a single meeting?

The prestige of the Society can be greatly benefited by your advertising yourself to the public as a member. It will show them that the personnel of our Society is made up of reliable master painters.

Be energetic; create something. Do not be satisfied until you have added something worth while to the records of your association. Study more thoroughly the articles in your Painters Magazines. Investigate until you thoroughly understand the reports of all committees, especially those appointed to represent your interests to other bodies and to the Legislature.

When blanks or reports are sent to you to be filled out, attend to it promptly, as this small effort on your part is of tremendous value and assistance to the committee gathering this information.

The individual member of the local association must fully realize that the enthusiasm and development of the entire State body rests entirely upon the interest and energy of the individual member.

To the Members as a Whole.

The most elaborate plan and system of operation of the management of State affairs would be an absolute failure without the co-operation of the individual members.

Therefore, as this particular feature (this individual interest) is so essential to success, let us start now to do our part, make use of all the privileges of our membership, lend our bit of enthusiasm to all affairs to which we take part, and we will find that this great co-operative movement and support of our organization as a whole will so stimulate affairs that next year we will look back with great satisfaction and be able to say that I have helped to make the year of 1916 the most prosperous and most constructive year in the affairs of the Massachusetts State Society.

Carry back to your local association, apply to all of your individual duties the watch word, "Get busy."

These recommendations and improvements are the result of my experience among the State associations as the State organizer, reported to you as stated above, that you might fully realize what appears to me the most essential to cor-

rect the existing evils and to promote the interests and develop the efficiency and productiveness of the State Society.

The paper was greeted with loud applause.

On motion of Mr. Hanson, a unanimous rising vote of thanks was given to Mr. Morse for his able paper.

Election of Officers.

The time for election of officers having arrived, Mr. Beck withdrew his name as a candidate for International Executive Board. Mr. Fisher also withdrew his name, and Mr. Ray said he wished to withdraw his name from the nomination for vice-president.

Mr. Wall said he was already a member of the International Executive Board as an ex-president of the International Association, and asked Mr. Beck to allow his name to stand.

The election resulted in the choice of:—

President—P. H. Callahan, Lowell.

Vice-President—Ivory H. Morse, Hyde Park.

State Organizer—Fred A. Moore, Newton.

Secretary and Treasurer—Alexander Peters, Boston.

Trustee for Three Years—Charles F. Smith, Boston.

International Executive Board Member—Edward C. Beck, Boston.

After some discussion on the question of salesmen representing firms who had no exhibition spaces but who were said to be soliciting orders in the exhibition hall, Fred Hayden, of Cambridge, read the following paper:—

Ropes and Their Uses.

Manila hemp is the most valuable of all fibers for cordage and is the product of the leaf stalks of *Musatextilis* of the Philippine Islands. By the islanders it is called abaca. It throws up a stem consisting of a cluster of sheathing leaf stalks which rise to a height of from twenty to thirty feet, and spread out into a crown of huge undivided leaves. In its native region the plant is rudely cultivated solely as a source of fiber; it requires little attention and when about three years old develops a flower on a central stem, at which stage it is in the most favorable condition for yielding fiber.

Each stalk yields on an average a little less than a pound of fiber, and a native cutting down the plants and separating the fiber will prepare from twelve to fifteen pounds per day. The fiber yielded by the outer layer of leaf stalks is hard, fully developed and strong. This is the part used for cordage purposes, but the inner stalk is thin, fine and weak, and is used by the natives, by knotting them together, as articles of dress and ornament.

The fiber for cordage purposes is somewhat woody and a bright brownish white color and possesses great durability and strength. In damp atmosphere the fiber absorbs not less than 40 per cent. of water, which dealers should bear in mind when purchasing. The plant has been introduced in many tropical lands, but the cheapness of labor in its native regions and its abundance there prevent it being a profitable substance for general cultivation.

The entire supply comes from Manila and Cebu, in the Philippine Islands, where its cultivation and preparation gives employment to a large population. This fiber is put up in bales and shipped to this and other countries to be manufactured into the rope such as we use in our business.

The manufacturing plant is called a ropewalk, making ropes all sizes and from sixty to 120 fathoms in length. The building must be over 800 feet long in order to operate the machinery in the combing, twisting and laying up of stock. I have been in and through this sort of a plant, and to stand at one end of the walk it looks about the same as a tunnel. I have watched the process of making ropes from one-quarter inch to six inches in diameter.

The 6-inch rope is called cable. There are several kinds of ropes or rigging, as it is sometimes called, such as three-strand as we use in our business, also four-strand or bolt rope, sewed around sails; also lanyard ropes for setting up rigging. Then the hemp rope, which is always tarred and usually used more for standing rigging, as it is too stiff to work through blocks such as manila is used. Therefore manila is what we are mostly interested in.

The usual method of measuring rope is by the diameter or number of threads to the strand. Each thread is supposed to sustain a dead weight of 100 pounds. The usual number of threads is about thirty-six, so you can readily see how much of a load a rope will hold when new. In the general wear of a rope every strand comes to the outside, therefore the wear is on all alike. A rope partly worn has but few fibers that are not touched, and when the unlaying of the rope is looked into it is practically worn in very short remnants. The actual wear on rigging is not all that deteriorates the material.

Very often a rope is put into a damp cellar, sometimes wet when put there, which does more harm than actual wear in ordinary circumstances, because rot finds a way to get a hold on it, and then it cannot be trusted in safety.

Ropes are used for a great many purposes; very extensively on shipboard. All ropes or cables must be thoroughly dry before being stored away for any length of time. There is hardly a manufacturing plant in existence

that does not use more or less manila rope, and if properly cared for will render more service than if improperly used. Ropes are very sensitive. For instance, let a little plumber's acid get in contact with them and see how quickly and easily they can be broken.

The theory has been advanced, as you all know, that we would be obliged to have suitable coverings for our tackles to protect them from the weather. This might be all right in cold, snowy weather, but in hot weather or during our painting season, I think a covering would be a mistake. For instance, we might have our ropes in use of a Saturday morning, then comes a rain shower and they get wet; they are then coiled up and covered from Saturday until Monday. During that time it might clear up and the sun come out hot; the ropes will steam and scald under the covering, which is injurious to the rope, whereas if left out in the open air would be much more beneficial to the life of the rope than to be saturated in hot steam.

Therefore, my advice to all master painters would be to let your rigging hang up on a house clear of the mud. If the ropes get wet let them stay there to dry, as they will dry more quickly out of doors in our regular painting season than in any cellar, and pure air is more beneficial to ropes than a great many are aware of. By all means, do not have them covered in hot weather because they



Berry Brothers.

will steam and scald, which is an injury to the life of a rope.

Mr. Hayden illustrated his paper with sample of rope, which he unlaidd.

The paper was received with applause.

Mr. Ray asked the life of a rope under ordinary conditions.

"Six or seven years," replied Mr. Hayden, "is long enough. Rotting when packed away in deep cellars is worse than wear. If you see a black spot in the inside of a rope, when you unlay it, it is beginning to rot and is unsafe."

Mr. Doty said that a rope which can be twisted off is unsafe. As an old sailor, he believed a rope should not be used more than three years. He always puts new tops to his falls after two years.

A motion was adopted thanking Mr. Hayden for his able paper.

P. J. Kelly said that a few days ago an inspector said he went up Washington street and saw a painter on a scaffold and told him he was breaking the law. The painter said no complaint had been made. The inspector told him all that would be necessary would be for him to go into a telephone booth, call up police headquarters and make a complaint and the painter would be arrested. The scaffold was soon made right.

The meeting adjourned at 4.20 p. m.

THURSDAY MORNING.

President Brooks called the convention to order at 10.45 a. m.

Fire Prevention Commissioner John A. O'Keefe was introduced and said, in part:—

Address by Fire Prevention Commissioner O'Keefe.

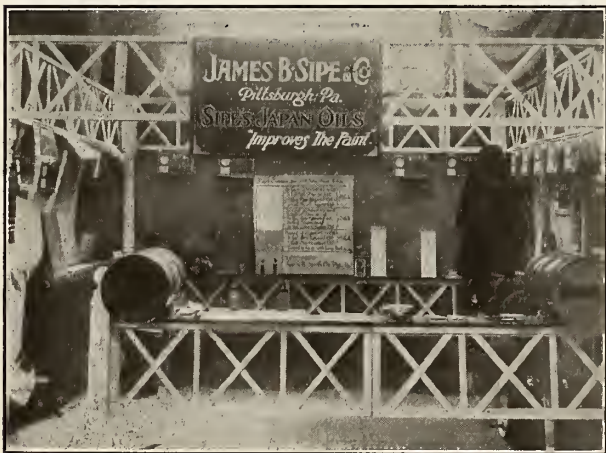
This is an association that I have regarded as my friends. Our purpose is to arrange that the business of painters and dealers in paints and oils shall be hampered as little as possible consistent with reasonable safety to

property and life. There were possibilities of trouble in the law of 1914, if the law had been administered without due consideration for the rights of all. But you took an admirable course in appointing a committee of three gentlemen with good level heads. They were able and plausible and I had to keep my wits about me. They will tell you I treated them fairly. It was my purpose to find out what the law meant and then administer it with least embarrassment to the painters. "I shall never proceed to extreme measures against any member of the Association without submitting it first to you." The cases have been few that I have had to refer to your committee.

When things are running practically in such a way that nobody can reasonably object, it is a good thing to let well enough alone and not attempt to change the law. The only painters affected are those in dwelling houses or within fifty feet of them. It is only when you are doing business in a dwelling house that you are required to have a written permit.

The statute established ten gallons as the difference between painters who required a fireproof room and those who do not. The Attorney-General decided that it meant ten gallons in one receptacle. But if the painter carries a lot of ten-gallon cans, of say, varnish, under the opinion of the Attorney-General he would not be required to have a permit, but I should step in and say it is a dangerous situation.

If a man has eleven gallons, he must have a fireproof room, and if he has 11,000 gallons he must also have a fireproof room. But there should be a difference between the



James B. Siple & Co.

man carrying less than seventy-five gallons and one carrying a large quantity. Therefore there are two classes of fireproof rooms. But if he is in a dwelling house, he must have a permit, even if he carries only a brush. There is a hazard about paints and about paint cloths and jackets. Most of you are intelligent, careful gentlemen. The school house fire at Roxbury was caused by spontaneous combustion in a lot of cloths left by a painter. I wish there was a system of registration for painters so that if a man was so negligent as that, his license would be taken away from him. A fire caused by carelessness like this reflects on the master painter. It is for my interest and yours to squeeze out the negligent men. Yours is a fine trade, and I want you to help me bring about a carefulness on the part of the journeymen. I asked your committee if they would favor me with shop rules that I might put on cards and send out. I have prepared a set of such rules that are measures of precaution, which all painters should observe. The danger of spontaneous combustion is best guarded against by care. If you will follow the rules on the card, there is very little danger to be apprehended from your establishments.

Another source of danger is the painter's torch. I wish you would see what you can do to minimize it.

After loud applause, a unanimous rising vote of thanks was given to Commissioner O'Keefe.

Mr. Wall, as a member of the committee, personally thanked the commissioner and said that the object of the committee had been to assist in carrying the law into effect.

Mr. Naylor asked in regard to the notices that have been sent out. He had been notified that he had been carrying dangerous materials in his shop, which was within fifty feet of a dwelling house. The owner will not build the fireproof room, and if he builds one, he runs the risk of being turned out of his place, which he rents from month to month.

Mr. O'Keefe said:—You must all remember that the law provides for an appeal from the Fire Commissioner to me.

This appeal will cost you nothing and you may present to me any facts that you think should modify the decision in your case. In most cases compliance with the law can be accomplished by keeping small quantities of oil in safety cans, and the balance can be kept outside the shop in a locked place lined with tin.

Mr. Perkins spoke of a customer who is a plumber, who wanted to furnish the torch to have his house burned off. He was the owner.

Mr. O'Keefe, as a lawyer, said there was no doubt that if a house caught fire from a torch your man was using, you would be legally liable, and if spontaneous combustion ensues from painters' cloths left in a house, there is no doubt that the owner could recover from you because of your negligence.

After the commissioner left, the convention went into executive session to consider the report of the Committee on Color Tests, presented by F. E. Thayer.

A vote of thanks was given and the committee was continued.

M. T. Ray moved that a set of resolution be prepared and sent to the Cambridge Association, or the members of the committee, and that the matter be referred to the incoming Executive Board and they be given power to recognize the work done. Carried.

Secretary Peters announced that congratulatory telegrams had been sent to the New York and Pennsylvania conventions.

President A. M. McKenzie, of the International Association, conveyed the greetings from the New York convention, where he had spent Tuesday, to the Massachusetts Society.

Edward C. Beck presented, in executive session, the report of the Committee on Weights and Measures.

Mr. Robart reported on Sponges.

Mr. Hanson presented a paper on Discounts for the Master Painter.

The morning session adjourned at 12.25 p. m.

THURSDAY AFTERNOON.

President Brooks called the convention to order at 2.10 p. m.

Mr. Naylor moved that a letter of sympathy be sent to Martin A. Felty, who was sick in bed.

Mr. Wall amended to include W. J. Edwards and Mr. Mellet, both of whom were very ill, and that flowers be sent to them. Carried.

Messrs. Wall and Fisher were appointed as a committee to procure flowers.

The convention then went into executive session, and Farwell E. Thayer read the report of the Fire Hazard Committee.

Mr. Morse reported on the construction of containers required under the law, and exhibited samples of what the commissioner had stated were satisfactory.

Both reports were accepted with thanks and the committee continued.

Mr. Moore spoke about the work done by the secretary in addressing envelopes, etc., and moved that this Association pay a proportional part of the cost of an addressograph which the Boston Association expected to purchase.

Jesse Roberts amended that the State Society purchase the machine and that the Boston Association be given the privilege of using it.

The amended motion was carried.

Election of Executive Board.

Executive Board members at large were then elected as follows:—

J. A. Pendleton, Dark Harbor, Maine.

F. A. Clark, Attleboro, Mass.

Thomas W. Scott, Weston, Mass.

Thaddeus Griffin, Gloucester, Mass.

H. P. Connell, North Attleboro, Mass.

William E. Wall, of Somerville, read the following paper

Should the Use of White Lead Be Prohibited by Law on Account of Its Poisonous Nature?

Mr. President and Gentlemen:—Before preparing this paper I promised myself that I would make it brief and endeavor to have the subject amplified by discussion, rather than to weary you with a lengthy paper.

As soon, however, as I had seriously attempted to get in order the notes I made, it was evident that the paper would exceed that brevity hoped for. The matter is a serious one, and I trust you will give it attention. I have endeavored to keep it within reasonable bounds.

To the question which is the title of this paper I answer most emphatically No.

Naturally some reasons should be presented to sustain my position. I will present a few of them. The danger of lead poisoning from the use of white lead by painters is, in my opinion, very slight indeed.

White lead almost invariably reaches the painter in paste form, ground in linseed oil, and it is a very careless painter, or one extremely sensitive to lead poisoning, who



The Massachusetts Convention in Front of Horticultural Hall.

contracts this disease from using white lead paint in the ordinary occupations of house or sign painting.

In considering this subject, we find that our own country is far behind foreign countries in systematic investigation of the cause of lead poisoning. For years past the principal European countries have required that all cases of lead poisoning and deaths occurring therefrom must be reported to the medical authorities. The percentage of cases to the number of persons employed in house painting in Europe is exceedingly small. I shall refer more in detail to this later.

It is only since the advent of the workmen's compensation law in this State that any effective record of the cases of lead poisoning in this State has been kept. It is now the duty of all physicians in the State of Massachusetts to report in detail all cases of lead poisoning, and also poisoning from brass, phosphorus, arsenic, mercury and wood alcohol. The Joint State Board of Labor and Industries, under authority of section 6 of the acts of 1913, requires that every physician treating a patient who he believes to be suffering from any of the above diseases must report within forty-eight hours to the State Board of Labor and Industries, stating whether, in his opinion, the disease has been contracted as a result of the nature, circumstances or conditions of the patient's employment.

To properly estimate the number of cases, it is necessary to ascertain the number of house painters employed in the State. The United States census of 1910 gives the number of painters in Massachusetts as 20,648. Of this number 262 are women; 16,529 are employed in the painting of buildings; 3,943 are painters and glaziers who work in shops or factories. In the city of Boston there were in 1910 4,585 painters. I am informed on good authority that there are probably 10,000 painters in Greater Boston. This estimate probably includes carriage, sign, automobile, safe and machinery painters.

The only recent statistics on lead poisoning I am able to obtain have been given me by courtesy of Dr. Thomas F. Harrington, Medical Deputy Commissioner on the Massachusetts State Board of Labor and Industries. During the past year 100 cases of lead poisoning have been reported to the board. Of these thirty-eight have been among house painters.

It may be unfair to use this fact to show the small proportion of cases to the number employed, for the reason that all cases or deaths from lead poisoning may not always be reported to the board.

The office of the State Board of Health was unable to furnish me with a list of the deaths due to lead poisoning, because in the past no law required reports of this nature to be made to them.

The above figures show that less than two painters to the thousand in Massachusetts during the past year suffered from lead poison, which would seem to justify the contention that the use of white lead should not be prohibited.

I am unable to ascertain the number of deaths from lead poisoning in Massachusetts during the past year, and I am not certain that all cases have been rightly classed in the diagnosis by physicians. I am quite sure that in the past many obscure ailments of painters have been wrongly attributed to lead poisoning by the attending physician.

I am informed that the medical fraternity now believe that lead poisoning by absorption through the skin is impossible. The danger lies in having particles of lead passed into the system through the mouth from the hands or by inhalation of lead dust.

Henry A. Gardner, of the Institute of Industrial Research at Washington, D. C., told us at Indianapolis two years ago that from experiments made by him he was sure that none of the lead was taken up in the evaporation of the thinners, so that it was impossible to contract lead poison by inhaling paint fumes.

At the Denver convention, three years ago, Dr. Alice Hamilton, of the United States Bureau of Labor, told us that dry sandpapering was the chief cause of lead poisoning among painters. She advocated the use of a cheap non-drying oil, into which the sandpaper should be dipped before rubbing it on dry paint. She further said that she found master painters, both here and abroad, would rather take the initiative themselves than to have a law passed to oblige them to do something.

Austria, Belgium, Holland and Switzerland have placed restrictions on the use of white lead, and France has passed a law providing that on and after January 1, 1915, its manufacture and use should cease in that country. The advent of the war has doubtless interfered with putting this law into practice.

By act of the British Parliament a "Departmental Committee on the Use of White Lead Paints in the Painting of Buildings" was commissioned by Secretary Winston B. Churchill on January 20, 1911, to fully investigate the causes and suggest remedies for lead poisoning. The following gentlemen were appointed as the committee:—Sir Ernest Hatch, chairman; Sir Godfrey Baring, M. P.; Lord Henry Bentinck, M. P.; Dr. E. L. Collis, medical inspector of factories; F. G. Rice, president of the London Master Builders' Association and representative of the National Federation of Building Trade Employers; W. G.

Sutherland, secretary of the National Association of Master Painters and Decorators; Archibald Gardner, secretary of the Scottish Society of House and Ship Painters; J. Parsonage, secretary of the National Amalgamated Society of Operative House and Ship Painters and Decorators.

They reported, in print, on May 5, 1915, and I ask your attention while I briefly mention some of their findings. A majority and minority report was presented, and so far as I know no definite action has been taken by Parliament.

Wm. G. Sutherland presented a minority report, signed only by himself, but from the standpoint of the practical man it seems to be strictly in accord with the evidence presented to the committee and differs from the findings reached by the majority.

The committee reports that they met on forty-nine days, of which thirty-seven were occupied in taking evidence and twelve solely in deliberation.

In all, ninety-three witnesses were examined, covering all the aspects of the problem submitted for solution, viz.:—

Thirty-eight employers of house painters.

Eleven operatives' representatives.

Twenty-five representatives of makers of paint or painters' materials.

Two consultants to paint makers.

Two witnesses representing the Royal Institute of British Architects.

Four doctors and others with special knowledge of lead poisoning in the house painting industry.

Five witnesses who dealt mainly with ship painting.

Two witnesses who dealt with bridge painting.



National Lead Company.

The committee presented a majority report, making the following recommendation:—

"That a law be introduced prohibiting in this country the importation, sale or use of any paint material which contains more than 5 per cent. of its dry weight of a soluble lead compound," etc.

A suggestion contained in the report was that basic sulphate of lead might be used in paint to the extent of 20 per cent, and meet the committee's recommendation, because of "its smaller solubility in dilute hydrochloric acid, this solubility has been shown to be not more than one-quarter that of white lead."

Among the regulations suggested by this committee for the painting business were:—

"Abolition of dry rubbing down;

"Provision for overalls by employers and washing same;

"Mess rooms;

"Cloak rooms;

"Lavatories,

"Medical examination,

all of which should be compulsory and enforced by adequate inspection." The committee recommend that the regulation limiting the amount of white lead to 5 per cent. be not enforced for three years, in order to give time to paint grinders to secure non-poisonous material.

William G. Sutherland presented a minority report. I regret to say that Mr. Sutherland died May 16, within a few days of the publication of the report, so his words will come to us as from the dead.

Mr. Sutherland, as well as his father before him, was an expert grainer and marbler, and his report, I repeat, seems to me to be a perfectly fair statement and thoroughly in line with the evidence submitted to the committee. I wish we had time to hear the minority report in full. It abounds in statistics and statements of fact. He says:—

"To have signed the report of the majority would have been to turn my back on a life-long experience and knowledge of the materials involved, and I respectfully submit on much of the weightiest evidence put before the committee.

"The last census of occupation (1911) gives the numbers of painters in England and Wales at 181,613." Mr. Sutherland claims that, allowing for deductions of masters, etc., there are in round numbers 150,000 in the trade.

DEATHS.

In a period of ten years (1900 to 1909, inclusive), there were 293 deaths attributed to lead poisoning. This gives 29.3 deaths per annum out of 150,000 painters, "which is 0.195 per thousand of occupied painters."

He says truly, "There is plenty of variety in a painter's work. He is in contact with lead at intervals over the whole period of his working time."

SOURCE OF THE EVIL.

"The great source of the danger resides in the lead dust created by sandpapering and dry rubbing down."

EVIDENCE OF PHYSICIANS AND CHEMISTS.

It was stated that experiment had shown that no lead emanations were thrown off in the drying of paint. "Formic acid and formic aldehyde come off in zinc as well as in lead paints."

LIMITED EXPERIENCE.

The Board of Works reached improper conclusions condemning lead paints and gave favorable testimony for leadless paints on an experience of only four years, and then without any written memoranda or proper records of these leadless paints.

ALTERNATIVES.

Neither zinc nor oxide nor lithophone were suitable to use in exterior work.

The action of sulphuretted hydrogen on zinc paint causes crystallization, which is fatal to the painted surface.

The Departmental Committee of 1893 investigated the subject and reached the conclusion that no substitute is yet available to take the place of lead made by the Old Dutch process.

"The position, today is exactly the same as it was in 1893, when the last Departmental Committee investigated the subject."

EVIDENCE OF MASTER PAINTERS.

"The great weight of evidence given by master painters in the United Kingdom and from the Continent, is in the same direction, viz.:—That white lead is far and away the best white pigment known to them and is essential for external work. They can rely upon it for good work and it does not fail them."

WORK OF THE DUTCH COMMISSION.

This commission only tested materials for outside painting. Their final conclusions were that for use on the "vital places, such as lintels, sashes, cornices and window sills, where protection is very important to the structure, zinc oxide did not give as good results as white lead."

WHAT WOULD PROHIBITION MEAN?

First a different training on the part of painters to mix and apply zinc paints, required by the difference in the structures of the two pigments.

"In France the authorities gave a probationary period of five and one-half years between the passing of the law, July, 1909, and the date of its coming into operation, January 1, 1915."

GRAVITY OF COMMITTEE'S PROPOSALS.

"White lead is made a long way in advance of its sale and use." "Many large dealers stock it for a period of two years to mature."

ADMITTING 5 PER CENT OF SOLUBLE LEAD.

The majority's recommendation carried out would still give opportunity for lead poisoning. It would be exceedingly difficult to determine that there was not more than 5 per cent of white lead in a mixed paint.

TURPENTINE.

Turpentine may cause symptoms that can easily be mistaken for lead poisoning. Some people are made ill by smelling fresh paint.

THE TENDENCY OF MEDICAL DECISIONS.

"There is always a tendency, recently, at any rate, to bring in a verdict of lead poisoning if possible."

ABOLISH DRY RUBBING DOWN.

"I am convinced that if dry rubbing down were prohibited and, if necessary, enforced by penalties, the trade would observe the restriction and find a substitute for it. The abolition of dry rubbing down is an inconvenience rather than an impossibility."

WASHING FACILITIES.

The provision for washing accommodation exists on most jobs. Hot water is not a necessity, but can be had on many jobs.

In an experience of nearly forty years in the trade, first as an apprentice and for thirty-two years as an employer,

Mr. Sutherland never came in contact with a case of lead poisoning.

In Scotland, among 15,000 workmen, but twenty cases of lead poisoning were reported in five years.

In Holland, with 10,000 painters, no case of lead poisoning is reported.

Mr. Sutherland suggested a trial for five years of the prevention of lead poisoning, rather than to prohibit its use in quantities over 5 per cent. in mixed paints.

He also suggested that a committee of investigation be appointed under an independent chairman to make exhaustive tests of white lead and zinc paints under conditions that would be accepted as authoritative.

He also stated that no government except that of France has prohibited the use of white lead. The State Railways of Prussia gave leadless paints an exhaustive trial extending over two years, and abandoned it as unsatisfactory, and reverted to the use of lead paints.

Mr. Sutherland's report was criticized by the majority of the committee. Mr. Gardner showed that in eighteen months twenty-three members of his Scotland unions received compensation for "colic," "lead colic," or "plumbism," under the national insurance act. He thought the smaller proportion of cases in Scotland was due to the fact that there is far less dry rubbing down in Scotland than in England.

The majority of the committee also resented the inference that they "had based their findings on the testimony of any one individual witness."

I will close this summary of the report by quoting a letter signed "J. D. C.," for the Journal of Decorative Art:—

"I am asked to say a few words about the reports of the Departmental Committee on the 'Dangers attending the use of lead paints in painting buildings.' The reports so seriously affect not only those who are concerned with the operations of painting, but, practically, every householder, that most careful attention should be given to them; and it is especially desirable that the admirable minority report drawn up by the late Mr. Sutherland should be carefully studied, because he exposes the weakness of the only evidence on which the majority founded their conclusions, and shows how entirely they ignored the medical and scientific evidence which indicated simple means of combating or reducing such risks of lead poisoning as exist in connection with painting.

"It is difficult for any one reading only the committee's report to appreciate the comparative value of the various evidences. That evidence is separately published in a thick folio volume of 730 pages of double column type, to wade through which is a task which few persons are likely to undertake. But to those who will take the trouble to give it a partial perusal it will be interesting to notice the persistence with which the chairman laid stress on the 'four years' experience' of H. M. Office of Works, as sufficient reason for the abolition of lead paints, and as quite overriding the experience of as much as forty or forty-five years in the case of private employers. Indeed, in question to employers, statistics for *ten years* were so used as to impress by the number of fatal cases of lead poisoning. It would have been simpler, but less startling, to state that the annual deaths from this cause amounted to rather less than one to every 5,000 painters.

"I venture to think that no employer witness came away feeling that his examination had been unprejudiced. The committee's report betrays in a very remarkable way its bias in one direction. In one of its earliest paragraphs, it deliberately disparages the evidence of a whole group of scientific witnesses, English and foreign, as 'irrelevant to the subject.' When one finds *whose* evidence is thus treated, it seems the more surprising. They are the men who have made prolonged experiments, who have had wide experience, and even the author on the most important book on lead poisoning published in this country.

"But they did not agree that the facts were such as to justify the prohibition of white lead. They suggested means of amelioration, and although this was mentioned in the terms of reference, it was obvious for the first that 'to reduce the danger' was not what was sought for.

"As to the 'four years' experience' of H. M. Office of Works, verbal evidence only was offered, no records having been kept, nor was the inspection of any building suggested; as to the effect of the new paint on the health of the men using it, the department disclaimed all responsibility—that was the contractor's affair. It transpired that this paint was mixed with varnish, which indicates that its protective quality lies in the varnish and that it is unsuited for good flattings.

"The chairman seemed to assume that every employer was an inimical witness, and specially interested in using white lead, however good a substitute might be found. There is no ground for such an assumption. The master painter is only concerned with the satisfactory execution and duration of his work. He would certainly welcome any relief from claims for injury by lead poisoning to which he is now exposed, often in very doubtful cases. But he knows that among well trained, normally healthy men, such cases are very rare; and he knows, too, that the four years' experience of a government department, unsupported by any examples or records, is of little value as compared with

his own life-long and daily experience in what constitutes really good painting.

J. D. C."

Mr. President and gentlemen, there is a movement on foot among the employees, who are affiliated with labor unions, to abolish the use of white lead in the United States. The result of this movement may appear later. In the meantime it would be well to stop and consider what efficient substitute we can find to supersede this ancient pigment. Personally, I have little fear that in our day any law will be enacted prohibiting the use of white lead.

There is a form of white lead pigment known as lead sulphate, which is said to be non-poisonous. Perhaps we could use this pigment and eliminate our old friend, basic carbonate of lead.

If white lead, in all forms, is to come under the ban of the law, we cannot too soon begin the work of investigation and endeavor to find some pigment or combination of pigments that will supersede it.

A panel is displayed in the Somerville Association's exhibit of practical work, showing the results of five years' exposure of a much advertised composition, which was exploited some twelve years ago for outside painting. One end of this panel is painted two coats with white lead, and



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the other end two coats with "something better," and the difference in wear is clearly evident.

I hope this paper will provoke discussion.

Mr. Wall said that in the forty-four years in the business he had met but two cases of lead poisoning, neither of which was fatal.

Mr. Hanson moved that a vote of thanks be given Mr. Wall. Carried.

Secretary Peters moved that gentlemen in the room, interested in the lead business, be given the privilege of the floor. Carried.

Mr. Hanson said that they had a man who had been working in both rooms, flattening them for enamel. He became ill, was sent to the hospital, became blind and finally died.

Mr. Finney said he was seventy years old, had worked in lead all his life—he wasn't a real sick man, but might die in the next twenty years.

Much trouble, while flattening in unventilated rooms was attributed to lead poisoning, while really due to turpentine.

Mr. Imberger said he had been in the business almost forty years and he had hired men from all over, and to his knowledge he had had but one man who had wrist drop and was unable to work from it. This man was very careless, would not wash his hands, but would eat with paint on them. Most of the houses are not rubbed down, not even dusted off, but painted right over. I hope all of us will back up our old friend lead, and install rules that before a man eats he must wash up.

Mr. Hurley said we now, from this time on, ought to take some action to prevent the prohibition of white lead.

M. T. Ray said that, in the old days, they had to grind their lead by hand. His father died at the age of seventy-four, not of lead poisoning, but of pneumonia.

Mr. Hurley moved that the Association appoint a committee to see how we can protect ourselves in the use of white lead. Carried.

Mr. Wallburg, as the Nestor of the Association, was called on and said he had been at work painting since 1856. When he was an apprentice he got lead poisoning while working in the Fifth Avenue Hotel, but he got rid of it by drinking olive oil and had never contracted it again. The trouble with the old-fashioned painter was that he took one or two horns of whiskey on his way home "to carry off the lead." Instead, it carried it into his system. Some took more whiskey than was necessary to carry off the lead. Olive oil, if a tablespoonful was drunk daily, would prevent lead poisoning. About forty years ago he put a mixed paint on his own house that was supposed to be better than white lead, and it had been actively engaged in peeling ever since. There is nothing so white as white lead. The more expert the chemists get in paint manufacture, the poorer the paints get. The old-fashioned colors were much better. That is because of the chemists whose business it is to furnish a substitute for everything that is good. (Applause.)

Mr. Hanson moved that the test boards be taken to the rooms of the Boston Association, examined by the Executive Board and reported upon next year.

Messrs. Hurley, Hanson and Kelley were appointed on the White Lead Committee.

The following were elected delegates to the International convention:—

Ernest Schubach, Boston; H. P. Cornell, Attleboro; William Sundell, Brookline, with power to choose their own alternates.

Ex-President Wall installed the new officers, first welcoming Mr. Brooks to the ranks of the "has beens."

President Callahan was first installed and said:—I shall endeavor to do my work to the best of my ability.

Vice-president Morse was next installed, responding appropriately.

Secretary and Treasurer Peters was installed and said nothing.

Fred A. Moore was installed as State organizer.

Mr. Beck said the Exhibition Committee had canvassed the exhibitors with the result that the exhibition was an entire success. All reported themselves well satisfied.

A unanimous rising vote of thanks was given to the exhibitors.

A rising vote of thanks was given to The Painters Magazine, to Carpets, Wall Papers and Curtains, the daily press and the management of the hall.

On motion, the convention adjourned at 4.50 p. m.

CONVENTION NOTES.

The Massachusetts Society of Master House Painters and Decorators never does anything by halves and the entertainment features were, as usual, enjoyable and up to the high standard set for previous conventions. Since this was the silver anniversary of the Society, it was fitting that something should be done to commemorate the occasion and it was decided to make the ladies' badges somewhat in the nature of a souvenir—artistic creations of silver gray ribbon, printed in blue and ornamented with a tassel of silver bullion. The men had to content themselves with the usual button and bit of red ribbon.

On Tuesday evening, according to long established custom, a reception by the officers and an entertainment was given in the convention hall. The music was furnished by the Boston Master Painters' Orchestra, conducted by that veteran craftsman and musician, Ottomar Wallburg.

This organization has now been in existence for a number of years and has become expert in the rendition of high class music—and it must be good to appeal to the cultured musical taste of Boston. The selections rendered during the evening were:—March, "Berlin Echoes," by Lincke; selection, "Faust," Gounod; reverie, "Apple Blossoms," Roberts; waltz, "Language of Flowers," Roberts, and march, "Blue-White," E. Schmidt.

During the evening the guests were entertained by a soprano soloist, a very clever exhibitor of card tricks and sleight of hand, and an exceptionally good performance by a man and his fox terrier, including juggling and balancing, all of which were much enjoyed.

William E. Wall read the following sketch of the history of the Society:—

A Brief History of the Society of Master House Painters and Decorators of Massachusetts.

Mr. President, Ladies and Gentlemen:—It has seemed wise to your executive officers that our twenty-fifth anniversary should not pass without some reference to the

formation of our Society, and to do honor to those who in the past were active workers with us for the good of the craft, but whose names are now but a memory, the grim reaper, Death, having taken them hence.

I have been rather intimately connected with this Society since its formation. In the past twenty-five years I have been out of office only two years.

Before our State Society was organized, on December 31, 1891, an attempt had been made to organize a State association. Titus Berger, of Pittsburgh, Pa., our honored founder of the present International Association, appointed certain men as officers of the Massachusetts Master Painters and Decorators' Association, viz.:—

C. H. Shefton, president, Boston.

J. B. Hand, vice-president, Brookline.

F. J. Thayer, treasurer, Cambridge.

William Frederick White, secretary, Ashburnham.

C. H. Sefton, Albert Haberstroh, John White, State Committee.

Mr. William Frederick White writes me that he sent out over 400 notices for the call for a meeting in Boston.

Our State Society came into being through the activity of the Boston and Cambridge local associations, both of which were in existence for several years before the assembly of the seventh annual convention of the National Association in Boston, Mass., in February, 1891.

This convention showed the thinking men of our trade in Massachusetts the desirability of concerted action, through the local and State associations, if we would in any measure try to remedy the abuses that had grown up in our trade.

At a meeting of the Cambridge Association, in the autumn of 1891, a resolution was adopted, appointing William F. Gilbert, W. J. Edwards, F. J. Thayer and William E. Wall a committee to confer with a similar committee, when appointed by the Boston Association, for the purpose of forming a State association. The Boston Association took favorable action on the resolution and appointed Ottomar Wallburg, M. F. Shap, John White and F. C. P. Emery as a Committee of Conference.

The joint committee met, by invitation of Mr. Wallburg, in the rooms of the Orpheus Musical Society, on Boylston street, on the northerly side, about midway between Tremont and Washington streets.

After discussing the matter in all its phases, the committee unanimously agreed to report to their respective associations that a State association should be formed. This action was subsequently ratified by the Boston and Cambridge associations, and the joint committee was authorized to form a State association.

To carry out our instructions, Chairman Ottomar Wallburg called a meeting of the committee on December 21, 1891, in the rooms of the Builders' Exchange, on Devonshire street, and the following were elected officers for the ensuing year:—

President, M. F. Shay, Boston.

Vice-president, William F. Gilbert, Cambridge.

Treasurer, Albert Haberstroh, Boston.

Secretary, William E. Wall, Somerville.

Executive Board, Ottomar Wallburg, Boston; F. J. Thayer, Cambridge; W. J. Edwards, Cambridge.

The first convention re-elected these officers and added George S. Dalby, of Newton, and B. W. Wentworth, of Waltham, to the Executive Board.

In the circular letter drafted by Brother F. J. Thayer and sent to master painters throughout the State, there are two paragraphs I will quote:—

"In the past few years our profits have been cut down, and troubles with the journeymen have multiplied through their growing inefficiency and disposition to strike and at the same time our customers have become more exacting. Nothing in the way of reform can be accomplished except by united action, and we call on you to rouse up and help us to inaugurate the movement and make it a lasting benefit to every painter in the State.

"If a combination, can induce the Legislature to pass a law that selling adulterated butter as pure is a finable offense, why should not a combination of painters obtain a similar law in regard to lead, oil and colors? If the Master Plumbers' Association has brought it to pass that the dealer in plumbers' supplies always makes a discount to the plumbers, why should we not insist that our customers should not be enabled to buy stock as cheap as we do?"

The responses were few to more than 1,000 of these circulars, mailed throughout the State. Here and there a man came forward and joined our ranks. Associations were formed in Worcester, Lawrence, Lowell, Newton, New Bedford, and gradually we grew to our present size, but not without hard work on the part of both officers and members.

For the first three years we held semi-annual conventions; the first at Worcester, July 12, 1892; the second at Fitchburg, July 19, 1893, and the third and last semi-annual convention at Salem, July 11, 1894. The midsummer conventions were then abandoned and for years the active workers in the State Society attended the annual midsummer outing of the Boston Association. Later this outing was made a State matter, and we now enjoy our midsummer gathering, members attending from all parts of the State.

All our annual conventions, up to three years ago, were

held in the American House, Boston, with the exception of the fifth, which was held in the Quincy House, January 15, 1896.

In 1914, we met in Berkeley Hall, Boston, and held a very successful convention. Last year we met in this building and found such excellent accommodations that we decided to come here again.

This is not the time nor the place to go into details about our work. Suffice it to say that we have found men of large hearts and honest impulses, who have joined with us to uplift the trade. Many such are still with us. Many have gone to their rest. I cannot but speak of the good work done by our four deceased ex-presidents, George W. Brown, Lawrence; A. K. Adams, Lynn; William F. Gilbert, Cambridge, and W. A. Houston, Lawrence. The recollections of these men will always be a pleasant memory to those of us who knew them and loved them.

Among the many workers, in the early days of the Society, who have since died, I must mention John B. Forbes,

James B. Hand and Samuel Alexander, of the Boston Association; J. L. P. Ackers, William B. Hold, Carl A. Loges and William F. Gilbert, of the Cambridge Association. These men were always ready and willing to spend time and money for the advancement of their trade.

We have another ex-president, now an honorary member, who is very sick and unable to be with us any more. I refer to our honored brother, W. J. Edwards, our second president, and a man who always had at heart the welfare of this Society, and who gave time and money to its advancement. He was honored by election to the office of president of the International Association in 1902 and re-elected in 1903.

Our honored brother, M. F. Shay, was elected president of the National Association at Louisville, Ky., in 1895, and served with distinction in that office.

The writer of this brief summary was elected president of the International Association at Indianapolis, Ind., in February, 1914.



Exhibit of William E. Wall.

This exhibit was composed of a series of eighteen panels, grained on cardboard, representing curly maple, birds' eye maple, light ash, light and dark quartered oak, gum wood, mahogany, black walnut, French walnut and rosewood. These panels rested on a dado painted to represent gray marble, with green marble base and rail. Two columns, on either side of the exhibit, were painted to represent sienna marble and green marble. In the center of the panels was hung an oval table top, thirty-two by forty-two inches, grained to represent inlaid wood, the number of pieces represented being 12,345.

The Massachusetts members of the International Association have always been a power in that body and have received many honors at its hands.

A system of measurement was presented and adopted by the National Association, and three of our members, Brothers M. F. Shay, W. J. Edwards and F. J. Thayer, were the committee who formed the rules and had the book printed.

I will close by giving the names of our past presidents and the years in which they served:—

M. F. Shay.....	Boston	1891-1892-1893
W. J. Edwards.....	Cambridge	1894-1895
George H. Brown.....	Lawrence	1896
A. K. Adams.....	Lynn	1897
Thomas B. Akin.....	New Bedford.....	1898
William A. Houston.....	Lawrence	1899
William F. Gilbert.....	Cambridge	1900-1901
William H. Naylor.....	Dorchester	1902
James Mouncey.....	Roxbury	1903-1904
George W. Locke.....	South Boston.....	1905
M. A. Feeley.....	Cambridge	1906-1907
Milo D. Clay.....	Lowell	1908
C. F. W. Hanson.....	Boston	1909
Frank E. Howard.....	South Boston.....	1910
Jesse Roberts.....	Fall River.....	1911
Edward C. Beck.....	Boston	1912-1913
William E. Wall.....	Somerville	1914

Let us hope that the twenty-five years before us may be years of growth, and let us all resolve to stand close together for the good and welfare of our ancient and honorable calling.

On Wednesday evening came the annual "Smoke Talk," and as usual it was "some smoker." There wasn't a great deal of talking done by the performers, who were all professional entertainers, although the program did refer to one individual as "the man who talked with his feet." Some of them danced, others sang, and still others told stories of the monologue type, or rather more so. The singing was of the cabaret style and one honored ex-president did not seem one bit embarrassed when a rather young soubrette came down from the stage and—but discretion indicates that we should draw a veil right here and not emphasize too strongly just what does happen at one of these smoke talks, especially one when Fred A. Moore is boss of the occasion. He certainly provided properly for the intellectual (?) entertainment of his guests in the typical style that Boston culture demands. If you don't believe it, ask Andrew M. McKenzie, the honored president of the International Association, for he was there. And it is worth while adding that every man who once goes to a Massachusetts smoker wants to go back again, and it may very well be that this helps to account for the large attendance at these conventions.

On Thursday evening the convention was brought to an end by the annual reception, dance and buffet luncheon held at Horticultural Hall. About 200 were in attendance. After the grand march, President A. M. McKenzie, of the International Association of Master House Painters and Decorators of the United States and Canada, was introduced and made a brief address, expressing his pleasure at having been present, and speaking of occasions like this adding to the good feeling that exists between the two countries, as well as giving dignity to the craft. Between the dances there were singing, dancing and other vaudeville stunts by professional entertainers. Every one seemed to enjoy the occasion greatly, and the only regrets were that it marked the end of this most successful convention. Boston goes to bed early, and by midnight the dance was over and the twenty-fifth annual convention had come to a close.

THE EXHIBITION.

A very interesting exhibition of painters' materials and appliances was held in the large room adjoining the auditorium, where the flower shows are held by the Horticultural Society. Nearly all the well known manufacturing and jobbing firms doing business in Eastern Massachusetts were represented. As space is limited we must confine our report to a very brief account of the different exhibits, taking them in the order of the printed list distributed by the Exhibition Committee.

The Bridgeport Wood Finishing Company.—Booth with yellow and blue decorations, showing various specialties, stains and other finishes on Morgan door models, furnished by the Morgan Door Company. Those present were:—C. E. Card, W. R. Platt, Frank Moore and E. G. Smith.

Chicago Varnish Company.—A display of finished panels and varnish cans.

Acme White Lead and Color Works.—Decorative panels showing Acme quality decorative system, flat wall finishes and Tiffany blends; representatives, A. E. Cole, vice-president; C. M. Stretmeyer, A. D. Collins, M. B. Ransom, F. E. Rich, F. J. Norton, and A. J. Horton.

Harmon Wastcoat Dahl Company showed Cleveland

Varnish Company's products and Wilson Remover; represented by John Marsh, John Baxter, R. H. Jackson, Adolph Polhaus, Ray Wastcoat and R. S. Gutelius.

Boston Varnish Company showed Kyanize Finishes and Enamels and gave practical demonstrations; represented by Edward Healey, Ben. Dugan, Harry Little and J. B. Lord.

The H. B. Chalmers Company gave practical demonstrations of Chalco Paint and Varnish Remover; represented by R. E. Colligan and C. M. Mickel, assisted by Miss Grace Falter and Miss Edith Eck, costumed to represent "Chalco" girls.

The Safety Ladder Company showed extension and step ladders, ladder jacks, etc.; exhibitors, R. R. Kenneson and F. F. Berry.

Geo. D. Wetherill & Co., Inc., exhibited Master Painters' Stock White and Reflectoflat, giving demonstrations; representatives, Samuel Matlack, V. P. Ralph, H. Jones, G. Thomas Harper, Chas. Fox and Earl Gardner.

Berry Brothers demonstrated New Elastic First Coater and Floor Wax in a booth decorated with roses; representatives, H. A. Fuller, J. V. O'Donnell, W. H. Kennedy and E. W. Hinckley.

Norfolk Varnish Company exhibited varnishes and entertained their friends with the music of a Victrola; representatives, W. H. Emerson, Hargraves Heap and Sidney M. Warshauer.

The National Lead Company had a booth furnished as a reception room, with an electric sign advertising Lewis Colors. They showed Dutch Boy red lead in oil; representatives, Wm. P. Schofield, Walter E. Curtis, Charles W. Hill, George W. Whittemore, Arthur W. Rice, Jos. T. Tierney, John E. Hobbs and Dr. D. Louis Ireton. Pocketbooks and memorandum books were given as souvenirs.

Wadsworth, Howland & Co., Inc., showed Bay State Waxo Stains, Bay State Varnishes, Bay State Brick and Cement Coating, Leads and Paints; representatives, Leslie Turner, A. G. Gilespie, William Young, William Barnard, Roy Black, E. Johnson and C. G. Roberts.

Pratt & Lambert, Inc., showed 61 Floor Varnish, Vitralite and other P. & L. finishes; represented by E. H. Bend, W. H. Kleinpell, R. Ketchum and R. Freidel.

Carpenter-Morton Company, beside their own products, showed Calcimo and Hammar Brothers' White Lead; those present were I. McLauthlin, M. Merrick, John Campbell, George C. Morton, E. W. Smith and S. Smith.

The Brooklyn Varnish Manufacturing Company's K-A-U-R-I booth was as conspicuous as usual. Chas. B. Andrews, secretary and treasurer of the company, and the usual staff of representatives, Frank R. Whitney, Dean C. Anderson and John G. Carl, were on hand to demonstrate the merits of K-A-U-R-I Waterproof Varnish, Enamels, etc. Everybody who visited them was presented with souvenirs, which consisted of pencils, memorandum books and pocketbooks. The booth, at all times, assumed that old-time welcome-to-all aspect, and many pleasant moments transpired between the trade and the representatives of this company.

Burbank & Ryder Varnish Company made a display of Bunker Hill Varnishes and showed a large picture of their factory; represented by H. L. Ryder, W. I. Kelley and R. F. Hooper.

Heath & Milligan Manufacturing Company showed paints, colors in oil, brushes, cement coaters, flat wall finishes, master painters' stock white and oil first coaters; representatives, Asahel Wheeler, Mr. Emmett, E. M. Poore, C. H. Dahl, Harvey E. Gates and Mr. Emmett.

The Palmer Price Company had a lattice work booth with roses, making no display of goods. Emil Loeb, Frank M. Hogarty and L. A. Morgan were present and gave pencils as souvenirs.

Chadwick-Boston Lead Company showed Forest River and Boston Star White Lead, and red lead in oil. A handsome illuminated sign was a feature; F. W. Armor, John L. Litchman and John E. Pingree were the representatives.

Gould & Cutler exhibited Mooramel, Sani-Flat, Moore's Varnishes, Calsom Finish and Muresco (made by Benjamin Moore & Co.), and Carter Pure White Lead; representatives, Charles D. Miller, George W. Bacheller, George A. Richardson, John Hasselman, Walter D. Trowbridge, Harry E. Wright, James H. Spencer, Carl W. Bacheller and Simon Newton.

Queen City Varnish Company made a display of varnishes in cans; represented by F. C. Davenport.

H. M. Mills Sponge Company made a display of sponges, sold by the piece instead of by the pound; H. H. Mills was present.

Emil Calman & Co. had an attractive white front booth, finished with Enamolin and displayed Enamolin, Namlac and other varnishes; represented by Ernest Levy (his far-well trip before leaving the varnish business), Gus Wulffing, George Ufland (who succeeds Mr. Levy in his territory), and Edward Siney.

Rubin, Schumann Company made a display of "Rubico"

painters' brushes in large variety; represented by J. H. Hults and Otto Both.

Thomson Wood Finishing Company had a white booth displaying Porcelite enamel, varnishes and Sanatone flat finish; L. Verlin and I. C. Lewis were present.

Joseph W. Gerry made a display of wall papers, including some new black and white effects; represented by J. W. Gerry, C. B. Richardson and A. S. Battin.

U. S. Gutta Percha Paint Company showed Mill White, bronze greens, etc.; represented by T. H. Taylor, Geo. C. Hazard, A. L. Denton and H. E. Jordan.

C. W. H. Moulton & Co. made an exhibit of step and extension ladders, trestles, jacks and rigging of all kinds; represented by John Shaw, C. E. Robinson and John Selredge.

The Goheen Manufacturing Company showed Galvanum, carbonizing coating, flat wall finishes, mill blue, etc.; represented by A. B. Blanchard and T. B. Burnham.

John Briggs & Co., Inc., showed Berkshire Bronze Green on blinds; represented by C. E. Newcomb, C. C. Mann and Walter Merrill.

Edward Smith & Co. showed I. X. L. Finishes and Spar Coating. Those present were G. A. Rogers and J. L. Roll.

Levy Brothers had an exhibit of sponges in bales, in charge of N. H. Levy, J. D. Levy and Clarence Leonard.

W. Bowman Cutter, the "Upside Down" paint jobber, showed Keystona and Warren varnishes; those present were G. O. Cutter and C. E. Estig.

The Eagle White Lead Company had a white booth with a large gilded eagle; represented by E. W. Osborne, H. W. Smith and E. D. Jameson.

Wilhelm Dexter Company showed brushes, painters' colors and enamels, and Muralo Company's Washable Calcimine.

F. W. Devoe and C. T. Raynolds Company showed Velours Finish, brushes, lead and zinc paint and varnishes; those present were F. H. Conner, R. D. Wade and Charles Brandt.

James B. Sipe & Co. showed Sipe's Japan Oil A A Extra in connection with linseed oil in building up the ideal white paint job. The system is the use of white lead and zinc (or reinforced pigments) in connection with reinforced linseed oil, reinforced, waterproofed and dried by Sipe's Japan Oil, as fully described in their advertisement in this issue. Those present were R. E. Rogers and John E. Black. Registered key chains were given as souvenirs.

E. A. Munns Kalsomine Company showed Munno Quality Calcimine, Wall Size, P. W. Nelson Calcimine, Herculean Water Paints and Leadoil; represented by Frank Munns.

George Whigelt showed the Mix-Ap portable paint mixer.

An exhibit of Master Painters' Fireproof Metal Structures was in charge of the Fire Prevention Committee, Ivory D. Morse, chairman.

The Hub Moulding Company showed a line of room and picture moldings.

Nutmeg State Painters

NINTH ANNUAL CONVENTION OF THE SOCIETY OF MASTER HOUSE PAINTERS AND DECORATORS OF CONNECTICUT.

Bridgeport, January 15, 1916.

BRIDGEPORT, that busy manufacturing city, whose industries are running twenty-four hours out of the day and whose operatives are working in three shifts, was the scene of the ninth annual convention of the Society of Master House Painters and Decorators of Connecticut, that was held in the Hotel Stratfield on Saturday, January 15, and followed in the evening by a banquet at which covers were laid for 175 members and guests. It was by far the most successful meeting yet held by this wide-awake and progressive organization and marks an era of growth that is very encouraging to those who have worked so earnestly in the past for its development.

The meeting was held in the large ballroom on the third floor in the rear extension of the hotel, and the banquet was served in the main dining room.

Before the convention opened, the Executive Board held a short session in one of the parlors. This, as well as the convention, was attended by President Andrew M. McKenzie and ex-President William E. Wall, of the International Association of House Painters and Decorators of the United States and Canada.

The meeting was called to order about 11 o'clock by President Neil G. Muirhead, of the Bridgeport local association, after which he asked ex-President William G. Baxter to invoke the Divine blessing.

Chairman Muirhead briefly welcomed the members and guests to Bridgeport and then turned over the meeting to President Clarence L. Beardsley, of the State Association.

President Beardsley expressed his pleasure at being present under such pleasant circumstances. He then called upon Mr. Monroe to escort President A. M. McKenzie, president of the International Association, and ex-Presidents William E. Wall and William G. Baxter, of the International Association, and President William Christenson, of the New Jersey Association, to places of honor beside the chair.

After the secretary had called the roll, Mr. Monroe moved that the reading of the minutes be dispensed with.

Secretary-treasurer O. V. Marsh presented his report as follows:—

Secretary's Report.

To the Society of Master House Painters and Decorators:—

In submitting this, my annual report, I wish to state that during the past year we have lost some members, but have gained others. During the year we have organized a nice association in Bridgeport, of which we feel very proud. Other cities are about organized and I have every reason to believe that during the coming year we will have every

important master painter in Connecticut among our ranks.

Our associate members have assisted us a great deal to advertise our order, and we appreciate their efforts. I would strongly advocate that each and every member, both active and associate, use every means possible that during the present year they do all in their power to influence all reputable painters to organize, as this is the only way to uplift our craft to the position in which it should be.

Also I would respectfully impress upon our members that, although we have a neat sum in our treasury at the present time, there is no reason why we should not have double this amount at our next convention.

The past year we have had some heavy expenses which I hope will not appear this coming year, and I ask each and every one to think twice before offering any motion or resolution where expense is incurred.

Mr. Marsh next presented his financial report, as follows:—

Treasurer's Report.

The receipts have been.....	\$491.17
Balance on hand, January 1, 1915.....	96.27
Total	\$587.44
The amounts paid out have been.....	385.67
Leaving a balance of.....	\$201.77

Deposited in the American Industrial Bank.
The report of the Board of Auditors showed the treasurer's accounts to be correct.
The report was received and placed on file.
President Beardsley then, appointed the following

Committees.

Nominating:—F. M. Monroe, M. A. Coan and M. J. Dahlin.
Credentials:—W. G. Baxter, J. M. Speak and Paul Saling.
Resolutions:—Messrs. Fitzgerald, Hyatt and Conlin.
President's Address:—Messrs. Turner, Kannegiesser and Davison.

President Beardsley read his address as follows:—

President's Address.

To the Members of the Society of Master House Painters and Decorators of Connecticut:—

This Society is now started on its ninth year. It is just beginning to accomplish some of the missions, which its

founders had visions of, and its good influence is being felt in most of the principal cities and towns of the State. Its growth has been healthy and steady, and will continue so under the careful guidance of its officers and loyal support of its members.

I do not believe that there is another association in the United States or Canada where its officers feel their responsibility more keenly and endeavor to fulfill their duties more conscientiously than in our Association.

Your Executive Board has held nearly twice as many meetings as the Constitution calls for, which is for the best interest of your Association.

Your Specification Committee have held many sessions, endeavoring to give you the best of their own experiences and others whom they have consulted.

This is a matter which ought to receive the hearty support of every member. As we all know well, the average set of specifications, upon which we figure are an unknown quantity, and the obligations placed upon the painters are limitless. Conditions of this nature should not be allowed to exist.

Your Association and its committee on Trade Schools have been the means of promoting trade education, not only in our own State, but have made its influence felt in our own great International Association and the country in general, who already recognize this State as an authority on trade and industrial education.

The office of State Organizer is more or less of a thankless position. He has much work to do, taking much of his valuable time, for which he receives no compensation, except his railroad fare. The State Organizer should be reimbursed for any actual services rendered in promoting this work, and I so recommend such recognition by this body.

Through the co-operation of our associate members much good has been obtained, and by closer and stronger affiliation with them in the future it will broaden our influence.

In conclusion, permit me to recommend for the future guidance of our officers and members, the continuance of the spirit and close co-operation that has prevailed throughout my administration, that this great influence may spread farther, if possible, throughout our State.

The report of State Organizer Robert Kannegiesser was next read by Secretary Marsh, as follows:

Report of State Organizer.

To the State Association:—

Report of 1915.

Several new cities are represented at the convention this year. An increase of membership of 20 per cent. in the Association this year.

Work of this office now is reduced to a minimum. In view of the fact that the Master Painters of Connecticut appreciate the benefits derived from organization, enthusiasm runs high. The State Organization today is in an excellent condition, and the prospects for any new organized effort on the part of our Association is most encouraging.

The membership of our Association is comprised of the most representative craftsmen in the State of Connecticut.

On motion the report was accepted and placed on file.

By request Mr. Kannegiesser explained that he had gone out among the painters of the State, and had found a great deal of encouragement, and hoped that before long two new locals will be organized. There is a great deal of good spirit in the State.

Secretary Marsh read several applications for membership and the Secretary was authorized to cast one ballot for their election.

President Beardsley introduced President Andrew M. McKenzie, of the International Association of Master House Painters and Decorators, who said:

Address by International President McKenzie.

It gives me great pleasure to come here. I am delighted with your convention. I am not a speech maker, but I have brought with me a man who is a public speaker, and who is most enthusiastic. I want to convey to you the best wishes of the International Association officers and members. Connecticut has come onto the map by spreading the righteousness of honest labor, and by teaching our boys that the work of the hands is not secondary to the work of the brain. The whole American Continent has been suffering from the dearth of home-made skilled labor. We have depended on foreign labor. It is time to instruct our boys and girls that educated labor is worth while, and I am glad you, in Connecticut, are setting an example to the whole continent in the dignity of labor, and that as a rule it is more profitable than the professions. A man will spend twelve to fifteen years preparing himself for a profession, which will bring him in a return very much lower than can be earned in an ordinary house painting business.

I have been asked to convey to you the greetings from the New York State Association, and also from the Canadian Association. We would like to see a larger representation in Canada from the New England States next

summer. We will guarantee that you will have a real enjoyable time.

President Beardsley said that all of us looked forward to the time when we will be able to go to Canada. He then called on Ex-President William E. Wall, of the International Association, who said in part:—

Address by William E. Wall.

I thank the president for his kind words. I came down as a master painter from an adjacent State to help you all I can in your business and your organization. I bring to you the greeting from our Massachusetts Society, Mr. McKenzie said they have a nice convention in Canada—they have. We are all in America, and the same business conditions confront them as they do here. Commercial organizations like ours are even better than fraternal organizations in maintaining the peace that has existed between the two countries for over one hundred years. I see before me a larger body of painters from Connecticut than ever before. The efforts you put into this organization will not be regretted. In Massachusetts we have about 347 members, which has not been gotten together spontaneously. The written communication is often tossed lightly into the waste basket, but the spoken word will be remembered. It is truly said the constant dropping of water will wear away the stone, and sometimes the man receiving these communications will come to see what you are doing and will stay. If you can get the traveling men to pass out a good word for you, to such men as they know ought to come in, it will do something to help you. At Washington I had the pleasure of appointing your E. M. Walsh as chairman of the Special Committee on Trade Education. If the masters cannot hold up the standard of good workmanship, who will? The journeymen seem to care for the money they are going to get rather than to improve craftsmanship. Many a picture I have seen has been worthy of appreciation for its conception, but when we have conception and execution combined in the work of one man we have a man worthy of honor. As many of you as can should come to Cincinnati and spread the gospel of trade education.

President William Christianson brought the greetings of the New Jersey Association. We appreciate the hearty welcome you have given us. In New Jersey we have been doing personal work. Our Orange Association has grown from twenty to sixty-seven members by doing personal work in about three days. I am specially pleased to hear the reports of your Secretary-Treasurer. I want to extend to you an invitation to come to our convention at Asbury Park in July.

Mr. Wall added a word in favor of Asbury Park.

Mr. Brown suggested that slips or small four page folders should be printed, telling briefly of the benefits of the Association and what it is accomplishing for its members, and including a blank application for membership to be torn off and mailed to the Secretary. He felt sure the traveling salesmen would be willing to hand one of these slips to master painters they thought would make desirable members, and at the same time speaking a good word for the organization. This could be done without trespassing on their employers' time.

Ex-President William G. Baxter was called on and said he felt like the minister in Vermont who had been away. One of his parishioners had killed a hog during his absence and had hung it up to cool overnight. The next morning half the hog was gone and the excitement was great as to who had taken it. Next Sunday the minister, on his return to the village, gave out as his text:

"I have meat that ye know not of."

It is an honor to have Brother McKenzie here, but I will say that you have got to be a good singer, a good ball player or a good speaker to get into their good graces, if you go to a Canadian convention. He told about how the Toronto master painters came to the Buffalo convention in 1901, and that was the beginning of the fellowship between the trade in the two countries. In Toronto they recently dedicated a trade school costing over \$2,000,000. The word America sounds so broad and noble. Massachusetts, Connecticut and New Jersey are three sister States that have worked in harmony for upbuilding the country, and I trust that the Associations of these States will work together in harmony for the upbuilding of the craft.

Mr. Turner reported that a good many men who had expected to be at the convention were prevented from being present on account of having the grip. He moved that the Secretary be instructed to send telegrams of sympathy to Mr. Atkinson and any others who were known by any of the members to be sick. Carried.

Dr. Ireton said: We had some convention in Massachusetts. We had an interesting talk by Mr. Crawford on trade education, and I was called on to tell about what we were doing in Connecticut. The educational feature in Massachusetts is booming. They had some fine work exhibited by the Fall River trade school, and also by the Boston school. He then spoke on arrangements for attending the Cincinnati convention in a body—joining the Boston party at Springfield.

Vice-President Ennis (in the chair) welcomed J. L. White, of Hartford, one of the oldest master painters in Con-

necticut, who, for the first time, was attending a convention. Mr. White responded briefly, wishing the Association prosperity, and saying he was glad to be present.

Nomination and Election of Officers.

President Beardsley called on Mr. Monroe of the nominating committee to make their report, which he read as follows:—

President, John P. Ennis, Hartford.
First Vice-President, Neil M. Muirhead, Bridgeport.
Second Vice-President, R. B. Hyatt, Meriden.
Secretary and Treasurer, O. V. Marsh, Hartford.
State Organizer, J. L. White, Hartford.
Trustees, for three years, J. C. Clark, Hartford; for one year, E. M. Walsh, to fill unexpired term.
Executive Board members, W. J. Fitzgerald, George M. Griswold, H. U. Thompson, James J. Conlin, Robert Kanne-giesser.

International Executive Board member, H. C. Turner, Hartford.

Delegates to International Convention, Clarence L. Beardsley, E. M. Walsh and James J. Conlin.

The report was accepted and the committee was discharged.

Mr. Baxter moved that the Secretary cast one ballot for the officers and Executive Board members, as named by the nominating committee.

This was done and the convention adjourned for luncheon.

AFTERNOON SESSION.

President Beardsley called the convention to order at 2 P. M.

Mr. Baxter reported that there were about seventy members present.

Mr. Turner on behalf of the President's Address Committee reported that they agreed with the President that the Organizer should be paid a little more than his expenses. They also approved the position taken in regard to the importance of trade schools, and to the work done by the Specifications Committee.

Chief Organizer-elect White called attention to the need for pushing the work of organization. He called upon the Association members and asked them to say a few words, when they got an opportunity, to desirable master painters, telling them of the advantages of the Association. A great many master painters think all this organization is for is to get together once a year and have a good time, but the Society has an earnest purpose for the betterment of the trade.

President Beardsley called on all the members to work together with the organizer.

R. E. Rogers was introduced and spoke on

The Vehicle.

The President and Members of the Connecticut State Society:—

All of us are familiar with the phrase—"The vehicle is the life of the paint." The importance of the vehicle is becoming more and more generally recognized. Any contracting painter or student, who wishes to become familiar with materials used in paint manufacture these days, has an excellent opportunity. Much valuable data is being published currently, not only by the American Society for Testing Materials and the Paint Manufacturers' Association of the United States, etc., etc., but also by The Painters Magazine, and last, but not least, the proceedings of the various State associations of master painters, including the International Association.

An immense amount of work has been done, during the past ten years, on the pigment content of paint. The behavior of the principal pigments, used alone and in combination with each other, has occupied technical workers. A valuable fund of information has been obtained, as a result of which paint manufacturers are now selecting, blending and combining their pigments much more intelligently than ever before. It is conceded generally now that a paint composed of several pigments has many advantages over the single pigment paint. The fact that zinc particles under the microscope are infinitely smaller than white lead particles makes it obvious that a particle of white lead in the paint film, surrounded by smaller zinc particles, makes a more desirable excluding and wearing medium than a film composed of the larger size particles alone.

A measurable characteristic of paint, known as permeability, is a subject which will occupy thoughtful paint makers and users more in the future than it has in the past. Permeability is the quality of state of being permeable, that is permitting liquids to permeate or pass through the pores or interstices. A flat paint is more permeable than a glossy one. If the glossy paint does not contain, in the surface exposed to the weather, in addition to elasticity and toughness, strong moisture resisting qualities, the gloss will soon disappear, chalking and discoloration following.

If a paint film properly built up from the wood were composed of materials, both vehicle and pigment, on which

the elements would have no effect, such a paint would remain unchanged, for it would be impermeable.

An absolutely impermeable paint is impossible and is not practicable, but there are degrees of permeability. The object should be to obtain as much impermeability as possible in the paint film by selecting a vehicle which will turn away or resist the elements to the greatest extent, consistent with good results in other directions.

There is no better paint oil than linseed oil, as it combines more of the essential features of an ideal paint oil than any other known liquid. Linseed oil, however, dries to a soft and tender film which contains voids and is permeable. Its very elasticity and softness make it extremely useful as the elastic binder of a paint film, but it is desirable to make it resist the entrance of moisture by reinforcing it with an elastic moisture-resisting medium. It is also important that linseed oil be made to dry throughout without injury to its properties.

There are other oils and materials which dry to films



President J. P. Ennis.

possessing greatly different characteristics from the dried linseed oil film. It has been discovered that the addition of such oils, in proper proportion, to linseed oil reinforces the linseed, making a paint vehicle which is much superior to linseed oil used alone.

The reinforcing of materials always has and will continue to occupy engineering minds. As examples of standard materials reinforced, we cite the addition of alloy to gold to improve the wearing properties of gold for commercial purposes; the addition of steel to reinforce the concrete mixture; the addition of vanadium to steel which makes profound changes in resulting mixture; the addition of zinc or other pigments to white lead for better wearing; the addition to raw linseed oil of selected waterproofing compounds to lessen the degree of permeability, to prolong elasticity, and to keep the elements out of the paint film. There are many other illustrations of reinforcing effects obtained by combining materials, but these will be sufficient to illustrate the point.

The time has already arrived when paint makers, and contracting painters who mix their own paints, are employing reinforcing and special drying mediums for their linseed oil. This subject is one which can only be dealt with in theory the brief time allowed me. Later on we hope to have the pleasure of going more fully into this question with you, and by means of specimens and exposure tests demonstrate that the theories outlined herein are fully substantiated in practice.

The Secretary read a letter from Mayor Wilson, saying he would be unable to be present as he expected, and would send the City Clerk, Mr. Robinson, to represent him.

Ex-President William E. Wall, of the International Association, from Somerville, Mass., read the following paper:—

Undermining the Master Painter and What the Local and State Association Can Do to Prevent It.

Mr. President and Gentlemen:—

I have been requested to prepare a paper suggesting a remedy for the condition in which we find our business. The title of the paper indicates that the master painter (and his trade) is being undermined and I fear this is largely true and needs no argument to prove its truth. That there is need of improvement in this direction is equally evident.

The question before us is how to provide a remedy, and it is one of the most difficult subjects I have ever undertaken to discuss.

Causes.

Many causes seem to have combined to bring this state of things into being, and it is proper to look for a moment at the cause of our trouble before we attempt to suggest a remedy.

Modern conditions of living and congested communities are two things largely responsible for our troubles in these days. We all are in a hurry to have work done and demand the utmost expedition in its performance. This is especially true of the painting business, and in some measure the remedy for this fault lies in ourselves, for we often endeavor to please our patrons by rushing the work to a finish, resulting in inferior work and dissatisfaction by the owner or agent. If master painters took a vigorous stand for honest work, and insisted on having ample time for its execution, it would help to restore our trade to its former standard.

The advent of ready mixed paints, stains and varnishes that "any one can apply" is another cause in undermining our business. Many a householder considers that it is needless to pay for the services of a painter if he (or she) can buy the necessary paint and follow the directions printed on the can. People may fail at any kind of mechanical work, but they feel sure they can paint.

Another cause is the competition (of either master or journeyman) with the inferior workman who never gave time to learn his trade and who after a few years' experience rushes into business as a contractor and guesses at the cost of work, often taking contracts at a price so low as to preclude the possibility of any profit from the work. Such a man gives the business a black eye, yet people will hire these men, because they offer to do the work cheap.

Still another cause is the general contractor who hires his own journeymen painters (and these journeymen will sometimes work for a contractor for less than when employed by a master painter). The general contractor often enters the field as a competitor to the master painter.

Another cause is the lack of skilled workmen to execute the work and the insistence by the labor unions that all men in a shop shall receive a certain minimum wage, without regard to their ability. Where the quality of the work is not mentioned, it throws discredit on the whole business, and one of the first conditions for good work is skilled workmen.

Other causes contribute to undermine the master painter, which I will not mention. It would not be difficult to enumerate many more, but it is far more difficult to suggest a remedy.

Suggestions for a Remedy—Organization.

First and foremost, we must endeavor to secure the effective organization of all reputable master painters and decorators, local, State and international. It is not sufficient to obtain 15 to 20 per cent. of the master painters of a given locality and organize them into a local association, nor is it necessary to bring into the association every man or firm who claims to be painters and decorators, for by so doing many unworthy men will be admitted, to bring dissensions and quarrels into the organization. See that those who realize the need of concerted action are willing to associate with each other. Then he is sure that none but worthy men are thereafter admitted to membership.

Co-operation.

You may have organization without co-operation, but you cannot have effective co-operation without efficient organization. It is not enough to be organized; you must co-operate with each other and every member of your association. Attend every meeting, bring something to the association, rather than expect to gain something.

Just here it will be necessary to exercise the greatest care. Do not reject a man because he does a small business. He may be an excellent workman and one who realizes the need of improvement in his trade. He may today employ but one or two men; yet if he is thoroughly honest and willing to help to uplift the trade why should he be

denied membership? He needs the help of his association and they need his help.

If a man is hopelessly confirmed in bad habits, and cannot be depended upon to keep his word, it were better to get along without him, whether he employed one or fifty.

The helping hand should be extended to those who are not up to the standard of workmanship or honesty and they should be encouraged to qualify for membership by mending their ways and showing evidence of being worthy of membership.

If 40 to 60 per cent. of the master painters of a given locality, each of whom is honest and reliable, and who know their business thoroughly, will come together and intelligently discuss the problems that affect them in their locality, it may be possible to suggest remedies that will at least partially alleviate the troubles confronting them.

Work of this kind is now being successfully done by many local associations, even in cities where the associated master painters are in the minority, but where the representative men of the craft in such cities are in touch with each other, not for personal aggrandizement, but really for the uplift of the trade, much good is done. Such men are strengthened in their efforts for good by the fact that other men of like minds are working in the same direction in other cities, and when the State has a State association, and semi-annual or annual conventions afford the opportunity for exchange of experiences and for the formation of plans to extend the good work throughout the State.

Local Associations.

If the officers of local associations find only the proverbial "corporal's guard" of members at the regular meeting how is it possible to do constructive work and to repel the forces that are undermining our trade? I have always contended that man's first duty in the matter of attending meetings is to surely attend those of his business organization (his church meetings alone excepted). How can we suggest or discuss the remedies for the evils in the trade unless we first come together? Weekly meetings are best, since a definite time is fixed mentally, and if one meeting is missed, you know when the next will occur. Monthly meetings are too far apart for metropolitan districts. Fortnightly meetings are better and weekly meetings are probably best. Some associations have daily meetings.

Come to these meetings prepared to offer suggestions and to give it information, rather than to get it; think over your problems and those of the trade, and endeavor to suggest a solution. Remember that others are unlikely to interest themselves in the troubles of the master painters if the latter fail to try and help themselves.

The annual meetings of the International Association afford the widest scope for conference and for making the work nation-wide. Many plans are now being worked out by committees of this Association, which if successful will be of much value to each and every member of State and local associations, as well as to those outside the associations.

It may be worth while to recall what some of these committees are endeavoring to do for the benefit of the whole association. We have committees on trade schools, apprenticeship, paint legislation, mutual liability insurance, uniform legislation, employers' liability and workmen's compensation laws, mutual fire insurance company and on many other matters of importance.

The State associations at their conventions discuss local and State problems and appoint committees to try to solve these problems. Where the State and local associations try to meet their obligations and really work for the good of the trade, the downward trend of the business is arrested and our trade is placed on a more secure foundation.

While it is absolutely true that the efforts of local, State and international associations help to place the trade on a higher plane, what a power we might be if every honest master painter were enrolled in our ranks!

Doubtless it can be successfully argued that the trade as a whole is in a bad way, but it is equally true that it would be in a far worse condition without the efforts of the master painters of a town, city or State enrolled and working together for their mutual benefit, would there not still exist many cases apparently beyond their control which would continue to undermine the business?

I am compelled to answer this question affirmatively, but there are many problems which could be dealt with that might yield to the pressure of concerted action by such a representative body.

Competition.

Fourteen years ago ex-President W. J. Edwards of the Massachusetts State Society of Master Painters read at the eleventh annual convention at Boston a paper entitled "Competition in the Painting Trade." In it were many suggestions for improvement in our methods of competing for work. He says:—"Successful competition cannot be prescribed by any cast-iron rules, for the business ability, energy and environment of a man play the most important parts, governed, of course, by known and approved methods. All cannot reach the top of the ladder, but there is no good reason why so many remain on the ground."

My own experience shows that unwise competition often

results in a loss to the competitor, who secures the contract, and furthermore it casts odium on the entire trade and helps to undermine the calling of a master painter and to cast discredit upon it. If we must compete, let it be for the quality of the work and not for the price.

Registration.

The requirement of registration for all who desire to conduct the business of a master painter is one that might greatly help the trade. It is a shame that any one who can secure a few tools and a little credit can enter the business of a contracting painter, without being required to pass any examination mentally or technically. There are far too many men of inferior intellect and skill who break into the business and become unscrupulous competitors with those of larger experience. The estimates of such men are often too low because of ignorance and inability to realize the cost of the work, yet the public patronize them because they seem to be cheap.

One result of continued low estimating is to drive the estimator out of the business, yet occasionally such a man maintains his business for years, all the while being a menace and an obstruction to his competitors and to the trade in general.

The benefits of registration would be many, chiefly because unworthy or unskilled men would be debarred from entering the trade, and again because those in the trade would without doubt realize that their calling was more secure from invasion by those not qualified to carry it on.

It may be said that in a free country no such requirement should be insisted upon, yet in most of the States stationary engineers, firemen, plumbers, gas-fitters, and electricians are required to successfully pass an examination as to their knowledge of the business before they are allowed to earn their living thereby.

The trade of painting and decorating is more complex and requires more technical skill to successfully carry it on than does any of the trades enumerated above, hence there should be requirements which ought to be met by every one who desires to enter the business, either as a journeyman or master.

If a more intelligent class of men were admitted to the trade as journeymen by passing the required examination, it would uplift the trade and we must remember that the ranks of the master painter are being constantly recruited from the ranks of the journeymen. In fact the most successful master painters from an artistic point of view are those who have graduated through the grades of apprentice and journeyman to that of master painter.

Some foreign countries require an examination of the work of the apprentice or trade school graduate, which must be satisfactory to a board of examiners composed of master painters, before the candidates are allowed to enter the trade as journeymen.

I fear that such a requirement, if insisted upon in this country, would debar a majority of those claiming journeyman painters' wages from employment in the trade.

This matter of registration is one which if effectively employed would in my opinion help to stop the undermining of our trade.

Obligation.

One prolific cause of distrust of those engaged in the painting business, and which tends to undermine it, is the tendency to lightly assume financial obligations without being able to meet them when due. I presume that in no trade are orders for materials so carefully scrutinized as in our own. The traveling man is constantly confronted with refusals from the credit man of his firm to fill orders received from master painters, largely because experience has shown that, as a whole, collections are difficult from master painters. I believe that this majority might rightly be classed as "slow pay" instead of "poor pay."

Discount your bills whenever possible, even if you borrow money to do so, and thus help yourself and the trade. Remember the admonition of the Bible, "For better it is thou shouldst not vow than that thou shouldst vow and not pay."

Education.

Local and State associations can do much to prevent the further undermining of the painting trade by vigorously espousing the installation of trade schools as a part of the public school system.

The days of regular and systematic apprenticeship in our trade appear to have vanished. The young men today are unwilling to bind themselves to serve a term of years to learn a trade, and in most instances their parents are equally unwilling to allow them to do so.

Where can we obtain intelligent mechanics? is the cry that is constantly raised by the employing master painter, and unless he is willing to assist in providing schools for the instruction of those who desire to learn our trade, the trade itself will be further undermined by incompetent workmen.

Determination (Closing).

If a determined effort were made by the local and State association, and by every individual member thereof, to correct the abuses tending to undermine the trade, we

would soon see an improvement in the conditions that surround and confront us in our chosen calling. Not the least of these abuses is that referred to in the opening of this paper, viz., that any one can apply paint, stain, or varnish. Let the master painter show by his work that a difference exists between the work of the skilled artisan and that of the amateur.

There should also be a determined effort to prevent the sale of ready mixed paints containing twenty or more per cent, of water in their liquid portions, and often little or no basic pigments of proper value. Work is being done in this direction by the Committee of the International Association, but it is not, with a few exceptions, receiving the support from local and State associations commensurate with the importance of the work.

The unfair competition that is often met with, caused by hardware dealers who will sell the paint to householders and furnish men at low wages to apply the paint, should meet with determined action. In some communities this is becoming a menace. The master painter is often approached by these householders with a request for the loan of ladders or tools to be used by these men who are his competitors. One good feature of the rules of the Massachusetts Industrial Accident Commission is that forbidding the loan of ladders or tools to any one.

Now, my brothers, let us briefly sum up the thoughts suggested in this paper:

1. Organization. To get together in our trade.
2. Co-operation. To work in harmony to remedy its defects.
3. Competition. For quality of work, not for price.
4. Registration. To prevent unskilled competition.
5. Education. To provide skilled workmen.
6. Obligation. To pay promptly all our bills.
7. Determination. To stand together and uplift our trade.

Perhaps it would have been better if I had named these seven headings at the beginning of the paper and asked for discussion about them, but I could not refrain from jotting down the result of years of careful observation, and I trust that a full and free discussion will ensue so that some good may be obtained from the thoughts herewith presented to you.

While reading his paper, Mr. Wall spoke of the suggestion made by Fire Prevention Commissioner O'Keefe, at Boston, that painters should be registered, after passing satisfactory examination as to their qualifications, the same as journeymen plumbers, and that their certificates should be taken from them in case a fire occurred, due to their negligence. He said that this suggestion opened a way to the registration of journeymen and master painters as suggested in his paper.

At the conclusion Mr. Wall was loudly applauded and given an unanimous rising vote of thanks.

Address by the City Clerk.

J. Alexander H. Robinson, as representative of the Mayor, welcomed the convention to Bridgeport and expressed the Mayor's regret that a pressing personal engagement had called him out of town and prevented his presence. Individually we cannot do much, but getting together in conference can always be beneficial. We are glad to welcome you to Bridgeport. It is a growing city. We trust you will have a good time.

Discussion of Mr. Wall's paper was taken up.

Mr. Christianson asked if there was any State where painters were required to be registered.

Mr. Wall replied that so far as he knew there was none.

Mr. Brown said that all the occupations requiring registration affected questions of public health or public safety. If it can be shown that the painting trade affects either of these then there is an opportunity to require the registration of painters, after examination as to their qualifications along these lines.

Mr. Baxter said that different tradesmen enter into competition. At the present time, if you can't meet competition you have got to do otherwise. The Master Painters' Association in Hartford gave rise to the Employers' Association, the Master Builders' Association, and the Business Men's Association. A master builder in Hartford thought he could organize a painting staff. He was asked why he did it. He said it was his privilege. They reminded him that he owed a duty to the Master Builders' Association, and he agreed to abandon taking painting contracts. The idea has been expressed in New England that anyone can paint. You must establish the idea of quality, not price. If a man asks you if you want to meet another painter's price, tell him you do not, but you want to give him a quality job, and you'll often be told to go to work. The telephone, the automobile, and the moving picture are doing a great deal to educate people to the hypocrisy or living. We must educate the people and the trade schools will do it. Years ago I was in the book business. Cheap sets of books were brought out and the booksellers thought they would ruin the book business. On the contrary it induced more people to buy books. Labor is three-fourths the cost of a painting job, and it costs as much to do a job with cheap materials as a more expensive job.

Dr. Ireton Honored.

Mr. Baxter read the following resolution:—

Resolved, That in recognition of his unselfish devotion to the welfare of the Connecticut Master Painters and Decorators, the Connecticut Society of Master House Painters and Decorators hereby elect to honorary membership Dr. D. Louis Ireton.

Carried by an unanimous rising vote.

All were called upon to rise while Mr. Baxter read the following:—

Testimonial in Memory of James F. Goodwin.

James F. Goodwin departed this life November, 1915. Brother Goodwin was born in Providence, R. I., August 27, 1847, coming to New Haven in 1882. Since 1887, and up to the time of his death, he was engaged in the painting business, and completed many large and important contracts for the city and for the Board of Education, as well as private individuals. He was deeply interested in fraternal work, and was one of the charter members of our Association. A man of splendid character and dignified bearing, he will be missed by all our members at this convention. Brother Goodwin was survived by his widow, one daughter, Miss Mae E. Goodwin, also a son, Frank P. Goodwin, of New Haven.

We, the members of the Master Painters and Decorators' Association of Connecticut assembled in State convention, January 15, 1916, at Bridgeport, Conn., do hereby extend to Mrs. Goodwin and family our sincere sympathy in their bereavement and sorrow, also share with them the loss of him whose friendship and loyalty was to stimulate his fellow man in assisting humanity in the worthy walks of life.

To have known him was to love him,
We have met—we have missed him,
His memory still remains with us.

The resolutions were unanimously adopted.

Mr. McKenzie, referring to Mr. Wall's paper, said that organization must be perfect. We benefit by organization, by taking part in the discussion of the papers, not by merely sitting by and listening. When you begin to talk about a subject, you begin to inquire about it. Organization means nothing unless we take a vital interest in the subject before us. No man can come to a meeting like this without getting benefitted. In Canada we expect to have registration because all employers must contribute to the employers' accident insurance fund, and all employers must be registered, and the employees are getting the benefit of registration. Last year we organized a trade school in Hamilton, and the union adopted a resolution that a man must pass an examination before he could get into the union. If we want to benefit ourselves, butt in and talk about the papers that are read.

Dr. Ireton was called on and expressed his thanks for the honor conferred upon him by his election to the honorary membership, which, he said, was not all due to himself, but it was due to his good old boss, R. P. Rowe, who had made it possible for him to give as much time as he had done to this organization—which was, first, last and all the time in his heart.

R. B. Hyatt, chairman of the Specifications Committee, read the following paper, which was offered as a partial or tentative report:—

SPECIFICATIONS FOR GRADE "A" WORK.

Article 1. General Conditions.

Section 1.

No exterior painting shall be done in foggy or rainy weather, nor upon surfaces which are not thoroughly dry. Nor shall painting be done in freezing weather after the work have become damp, until it has sufficiently dried at a temperature above freezing. If lumber is erected during freezing weather, the first coat shall not be applied until the wood has had an opportunity to dry at a temperature above freezing.

Section 2.

No interior painting shall be done upon surfaces which are not thoroughly dry, nor shall it be done if the temperature is lower than is proper to secure satisfactory results. The owner shall furnish a proper amount of heat. Failing to do so, the painter shall not continue his work unless ordered to do so by the architect.

Section 3.

The rooms in which painting or varnishing is to be done shall be free from dust. Particular care must be taken in this respect when varnishing or enameling. The painter shall not proceed with the work in danger of being damaged by dust unless ordered to do so by the architect.

Section 4.

The painter is not expected to clean or smooth work of other trades before finishing.

Woodwork, to be stained or varnished, shall come to the painter sandpapered and free from stains; woodwork to be painted shall be sandpapered smooth.

Plaster, cement and concrete surfaces shall be properly smooth and free from cracks.

Sheet metal shall be free from rosin, acid and other foreign substances.

Steel and iron shall be free from plaster and mortar, and the shop coat of paint shall be in good condition. The painter shall not proceed with the first coat upon work which is not in proper condition, unless ordered to do so by the architect.

Section 5.

The painter shall not be required to refinish without charge any work which he has wholly or partially completed, and which is then changed or replaced. Neither shall he be required to refinish without charge any work of his which has been damaged by other trades. The architect shall determine to whom the refinishing should be charged, and a proper price for the same.

Section 6.

Exterior sash and frames shall have the first coat of paint applied at the mill. The sash which is to be stained or varnished on the interior shall be oiled one coat instead of painted. The priming and oiling of sash and frames shall not be included in the painter's contract; but upon oiled sash, the oil will not be considered as a priming coat of paint. This shall be applied by the painter to the exterior, after the arrival of the sash at the job.

Back painting of exterior frames and of interior trim and cabinet work shall be done at the mill, and shall not be included in the painter's contract.

The first coat on iron or steel shall be applied at the mill, and shall not be included in the painter's contract. The painting or bronzing of heating pipes and radiators shall be included in the painter's contract.

Section 7.

All coats shall be thoroughly dry before subsequent coats are applied.

Paint coats shall be properly brushed out and laid off evenly; varnish and enamel coats shall be flowed on freely and evenly. Paste filler shall be well cleaned off across the grain and angles and quirks properly cleaned.

All coats shall be properly sandpapered or smoothed with steel wool before subsequent coats are applied.

Pumice stone and rotten stone used in rubbing shall be properly cleaned off.

All nail holes, crevices and cracks shall be thoroughly puttied after the first coat of paint on painted work, and all nail holes after the first coat of shellac or varnish on varnished work. All paint containing oil shall have a necessary amount of dryer added, except as specifically stated hereafter. All knots and sappy portions shall be shellacked before the first coat of paint is applied. Tarred substances, such as soil pipes, etc., shall be shellacked two coats before being painted.

Section 8.

The painter shall protect adjacent work from becoming spotted by his materials, and shall be required at the completion of his work to do any necessary cleaning of places so marred. After the floors have been smoothed, ready for the finish, and the carpenter has covered the entire surface with building paper, the edges of which have been pasted together, the painter shall be responsible for their condition, except as the provision in section 5 may apply.

Article 2. Materials.

Lead shall be pure carbonate of lead ground in pure linseed oil. Zinc shall be pure oxide of zinc ground in pure linseed oil. French process zinc shall be used for interior work. American process may be used for exterior work. Red lead shall be pure, and may be either pure or ground in oil. Dry lead shall be mixed at least twelve hours before using.

Oil shall be pure linseed oil.

Turpentine shall be pure gum spirits of turpentine.

Dryer shall be the best grade of japan dryer, free from rosin or benzine.

Putty for exterior painted work shall consist by weight of 50 per cent. best whiting and linseed oil putty and 50 per cent. white lead putty. Putty for interior painted work shall consist of straight white lead putty. Putty for stained or varnished work shall consist of white lead putty colored to match the wood.

Oil stain, as hereinafter specified, shall consist of 50 per cent. oil and 50 per cent. turpentine colored with colors in oil.

Copper acetate solution shall consist of eight ounces of copper acetate dissolved in one gallon warm water.

Varnish shall be pure gum varnish containing no rosin or benzine, and shall be of the highest grade manufactured for the purpose for which it is to be used.

Enamel shall be a French zinc and long oil enamel, and shall be of the highest grade.

Paste filler shall be a pure silex filler.

Shellac shall be cut with denatured alcohol and contain no adulterant.

Wax colors in oil and all other materials shall be of the highest grade.

NOTE.—In order to place bidders upon an equal basis,

we suggest that the architect name one or several brands of varnish, enamel, filler and wax to which the brands used must be equal in quality and price.

But, in fairness to the contractor, who may be accustomed to the use of, or stocked with brands equal in every respect to the brands specified, he should be allowed, we believe, to use brands of his choice, provided that he prove to the satisfaction of the architect their equality to the brands specified both in respect to cost and quality.

Article 3. Exterior Painting.

Section 1. Woodwork.

(a) Four coats shall be applied as follows:—

1. Lead mixed with 90 per cent. oil and 10 per cent. turpentine. On cypress and yellow pine, lead mixed with 50 per cent. oil and 50 per cent. turpentine.

2. Lead mixed with 80 per cent. oil and 20 per cent. turpentine.

3. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.

4. Eighty per cent. lead and 20 per cent. zinc mixed with oil. At the seashore, the amount of zinc may be increased to not over 30 per cent.

The final coat shall be colored as desired with colors in oil, and the second and third coats tinted to conform to it. If dark colors, such as reds and greens, which do not admit the use of lead, are desired, colors ground in oil shall be used; but the second coat in this case shall be lead tinted to conform to the final color.

(b) If sash runs are not to be painted, two coats of oil mixed with 10 per cent. turpentine shall be applied, or two coats of 45 per cent. oil, 45 per cent. treated China wood oil and 10 per cent. turpentine.

NOTE.—Wherever desirable, and particularly upon veranda floors, sash and blinds, 25 per cent. of treated China wood oil may be introduced into the last coat of paint and the dryer omitted.

Section 2. Canvas.

Three coats shall be applied as follows:—

1. Lead mixed with 90 per cent. oil and 10 per cent. turpentine. Before this coat is applied, the canvas shall be wet with salt water and, while wet, painted.

2. Lead mixed with 80 per cent. oil and 20 per cent. turpentine.

Section 3. Brick.

(a) For colors, three coats shall be applied as follows:—

1. Venetian red ground in oil for red, and lead, colored as desired, for light colors, mixed with oil.

2. Venetian red for red, and lead for light colors, mixed with 80 per cent. oil and 20 per cent. turpentine.

3. For flat finish, flat brick color of the shade desired, mixed with turpentine.

For gloss finish, Venetian red for red, and 80 per cent. lead and 20 per cent. zinc for light colors, mixed with oil. If the color will allow, 20 per cent. zinc shall also be added to the Venetian red.

(b) For white, four coats shall be applied as specified in Section 1 for woodwork.

(c) If lining of joints is required it shall be done with flat color to which 20 per cent. spar varnish shall be added.

Section 4. Concrete Stucco.

A preparation designed for this class of work, approved by the architect, shall be applied under the manufacturer's specifications and guarantee.

Section 5. Iron, Steel.

Three coats shall be applied as follows, in addition to the priming which is to be applied at the mill:—

1. 2. Lead mixed with 50 per cent. oil and 50 per cent. turpentine and tinted to conform to the final color.

3. Eighty per cent. lead and 20 per cent. zinc, or paste colors, mixed with oil.

Section 6. Galvanized Iron, Lead, Zinc.

(a) For colors four coats shall be applied as follows:—

1. Copper acetate solution.

2. Red lead mixed with 50 per cent. oil and 50 per cent. turpentine, without dryer.

3. Lead mixed with 50 per cent. oil and 50 per cent. turpentine and tinted to conform to the final color.

4. Eighty per cent. lead and 20 per cent. zinc, or paste colors, mixed with oil.

(b) For white and light tints five coats shall be applied as follows:—

1. 2. As in (a).

3. 4. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.

5. Eighty per cent. lead and 20 per cent. zinc mixed with oil.

(c) Or a preparation designed for this class of work, approved by the architect, shall be applied under the manufacturer's specifications and guarantee.

Section 7. Copper.

(a) If copper is to be painted, it shall first be cleaned with gasoline and painted as specified for iron and steel in section 5.

(b) If it is to be oiled, two coats of boiled oil, mixed with 10 per cent. turpentine, shall be applied.

Section 8. Tin.

(a) For dark colors, two coats shall be applied as follows:—

1. Red lead mixed with 80 per cent. oil and 20 per cent. turpentine without dryer.

2. Dry Prince's metallic or Venetian red mixed with boiled oil without dryer.

Or graphite paint of the best quality.

Or, if the color does not allow the use of the above, colors in oil mixed with oil.

(b) For lighter colors, the specifications for galvanized iron.

Section 6 (a) and (b) shall apply, with the omission of the copper acetate coat.

Article 4. Enamel and Varnish Finish for Exterior Painted Work.

Section 1. Woodwork.

(a) For white and light tints, six coats shall be applied as follows:—

1. A thin coat of shellac. All knots and sap portions shall be shellacked as usual in addition.

2. 3. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.

4. Seventy-five per cent. lead and 25 per cent. zinc mixed with turpentine and bound with enamel.

5. Equal parts exterior enamel and 50 per cent. lead and 50 per cent. zinc mixed with turpentine.

6. Exterior enamel. If the final coat is to be tinted all coats after the first shall be tinted to conform to it.

(b) For dark colors, five coats shall be applied as follows:—

1. Lead mixed with 90 per cent. oil and 10 per cent. turpentine. On cypress and yellow pine lead mixed with 50 per cent. oil and 50 per cent. turpentine.

2. Lead mixed with 80 per cent. oil and 20 per cent. turpentine, tinted to conform to the final color.

3. Color ground in japan mixed with turpentine and bound with varnish.

4. Exterior spar varnish colored with the japan color.

5. Exterior spar varnish. If a rubbed finish is desired, an additional coat of varnish shall be applied and rubbed with pumice and oil.

Section 2. Metals.

Galvanized iron shall be primed with copper acetate solution, and with red lead mixed with 50 per cent. oil and 50 per cent. turpentine without dryer. Tin shall be primed with red lead mixed in the same manner. Steel and iron shall be primed at the mill.

For white and light tints, five coats shall be applied in addition to the priming, as specified for the last five coats upon woodwork in section 1 (a).

For dark colors, four coats shall be applied, in addition to the priming, as specified for the last four coats upon woodwork in section 1 (b), except that the first coat shall be mixed with 50 per cent. oil and 50 per cent. turpentine.

Article 5. Exterior Staining.

Section 1. Woodwork.

(a) For light colors, two coats shall be applied as follows:—

1. Oil stain.

2. Fifty per cent. oil and 50 per cent. turpentine, or 50 per cent. treated China wood oil and 50 per cent. turpentine. Before applying this coat the work shall be puttied.

(b) For dark colors an additional coat of stain shall be applied.

Section 2. Shingles.

(a) For light colors two coats shall be applied as follows:—

1. A dip coat of oil stain.

2. After erection, a coat of 75 per cent. oil and 25 per cent. turpentine, or of 75 per cent. treated China wood oil and 25 per cent. turpentine. Before applying this coat any places unstained shall be touched up with stain.

(b) For dark colors an additional coat of stain shall be applied after erection.

(c) Or a dip coat and brush coat of manufactured stain shall be applied under the manufacturer's specifications and guarantee.

Article 6. Exterior Varnishing.

Section 1. Close Grain Woods.

(a) Three coats of exterior spar varnish shall be applied. If a rubbed finish is desired, the last coat shall be rubbed with pumice and oil to a dull finish.

(b) If a stain is desired, for light colors one coat, and for dark colors two coats of oil stain shall be applied before varnishing, and lightly rubbed with cheese cloth.

Section 2. Open Grain Woods.

(a) Three coats shall be applied as follows:—

1. Paste filler mixed with 80 per cent. turpentine and

20 per cent. oil colored slightly so that it tones with the natural color of the wood.

2, 3. Exterior spar varnish.

If a rubbed finish is desired, an additional coat of varnish shall be applied and rubbed to a dull finish with pumice and oil.

(b) If a stain is desired, one coat of oil stain shall be applied before the filler coat and lightly wiped with cheese cloth. The filler shall be colored to match the stain.

Article 7. Interior Painting.

Section 1. *Woodwork Colors, Flat and Eggshell.*

Five coats shall be applied as follows:—

1. A thin coat of shellac. Knots and snappy portions shall be shellacked in addition.

2. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.

3. Lead mixed with 25 per cent. oil and 75 per cent. turpentine, tinted to conform to the final color.

4, 5. Lead, or paste colors, mixed with turpentine and bound with varnish. For an eggshell finish the amount of varnish in the final coat shall be increased.

Section 2. *Woodwork, White and Light Tints, Flat and Eggshell.*

(a) Seven coats shall be applied as follows:—

1. A thin coat of shellac. Knots and sappy portions shall be shellacked in addition.

2, 3. Lead mixed with 25 per cent. oil and 75 per cent. turpentine.

4, 5, 6. Sixty per cent. lead and 40 per cent. zinc mixed with turpentine and bound with enamel to dry flat.

7. Zinc mixed with turpentine and bound with enamel. For an eggshell gloss the amount of enamel shall be increased.

The paint for all coats shall be thin. If the final coat is to be tinted, all coats after the first shall be colored to conform to it.

(b) If it is desired to obtain a flat or eggshell finish by using a flat enamel, the sixth coat in (a) shall consist of equal parts of gloss enamel and zinc mixed with turpentine, and rubbed with pumice and water to a smooth finish. The seventh coat shall be flat or eggshell enamel.

Section 3. *Woodwork Enameling.*

(a) For medium and dark colors six coats shall be applied as follows:—

1, 2, 3, 4, 5. As in section 1, the fifth coat to be eggshell and rubbed with pumice and water to a smooth finish.

6. Colored enamel.

(b) For white and light tints eight coats shall be applied as follows:—

1, 2, 3, 4, 5, 6, 7. As in section 2 (a), the seventh coat to be eggshell and rubbed with pumice and water to a smooth finish.

8. Enamel.

(c) For a rubbed finish a second coat of enamel shall be applied and rubbed to a dull finish with pumice and water.

Section 4. *Metals. Flat Eggshell Enamel.*

Galvanized iron, lead and zinc shall be primed with copper acetate solution. Iron and steel shall be primed at the mill.

After priming the specifications for woodwork in sections 1, 2 and 3 shall apply with the omission of the shellac coat and the first coat of paint.

Section 5. *Metal Ceilings.*

(a) For flat and eggshell, all colors, three coats shall be applied as follows:—

1. Lead mixed with 75 per cent. turpentine and 25 per cent. oil.

2, 3. Sixty per cent. lead and 40 per cent. zinc mixed with turpentine and bound with enamel.

(b) For enamel, four coats shall be applied as follows:—

1, 2, 3. As in paragraph (a), the third coat to be eggshell.

4. Enamel.

Section 6. *Brick.*

(a) For colors, flat and gloss, four coats shall be applied as follows:—

1. Lead mixed with 45 per cent. oil, 45 per cent. treated China wood oil and 10 per cent. turpentine.

2. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.

3, 4. Lead, colored as desired, mixed with oil and turpentine, the proportions of which shall be governed by the amount of gloss desired.

(b) For white and light tints, flat and eggshell, four coats shall be applied as follows:—

1. Lead mixed with 45 per cent. oil, 45 per cent. treated China wood oil and 10 per cent. turpentine.

2. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.

3. Fifty per cent. lead and 50 per cent. zinc mixed with turpentine and bound with enamel.

4. Zinc mixed with turpentine and bound with enamel.

(c) For enamel, five coats shall be applied as follows:—

1, 2, 3, 4. As in paragraph (b), the fourth coat to be eggshell.

5. Enamel.

Section 7. *Concrete.*

A preparation designed for this class of work approved by the architect shall be applied under the manufacturer's specifications and guarantee.

Section 8. *Plaster Colors.*

(a) For colors five coats shall be applied as follows:—

1. Lead mixed with 90 per cent. oil and 10 per cent. turpentine for sand finished surfaces, and with 50 per cent. oil and 50 per cent. turpentine for hard finished surfaces.

2. Lead mixed with 75 per cent. oil and 25 per cent. turpentine for sand finish, and with 50 per cent. oil and 50 per cent. turpentine for hard finish.

3. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.

4. Lead mixed with turpentine and bound with varnish to dry with slight eggshell gloss.

5. For gloss, lead mixed with turpentine and varnish in the proportion necessary to produce the gloss required.

For flat and eggshell, lead mixed with turpentine and bound with varnish.

All coats shall be colored to conform to the final color. The fourth and fifth coats shall be stippled to remove brush marks.

Section 9. *Plaster, Flat and Eggshell, White and Tints.*

Six coats shall be applied as follows:—

1. As in section 8.

2, 3. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.

4, 5. Fifty per cent. lead and 40 per cent. zinc mixed with turpentine and bound with enamel.

6. Zinc mixed with turpentine and bound with enamel to dry flat or eggshell as desired.

The fifth and sixth coats shall be stippled to remove brush marks.

Section 10. *Plaster Enamel Colors and White.*

For colors five coats, and for white and light tints six coats of paint shall be applied as specified in sections 8 and 9 followed by one coat of enamel. The last coat of paint shall have 50 per cent. of enamel added to it, shall be flowed on and shall be properly smoothed before the enamel is applied. The two preceding coats shall be lightly stippled to remove brush marks. If a rubbed finish is desired, an additional coat of enamel shall be applied and rubbed with pumice and water.

Section 11. *Canvas and Muslin Applying and Painting.*

One or, if the walls are porous, two coats of paperhangers' size shall be applied and the canvas hung with butted edges. If necessary, the seams shall be puttied with a putty composed of lead, varnish and whiting. Unprepared canvas or cloth shall be sized with glue size immediately after hanging and painted or enameled according to the specifications in sections 8, 9 and 10, the first coat to be mixed with 50 per cent. oil and 50 per cent. turpentine.

If desired, instead of the first coat of paint, the work may be troweled to a flush surface with a mixture of lead, whiting and varnish, and, when hard, properly smoothed.

Upon prepared canvas or cloth the glue size and first coat of paint shall be omitted.

Section 12. *Pipes, Radiators.*

(a) For painting, specifications for metals in section 4 shall apply, except that upon tarred pipes two coats of shellac shall be applied before painting.

(b) For bronzing three coats shall be applied as follows:—

1. Ocher ground in oil mixed with 50 per cent. oil and 50 per cent. turpentine and applied thin.

2, 3. Bronze.

Article 8. Kalsomining.

Section 1. *Plaster.*

Three coats shall be applied as follows:—

1. Lead mixed with 90 per cent. oil and 10 per cent. turpentine on sand finish, and with 50 per cent. oil and 50 per cent. turpentine on hard finish.

2. Lead mixed with turpentine and bound with varnish to dry eggshell.

3. Kalsomine, to be stippled if desired.

If the kalsomine coat is unsatisfactory, the painter shall wash it off, reprepare the surface, if necessary, and apply another coat of kalsomine.

Section 2. *Canvas.*

Canvas shall be hung as specified in article 8, section 11. Upon unprepared canvas or cloth a coat of glue size shall be applied immediately after hanging and the work painted and kalsomined according to the specifications in section 1, the first coat to be mixed with 50 per cent. oil and 50 per cent. turpentine. Upon prepared canvas or cloth the glue size and first coat shall be omitted.

Article 9. Graining.

Section 1. Woodwork.

For a varnish finish five coats shall be applied as follows:—

1. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.
2. Lead mixed with turpentine and bound with varnish to dry flat.
3. Graining color, either oil or distemper, and the work grained in imitation of the wood desired.
- 4, 5. Varnish.

If a rubbed finish is desired, an additional coat of varnish shall be applied and rubbed with pumice and oil to a dull finish.

For a wax finish two coats of wax shall be applied instead of varnish in 4 and 5. Each coat shall be rubbed and polished to a hard surface.

Section 2. Metals.

Specifications in section 1 shall apply, except that before the first coat is applied, galvanized iron, lead and zinc shall be primed with copper acetate solution.

Article 10. Hardwood Finishing.

(a) Woodwork shall be stained with water or oil stain as desired. The kind of wood to be used, and the stain effect desired must be taken into consideration by the painter and a treatment adopted which will give the results desired. If a water stain is used, the work shall be first wet with cold water and, when dry, sandpapered to reduce the raised grain. When an oil stain is used, the work shall be first coated with a mixture of 75 per cent. turpentine and 25 per cent. oil, and when dry, stained. Or, when results demand it, a very thin coat of shellac shall be applied before staining.

(b) Or, a manufacturer's stain, approved by the architect, shall be applied under the manufacturer's specifications and guarantee.

(c) Before staining, the painter shall make upon the wood which is to be used upon the job a sample of the stain desired. Upon its approval by the architect it shall be kept as a standard to which the finished work shall conform, half of the sample to be retained by the architect, and the other half by the painter.

Section 2. Varnishing.

(a) Upon open grain woods five coats shall be applied as follows:—

1. Paste filler slightly colored to the tone of the wood.
2. A thin coat of shellac.
- 3, 4, 5. Varnish, the last coat to be rubbed to a dull finish with pumice and oil.

If a polish is desired, the last coat shall be rubbed with pumice and water and polished with rottenstone and oil.

(b) If a stain is desired, the wood shall first be stained as specified in section 1, and the paste filler colored to match the stain.

(c) Upon close grain woods the specifications in (a) and (b) shall apply, with the omission of the paste filler coat.

(a) Upon open grain woods four coats shall be applied as follows:—

Section 3. Waxing.

1. Paste filler colored to tone with the natural color of the wood.
2. A thin coat of shellac.
- 3, 4. Wax, rubbed and polished to a hard surface.

(b) If a stain is desired, the wood shall be stained as specified in section 1, and the paste filler colored to match the stain.

(c) Upon close grain woods the specifications in (a) and (b) shall apply with the omission of the paste filler coat.

(d) If a less highly polished surface is desired, the shellac coat shall be omitted. But it shall not be omitted over an oil stain.

Section 4. Shellacking.

(a) Upon open grain woods one coat of paste filler and four coats of thin shellac shall be applied, the last coat to be rubbed with pumice and oil to a dull finish.

(b) If a stain is desired, the specifications in section 1 shall apply.

(c) Upon close grain woods the specifications in (a) and (b) shall apply with the omission of the paste filler coat.

Section 5. Open Grain Effects.

(a) If open grain effects are desired on oak, chestnut, ash, etc., the wood shall be stained as required and finished in wax as specified in section 3.

(b) Or three coats of thin shellac shall be applied over the stain, the last coat to be rubbed with pumice and oil to a dull finish.

(c) Or manufacturer's stains and varnishes designed for this class of work, approved by the architect, shall be applied under the manufacturer's specifications and guarantee.

Article 11. Floor Finishing.

Section 1. Varnishing.

(a) Upon open grain woods four coats shall be applied as follows:—

1. Paste filler colored to tone with the wood.
- 2, 3, 4. Floor varnish.

If a rubbed finish is desired, the last coat shall be rubbed with pumice and oil to a dull finish.

(b) If a stain is desired, the wood shall be stained as specified in article 10, section 1, and the paste filler colored to match.

(c) Upon close grain woods the specifications in (a) and (b) shall apply with the omission of the paste filler coat.

Section 2. Waxing.

(a) Upon open grain woods four coats shall be applied as follows:—

1. Paste filler colored to tone with the wood.
2. A thin coat of floor varnish.
- 3, 4. Wax, rubbed and polished to a hard surface.

(b) If a stain is desired, the wood shall be stained as specified in article 10, section 1, and the paste filler colored to match.

(c) Upon close grain woods the specifications in (a) and (b) shall apply with the omission of the paste filler coat.

Section 3. Shellacking.

If it is desired to keep the floors as light as possible, a coat of white shellac shall be substituted for the first coat of varnish in sections 1 and 2.

Or, the floor may be finished entirely with shellac, four rather thin coats being applied. If desired the last coat may be rubbed with pumice and oil.

SPECIFICATIONS FOR GRADE "B" WORK.

Article 1. General Conditions.

The specifications in article 1, grade "A" shall apply.

Article 2. Materials.

The specification and note in article 2, grade "A" shall apply with the following exceptions and additions:—
American process zinc may be used for both exterior and interior work.

Putty for exterior work shall consist of the best grade of whiting and linseed oil putty.

Enamel may be of a medium grade.

Lithopone, or the commonly called flat white, shall be of the best quality.

Article 3. Exterior Painting.

Section 1. Woodwork.

(a) Three coats shall be applied as follows:—

1. Lead mixed with 90 per cent. oil and 10 per cent. turpentine. On cypress and yellow pine, lead mixed with 50 per cent. oil and 50 per cent. turpentine.
2. Lead mixed with 80 per cent. oil and 20 per cent. turpentine, tinted to conform to the final color.
3. Lead or paste colors mixed with oil. At the seashore zinc shall be added not to exceed 30 per cent.

(b) If sash runs are not to be painted two coats of oil mixed with 10 per cent. turpentine shall be applied, or two coats of 45 per cent. treated China wood oil, 45 per cent. linseed oil and 10 per cent. turpentine.

NOTE.—Wherever desirable, and particularly upon veranda floors, sash and blinds, 25 per cent. of treated China wood oil may be introduced into the last coat of paint, and the dryer omitted.

Section 2. Canvas.

Three coats shall be applied as specified for woodwork. Before the first coat is applied the canvas shall be wet with salt water and, while wet, painted.

Section 3. Brick.

(a) For colors three coats shall be applied as follows:—

1. Venetian red ground in oil for red, and lead, colored as desired, for light colors, mixed with oil.
2. Venetian red for red and lead for light colors mixed with 80 per cent. oil and 20 per cent. turpentine.
3. For flat finish, flat brick color of the shade desired mixed with turpentine.

For gloss finish, Venetian red for red and lead for light colors mixed with oil.

(b) For white, three coats shall be applied as specified in section 1 for woodwork.

(c) If lining of joints is required it shall be done with flat paint mixed with 20 per cent. spar varnish.

Section 4. Concrete Stucco.

A preparation designed for this class of work, approved by the architect, shall be applied under the manufacturer's specifications and guarantee.

Section 5. Iron and Steel, Galvanized Iron and Zinc Copper.

(a) Galvanized iron and zinc shall be primed with copper acetate solution. Iron and steel shall be primed at the mill. Copper shall be well cleaned with gasoline.

Two coats of paint shall then be applied as follows:

1. Lead mixed with 50 per cent. oil and 50 per cent. turpentine, tinted to conform to the final color.
2. Lead, or paste colors, mixed with oil.

(b) If copper is to be oiled, two coats of boiled oil, mixed with 10 per cent. turpentine shall be applied.

(c) Upon galvanized iron a preparation designed for this class of work, approved by the architect, may be applied under the manufacturer's specifications and guarantee.

Section 6. Tin.

(a) Two coats shall be applied as follows:—

1. Prince's Metallic or dry Venetian red mixed with 80 per cent. boiled oil and 20 per cent. turpentine without dryer.
2. Prince's Metallic or dry Venetian red mixed with boiled oil without dryer. Or, if the color does not allow the use of these, colors in oil mixed with oil shall be used.
- (b) For light colors two coats shall be applied as specified in section 5.

Article 4. Enamel or Varnish Finish for Exterior Painted Work.

Section 1. Woodwork.

(a) For white and light tints, five coats shall be applied as follows:—

1. A thin coat of shellac.
2. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.
3. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.
4. Seventy-five per cent. lead and 25 per cent. zinc mixed with turpentine and bound with enamel to dry eggshell.
5. Exterior enamel.

If the final coat is to be tinted, all coats after the first shall be tinted to conform to it.

(b) For dark colors four coats shall be applied as follows:—

1. Lead mixed with 90 per cent. oil and 10 per cent. turpentine. On cypress and yellow pine, lead mixed with 50 per cent. oil and 50 per cent. turpentine.
2. Lead, tinted to conform to the final color, mixed with 80 per cent. oil and 20 per cent. turpentine and bound with varnish.
3. Color ground in japan mixed with turpentine.
4. Exterior spar varnish.

Section 2. Metals.

Galvanized iron and zinc shall be primed with copper acetate solution. Iron and steel shall be primed at the mill.

For white and light tints four coats shall be applied as specified for the last four coats upon woodwork in section 1.

(a) For dark colors three coats shall be applied as follows:—

1. Lead mixed with 50 per cent. oil and 50 per cent. turpentine, tinted to conform to the final color.
2. Color ground in japan mixed with turpentine and bound with varnish.
3. Exterior spar varnish.

Article 5. Exterior Staining.

Section 1. Woodwork.

Two coats shall be applied as follows:—

1. Oil stain.
 2. Oil mixed with 50 per cent. turpentine; or 50 per cent. treated China wood oil and 50 per cent. turpentine. Before applying this coat the work shall be puttied.
- If one coat of stain is insufficient to obtain the color desired, a second coat shall be applied instead of the oil coat.

Section 2. Shingles.

(a) Two coats shall be applied as follows:—

1. A dip coat of oil stain.
 2. After erection a coat of oil mixed with 25 per cent. turpentine or 75 per cent. treated China wood oil, and 25 per cent. turpentine. Before applying this coat, any places unstained shall be touched up with stain.
- If a second coat of stain is necessary in order to obtain the color desired, it shall be applied after erection instead of the oil coat.

(b) Or, a dip coat and brush coat of manufactured stain shall be applied under the manufacturer's specifications and guarantee.

Article 6. Exterior Varnishing.

Section 1. Close Grain Woods.

(a) Two coats of floor and one coat of exterior spar varnish shall be applied. If desired, the last coat may be rubbed with pumice and oil to a dull finish.

(b) If a stain is desired, a coat of oil stain shall be applied before varnishing.

Section 2. Open Grain Woods.

(a) Three coats shall be applied as follows:—

1. Paste filler mixed with 80 per cent. turpentine and 20 per cent. oil, and colored to tone with the natural color of the wood.
 2. Floor varnish.
 3. Exterior spar varnish. If desired, this coat may be rubbed with pumice and oil.
- (b) If a stain is desired, the filler coat shall be colored with colors in oil. If it is impossible to obtain the desired effect in this manner, a coat of oil stain shall be applied before filling, and the filler colored to match.

Article 7. Interior Painting.

Section 1. Woodwork, Colors, Flat Gloss.

Three coats shall be applied as follows:—

1. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.
 2. Lead mixed with 25 per cent. oil and 75 per cent. turpentine, tinted to conform to the final color.
 3. For gloss and semi-gloss, lead mixed with oil and turpentine in the proportion necessary to produce the gloss desired.
- For flat, lead mixed with turpentine and bound with varnish.

Section 2. Woodwork, White and Tints, Flat and Eggshell.

(a) Five coats shall be applied as follows:—

1. A thin coat of shellac. Knots and sappy portions shall be shellacked in addition.
 - 2, 3. Lead mixed with 25 per cent. oil and 75 per cent. turpentine.
 4. Lead mixed with 25 per cent. turpentine and bound with enamel.
 5. Sixty per cent. lead and 40 per cent. zinc mixed with turpentine and bound with enamel. For an eggshell gloss the amount of enamel shall be increased.
- (b) If it is desired to obtain a flat or eggshell finish by using a flat enamel, the fifth coat in (a) shall have 50 per cent. gloss enamel added to it, and a sixth coat of flat or eggshell enamel shall be applied.

Section 3. Woodwork, Enamel.

Six coats shall be applied as follows:—

- 1, 2, 3, 4, 5. As in section 2 (a), the fifth coat to be eggshell.
 6. Enamel.
- If desired, the enamel may be rubbed with pumice and water to a dull finish.

Section 4. Metals, Flat Eggshell and Enamel.

Galvanized iron, lead and zinc shall be primed with copper acetate solution. Iron and steel shall be primed at the mill.

After priming, the specifications for woodwork in specifications 1, 2 and 3 shall apply with the omission of the shellac coat and the first coat of paint.

Section 5. Metal Ceilings.

(a) For colors two coats shall be applied as follows:—

1. Lead mixed with 25 per cent. oil and 75 per cent. turpentine.
 2. For gloss, lead mixed with oil and turpentine in the proportion necessary to produce the gloss desired.
- For flat, lead mixed with turpentine and bound with varnish.

(b) For white and light tints, flat and eggshell, two coats shall be applied as follows:—

1. Lead mixed with 25 per cent. oil and 75 per cent. turpentine.
2. Lead, or lithopone mixed with turpentine and bound with enamel.

(c) For enamel, two coats shall be applied as specified in (b), the second coat to be eggshell, and a third coat of enamel.

Section 6. Brick.

(a) For colors, three coats shall be applied as follows:—

1. Lead mixed with 45 per cent. oil, 45 per cent. treated China wood oil and 10 per cent. turpentine, tinted to conform to the final color.
 2. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.
 3. Lead mixed with oil and turpentine in the proportion necessary to produce the gloss desired.
- (b) For white and tints, flat and eggshell, three coats shall be applied as follows:—
1. Lead mixed with 45 per cent. oil, 45 per cent. treated China wood oil and 10 per cent. turpentine.
 2. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.
 3. Lithopone, mixed with turpentine and bound with enamel.

(c) For enamel, three coats shall be applied as specified in (b), the third coat to be eggshell, and a fourth coat of enamel.

(d) Or a preparation designed for brick, approved by the architect, shall be applied under the manufacturer's specifications and guarantee.

Section 7. Concrete.

A preparation designed for this class of work, approved by the architect, shall be applied under the manufacturer's specifications and guarantee.

Section 8. Plaster Colors.

(a) For gloss or semi-gloss three coats shall be applied as follows:—

1. Lead mixed with 50 per cent. oil, 35 per cent. turpentine and 15 per cent. good gum varnish. Or lead mixed with 50 per cent. oil, 25 per cent. treated China wood oil and 50 per cent. turpentine.
3. Lead, or lithopone, mixed with oil and turpentine in

the proportion necessary to produce the gloss desired, lightly stippled to remove brush marks.

(b) For flat, four coats shall be applied as follows:—

1, 2. As in (a).

3, 4. Lead, or lithopone, mixed with turpentine and bound with varnish, the third coat to be eggshell. The last coat shall be stippled to remove brush marks.

(c) Or a prepared wall paint, approved by the architect, shall be applied under the manufacturer's specifications and guarantee.

Section 9. Plaster, White and Light Tints, Flat and Egg-shell.

Four coats shall be applied as specified in section 9 (b), except that enamel shall be used as a binder instead of varnish.

Or a prepared wall paint may be used as specified in section 9 (c).

Section 10. Plaster Enamel. Colors are White.

Five coats shall be applied as follows:—

1, 2, 3, 4. As in sections 9 and 10, the fourth coat to be eggshell.

5. Enamel.

If desired, the enamel may be rubbed with pumice and water to a dull finish.

Section 11. Wall Board.

Wall board shall be painted or enameled as specified for plaster in sections 8, 9 and 10, with the omission of the first coat.

Section 12. Canvas Applying and Painting.

One, or, if the walls are porous, two coats of paper-hanger's size shall be applied and the canvas hung with butted edges. If necessary, the seams shall be putted with a putty composed of lead, varnish and whitening.

Unprepared canvas or cloth shall be sized with glue size immediately after hanging and painted or enameled according to the specifications in sections 8, 9 and 10, except that the first coat shall be mixed with 50 per cent. oil and 50 per cent. turpentine.

If desired, before the first coat of paint is applied, the work may be trowelled to a flush surface with a mixture of lead, whitening and varnish, and, where hard, properly smoothed.

Upon prepared canvas, or cloth, the glue size and first coat of paint shall be omitted.

Section 13. Pipes, Radiators.

(a) For painting specifications for metals in section 4 shall apply. Tarred pipes shall be shellacked two coats before painting.

(b) For bronzing two coats shall be applied as follows:—

1. Ocher ground in oil mixed with 50 per cent. oil and 50 per cent. turpentine and applied thin.

2. Bronze.

Section 1. Plaster.

Two coats shall be applied as follows:—

1. Lead mixed with 50 per cent. oil and 50 per cent. turpentine, or shellac.

2. Kalsomine. If desired it may be stippled. If the kalsomine coat is not satisfactory, it shall be hard sized and re-kalsomined.

Article 8. Kalsomining.

Section 2. Canvas.

Canvas shall be hung as specified in article 7, section 11. Unprepared canvas or cloth shall be sized with glue size immediately after hanging and three coats shall be applied as follows:—

1. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.

2. Lead mixed with turpentine, and bound with varnish to dry flat.

3. Kalsomine, if desired it may be stippled.

Upon prepared canvas or cloth, the glue size and first coat of paint shall be omitted.

Section 3. Rough Lumber, Brick.

Two coats of cold water paint or kalsomine shall be applied.

Article 9. Graining.

Section 1. Woodwork.

(a) For a varnish finish four coats shall be applied as follows:—

1. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.

2. Lead mixed with turpentine and bound with varnish to dry flat.

3. Graining color, either oil or distemper, and the work grained in imitation of the wood desired.

4. Varnish.

If a dull finish is desired, a fifth coat of dull varnish shall be applied, or a fifth coat of gloss varnish which shall be rubbed with pumice and oil.

(b) For a wax finish four coats shall be applied as follows:—

1, 2, 3. As in (a).

4. Wax rubbed and polished to a hard surface.

Section 2. Metals.

Galvanized iron, lead and zinc shall be primed with copper acetate solution. Iron and steel shall be primed at the mill. After priming, the specifications for woodwork in section 1 shall apply.

Article 10. Hardwood Finishing.

Section 1. Staining.

(a) Wood shall be stained with oil or water stain as desired. Open grain woods may be stained with colored paste filler if the effect desired allows it.

(b) Or manufacturer's stains, approved by the architect, shall be applied under their specifications and guarantee.

(c) Before staining, the painter shall make upon the wood which is to be used on the job a sample of the stain desired. Upon its approval by the architect it shall be kept as a standard to which the finished work shall conform, one-half of the sample to be retained by the architect, and the other half by the painter.

Section 2. Varnishing.

(a) Upon open grain woods four coats shall be applied as follows:—

1. Paste filler mixed with turpentine and colored to the tone of the natural wood.

2. Shellac.

3, 4. Varnish.

For a dull finish a coat of dull varnish may be substituted for the last coat of varnish; or the last coat may be rubbed with pumice and oil.

(b) If a stain is desired, the specifications in section 1 shall apply.

(c) Upon close grain woods the specifications in (a) and (b) shall apply, with the omission of the paste filler coat.

Section 3. Waxing.

(a) Upon open grain woods three coats shall be applied as follows:—

1. Paste filler mixed with turpentine and colored to the tone of the natural wood.

2. Shellac.

3. Wax, rubbed and polished to a hard surface. If a less highly polished surface is desired, the shellac coat shall be omitted and a second coat of wax applied. But the shellac coat shall not be omitted over an oil stain.

(b) If a stain is desired, the specification in section 1 shall apply.

(c) Upon close grain woods the specifications in (a) and (b) shall apply, with the omission of the paste filler coat.

Section 4. Shellacking.

(a) Upon open grain woods one coat of paste filler and three coats of shellac shall be applied. If desired the last coat may be rubbed with pumice and oil.

(c) If a stain is desired, the specifications on section 1 shall apply.

(c) Upon close grain woods the specifications in (a) and (b) shall apply with the omission of the paste filler coat.

Section 5. Open Grain Effects.

(a) If open grain effects are desired on oak, chestnut, ash, etc., the wood shall be stained as required and finished in wax as specified in section 3.

(b) Or manufacturer's stains and varnishes, approved by the architect, shall be applied under their specifications and guarantee.

Article 11. Floor Finishing.

Section 1. Varnishing.

(a) Upon open grain woods three coats shall be applied as follows:—

1. Paste filler mixed with turpentine.

2, 3. Floor varnish. If desired, the last coat may be rubbed with pumice and oil.

(c) If a stain is desired, the specifications in article 10, section 1, shall apply.

(c) Upon close grain woods, the specifications in (a) and (b) shall apply, except that an additional coat of floor varnish shall be applied instead of the paste filler.

Section 2. Waxing.

(c) Upon open grain woods three coats shall be applied as follows:—

1. Paste filler mixed with turpentine.

2. Shellac, or a thin coat of floor varnish.

3. Wax, rubbed and polished to a hard surface.

(b) Upon close grain woods three coats shall be applied as follows:—

1. Shellac, or a thin coat of floor varnish.

2, 3. Wax, rubbed and polished to a hard surface.

(c) If a stain is desired, the specifications in Article 10, Section 1 shall apply.

(d) If a less highly polished surface is desired, a coat of wax shall be substituted for the shellac or varnish in the No. 2 coat (a), and the first coat omitted in (b). But the shellac or varnish coat shall not be omitted over all oil stain.

Section 3. Shellacking.

If it is desired to keep the floor as light as possible, a coat of shellac may be substituted for the first coat of

varnish in section 1, or the floor may be finished entirely in shellac, the specifications in article 10, section 4, to apply.

Section 4. Oiling.

Three coats of oil containing 10 per cent. turpentine shall be applied. The surplus oil shall be wiped off after each coat, and that coat allowed to dry before subsequent coats are applied. If desired, the first coat may be colored with colors in oil.

Or two coats of treated China wood oil may be applied, the first coat to contain 10 per cent. turpentine and the second 50 per cent.

SPECIFICATIONS FOR GRADE "C" WORK.

Article 1. General Conditions.

The specifications in article 1, grade "A," shall apply.

Article 2. Materials.

The specifications and note in article 2, grade "A," shall apply with the following exceptions and additions. Putty for exterior work shall consist of the best grade of whiting and linseed oil putty. Putty for interior work shall consist by weight of 50 per cent. whiting and linseed oil putty and 50 per cent. white lead putty. Lithopone, or the commonly called flat whites, shall be of the best grade. Varnish and enamel may be of a medium grade.

Article 3. Exterior Painting.

Section 1. Woodwork.

(a) Two coats shall be applied as follows:—

1. Lead mixed with 90 per cent. oil and 10 per cent. turpentine. On cypress and yellow pine, lead mixed with 50 per cent. oil and 50 per cent. turpentine.

2. Lead, or paste colors, mixed with oil.

(b) If sash runs are not to be painted, two coats of oil mixed with 10 per cent. turpentine shall be applied.

Section 2. Canvas.

Two coats shall be applied as specified for woodwork. Before the first coat is applied, the canvas shall be wet with salt water and, while wet, painted.

Section 3. Brick.

Two coats of lead or paste colors shall be applied as specified for woodwork, in section 1.

Section 4. Concrete Stucco.

A preparation designed for this class of work, approved by the architect, shall be applied under the manufacturer's specifications and guarantee.

Section 5. Metals.

Galvanized iron and zinc shall be primed with copper acetate solution. Iron and steel shall be primed at the mill.

(a) For light colors two coats in addition to the priming shall be applied as follows:—

1. Lead, tinted to conform to the final color mixed with 50 per cent. oil and 50 per cent. turpentine.

2. Lead mixed with oil.

(b) For dark colors one coat of lead, or paste colors, mixed with oil shall be applied in addition to the priming.

(c) Upon galvanized iron a preparation designed for this class of work, approved by the architect, may be applied under the manufacturer's specifications and guarantee.

Section 6. Tin.

(a) Two coats shall be applied as follows:—

1. Dry Price's metallic or Venetian red mixed with 80 per cent. boiled oil and 20 per cent. turpentine without dryer.

2. Dry Prince's Metallic or Venetian red mixed with boiled oil without dryer. Or, if the color does not allow the use of these, colors in oil mixed with oil shall be used.

(b) For light colors two coats shall be applied as specified in section 5 (a).

Article 4. Enamel or Varnish Finish for Exterior Painted Work.

Section 1. Woodwork.

(a) For white and light tints four coats shall be applied as follows:—

1. A thin coat of shellac. Knots and sappy portions shall be shellacked in addition.

2. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.

3. Lead mixed with turpentine and bound with enamel to dry eggshell.

4. Exterior enamel.

(b) For dark colors three coats shall be applied as follows:—

1. Lead mixed with 90 per cent. oil and 10 per cent. turpentine. On cypress and yellow pine, lead mixed with 50 per cent. oil and 50 per cent. turpentine.

2. Lead, or paste colors, mixed with turpentine.

3. Exterior spar varnish.

Section 2. Metals.

Galvanized iron and zinc shall be primed with copper

acetate solution. Iron and steel shall be primed at the mill.

(a) For white and light tints three coats shall be applied in addition to the priming as specified for the last three coats on woodwork in section 1 (a).

(b) For dark colors three coats shall be applied in addition to the priming as specified for woodwork in section 1 (b), except that the first coat shall be mixed with 50 per cent. oil and 50 per cent. turpentine.

Article 5. Exterior Staining.

Section 1. Woodwork.

One coat of oil stain shall be applied.

Section 2. Shingles.

Shingles shall be dipped two-thirds of their length in creosote or oil stain. After erection any places unstained shall be touched up.

Article 6. Exterior Varnishing.

Section 1. Close Grain Woods.

(a) Two coats shall be applied as follows:

1. Floor varnish.

2. Exterior spar varnish.

(b) If a stain is desired, a coat of oil stain shall be applied before varnishing.

Section 2. Open Grain Woods.

(a) Three coats shall be applied as follows:—

1. Paste filler mixed 80 per cent. turpentine and 20 per cent. oil, colored to the natural tone of the wood.

2. Floor varnish.

3. Exterior spar varnish.

(b) If a stain is desired the filler coat shall be colored with colors in oil.

Article 7. Interior Painting.

Section 1. Woodwork Colors.

Two coats shall be applied as follows:—

1. Lead mixed with 75 per cent. oil and 25 per cent. turpentine. On cypress and yellow pine lead mixed with 50 per cent. oil and 50 per cent. turpentine.

2. Lead, or lithopone, mixed with oil and turpentine in the proportion necessary to produce the gloss desired.

Section 2. White and Light Tints, Flat and Eggshell.

Three coats shall be applied as follows:—

1. A thin coat of shellac. Knots and sappy portions shall be shellacked in addition.

2. Lead mixed with 25 per cent. oil and 75 per cent. turpentine.

3. Lithopone mixed with turpentine. For an eggshell finish sufficient enamel shall be added to obtain the gloss desired.

Section 3. Woodwork, Enamel.

Four coats shall be applied as follows:—

1, 2, 3. As in section 2.

4. Enamel.

Section 4. Metals. Metal Ceilings.

Galvanized iron, lead and zinc shall be primed with copper acetate solution. Iron and steel shall be primed at the mill.

(a) For colors, one coat of lead or lithopone mixed with oil and turpentine in the proportion necessary to obtain the gloss desired shall be applied in addition to the priming.

(b) For white and light tints, flat and eggshell, two coats shall be applied as follows in addition to the priming:—

1. Lead mixed with 25 per cent. oil and 75 per cent. turpentine.

2. Lithopone mixed with turpentine and bound with enamel.

(c) For enamel two coats shall be applied as follows in addition to the priming:—

1. Lithopone mixed with turpentine and bound with enamel.

2. Enamel.

Section 5. Brick.

(a) For white and colors two coats shall be applied as follows:—

1. Lead or lithopone mixed with 45 per cent. oil, 45 per cent. treated China wood oil and 10 per cent. turpentine.

2. For colors, lithopone mixed with oil and turpentine, the proportions of which shall be governed by the amount of gloss desired. For white, lithopone mixed with turpentine. For an eggshell finish enamel shall be added.

(b) For enamel three coats shall be applied as follows:—

1, 2. As in (a), the second coat to be eggshell.

3. Enamel.

(c) Or a preparation designed for brick, approved by the architect, shall be applied under the manufacturer's specifications and guarantee.

Section 6.

A preparation designed for this class of work, approved by the architect, shall be applied under the manufacturer's specifications and guarantee.

Section 7. Plaster Colors and White.

(a) Three coats shall be applied as follows:—

1. Lead mixed with 50 per cent. oil, 35 per cent. turpen-

tine and 15 per cent. varnish; or lead mixed with 50 per cent. oil, 25 per cent. treated China wood oil and 25 per cent. turpentine.

2. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.

3. Lead, or lithopone mixed with oil and turpentine in the proportion necessary to produce the gloss desired. If desired this coat may be stippled.

(b) Or a prepared wall paint, approved by the architect, shall be applied under the manufacturer's specifications and guarantee.

Section 8. Plaster Enamel.

Four coats shall be applied as follows:—

- 1, 2, 3 As in section 7, the third coat to be flat.
4. Enamel.

Section 9. Wall Board.

Wall board shall be painted or enameled as specified in sections 7 and 8, with the omission of the first coat.

Section 10. Pipes, Radiators.

(a) For painting, specifications for metals in section 4 shall apply. Tarred pipes shall be shellacked two coats before being painted.

(b) For bronzing, one coat of bronze shall be applied.

Article 8. Kalsomining.

Section 1. Plaster.

Plaster surfaces shall be sized with varnish, or approved size, and kalsomined one coat.

Section 2. Rough Lumber, Brick.

One coat of cold water paint or kalsomine shall be applied.

Article 9. Graining.

Section 1. Woodwork.

Four coats shall be applied as follows:—

1. Lead mixed with 50 per cent. oil and 50 per cent. turpentine.

2. Lead mixed with turpentine and bound with varnish to dry flat.

3. Graining color, either oil or distemper, and the work grained in imitation of the wood desired.

4. Varnish.

Section 2. Metals.

Three coats shall be applied as follows:—

1. Lead mixed with turpentine and bound with varnish to dry flat.

2. Graining color.

3. Varnish.

Galvanized iron, lead and zinc shall be primed with copper acetate solution before being painted.

Article 10. Hardwood Finishing.

Section 1. Staining.

(a) Wood shall be stained with oil stain. Open grain woods may be stained with colored filler if the effect desired allows it.

(b) If it is desired to leave the wood with a stained finish, one thin coat of shellac shall be applied over the stain, and the work puttled.

Section 2. Varnishing.

(a) Upon open grain woods three coats shall be applied as follows:—

1. Paste filler.

2. Shellac.

3. Varnish.

If a dull finish is desired, a dull varnish shall be used for the No. 3 coat.

(b) If a stain is desired, the specifications in section 1 shall apply.

(c) Upon close grain woods, the specifications in (a) and (b) shall apply with the omission of the paste filler coat.

Section 3. Waxing.

(a) Upon open grain woods three coats shall be applied as follows:—

1. Paste filler.

2. Shellac.

3. Wax, rubbed and polished to a hard surface.

(b) If a stain is desired, the specifications in section 1 shall apply.

(c) Upon close grain woods the specifications in (a) and (b) shall apply with the omission of the filler coat.

Article 11. Floor Finishing.

Section 1. Varnishing.

(a) Upon open grain woods three coats shall be applied as follows:—

1. Paste filler.

2. Shellac.

3. Floor varnish.

(b) If a stain is desired, the specifications in article 10, section 1 shall apply.

(c) Upon close grain woods the specifications in (a) and (b) shall apply with the omission of the filler coat.

Section 2. Waxing.

The specifications for waxing in article 10, section 3, shall apply.

Section 3. Oiling.

Two coats of boiled oil containing 10 per cent. turpentine shall be applied. The surplus oil shall be wiped off after the second coat is applied. If desired, coats in oil may be added to the first coat.

Considerable discussion followed the reading of this report, and it was finally agreed to print it as a part of the report of the convention with the request that all those interested in the subject should send their criticism directly to the chairman of the committee, R. B. Hyatt, 67 East Main street, Meriden, Conn.

The newly elected officers were then installed in an appropriate and pleasing manner by President Andrew M. McKenzie and Ex-President William E. Wall, of the International Association.

President Ennis said that he failed to find words to express his appreciation of the high honor conferred upon him, and would look for the co-operation of every member of the State Society.

On motion of Mr. Beardsley a vote of thanks was given Messrs. Wall and McKenzie for the able manner in which they installed the officers.

On motion the convention adjourned at 5.25 P. M.

THE DINNER.

At quarter past 6 the entire convention and a number of invited guests, consisting chiefly of men prominent in trade education, entered the large dining room of the hotel, which presented a beautiful sight. A long table at one end of the room accommodated Toastmaster Clarence L. Beardsley, the retiring president, and the guests of honor, including President Andrew M. McKenzie and ex-President Wall, of the International Association; President William Christianson, of the New Jersey Association; the newly elected president, J. P. Ennis; City Clerk Robinson, James F. Johnson, director State Trade Education Shop, Bridgeport; Dr. F. H. Beede, Superintendent of Public Schools, New Haven, and the newly elected honorary member, Dr. D. Louis Ireton.

After order had been secured the Divine Blessing was asked by President A. M. McKenzie, of the International Association. At this point Dr. D. Louis Ireton rose and proposed the health of President McKenzie, which was drunk standing.

Then followed an excellent dinner, between the courses of which singing and vaudeville stunts were introduced.

The menu, as printed, contained a number of clever skits, so we reprint it, reminding our readers that the painty portion was all in the printed words and did not creep into the delicious viands to mar their flavor.

MENU.

Turpentine Cocktail.

Oysters, Ultra Marine Blue.

Celery, Bristles.

Bronzed Olives.

Vermilion Radishes.

Mock Turtle Soup, Wall Size.

Kennebec Salmon, Red Lead.

Hollandaise Sauce, Ready Mixed Paint.

Parisienne Potatoes, Plaster of Paris.

Roast Vermont Turkey Stuffed.

A la Burn Turkey Umber.

Paste Filler Stuffing.

Au Gratin Potatoes.

Cauliflower, Au Gratin.

Romaine and Orange Salad, Putty.

Country Club Ice Cream, White Lead.

Fancy Cakes, a la Dry Paste.

Coffee, Japan Dryer.

Sauterne or Claret, a la Benzine or Linseed Oil.

One Pint to a Person.

Ginger Ale, Crude Oil.

One Gallon to a Person.

During the course of the dinner a number of souvenirs were passed round the tables by a committee appointed for the purpose. These came from different supply houses. At times there was some little confusion, preventing proper distribution of these souvenirs, and the representative of The Painters Magazine is uncertain whether the following list is complete, but all are given here which he received:—

Painter's cap, from Benjamin Moore & Co. All the guests were requested to wear these, and the suggestion was enthusiastically adopted. Also note book.

Box of chocolates from the Thomson Wood Finishing Company.

Desk ruler from the Booth & Law Company.

Lu-co flat can containing tobacco, from John Lucas & Co., Inc.

Small can of Hilo Flat Finish (Moller & Schumann Company), from the Hawley Hardware Company.

Leather bound note book, from the Cleveland Varnish Company.

Another leather bound note book, from F. W. Devoe & C. T. Raynolds Company.

Lead pencils, from Samuel H. French & Co., Inc., the National Lead Company, Harrison Bros. & Co., Inc., John Briggs & Co., Oliver Johnson & Co., Inc., Newark Varnish Works, Howe Varnish Company and U. S. Gutta Percha Paint Company.

Metal lead pencils, from Charles H. Gillespie & Sons and William Harland & Son.

Lead pencils, from National Lead Company, George D. Wetherill & Co., and Murphy Varnish Company.

Souvenir spoon, from Alfred Peats Company.

A book containing mingled information and jokes, from the Eagle Lead Company.

Mirrors, from Sherwin-Williams Company and Standard Varnish Works.

During one of the intervals between courses, Dr. Ireton introduced the five boys who compose the painting class in the Bridgeport Trade School. He said:—

"Mr. President and Members:—It is with the greatest pride that I introduce to you the apprentices of the trade school of Bridgeport, the class established in February of last year. Four or five weeks ago I spoke to these boys along the line of their education, and at the conclusion of my talk with them I announced that I would give a prize to the boy who wrote the best essay on 'Why Does White Lead Make the Best Paint?' The prize was a five-dollar gold piece and was won by Frank Murasko. Leo Sexton was awarded second place by the committee appointed to judge the essays, consisting of Edward Hurst Brown, of The Painters Magazine; William G. Baxter, of Hartford, and Neil G. Muirhead, of Bridgeport.

Here is the winning essay:—

"Before stating the reasons why white lead makes the best paint, it is necessary to know what is paint. Paint is a mixture of solid substance and a liquid, when spread out upon a surface dries solid and protects the surface.

"The solid surface is called the pigment, and the liquid the vehicle. Linseed oil is the best oil to answer the purpose of a vehicle.

"White lead is the only pigment that can be used alone with a liquid for mixing paint. Other pigments are sometimes used, but they must contain white lead in order to cover the surface.

"In every respect, pure white lead mixed with linseed oil is the most economical paint used. It is the best for severe conditions, such as for painting the bottom of a boat.

"Paint made of a zinc mixture is whiter when put on a surface than if white lead alone were used; but the result is that the paint will scale and crack, while the pure white lead will chalk, but it will not scale.

"When the surface is repainted, the chalky powder will work in with the oil and thus it will become solid again.

"So we can learn from the above that pure lead is the best pigment. It is the most durable and it spreads and covers better than any other pigment. It must be understood that there are paints that will cover but will not spread over so much space as white lead. On the other hand, it may spread but will not cover.

"For example, zinc is hard to work when made thick enough to cover, and when made thin enough to work easily it will have no covering quality.

"We also learn that white lead is the cheapest in the end as it does not require scraping. When the surface is dusted, it is ready for painting."

Toastmaster Beardsley first introduced City Clerk J. Alex H. Robinson, who was present owing to the fact that Mayor Clifford B. Wilson, whose place he was filling, was unable to attend.

Mr. Robinson's speech was as follows:—

"Gentlemen, it gives me great pleasure to be able to address you this evening, even if I do so in the name of another man, our Mayor, who is unable to be present owing to the press of business affairs. However, I shall do my best, and as a start wish to convey to you Mayor Wilson's welcome, for he certainly has a hearty and genuine one for you. I don't feel able to make a speech here tonight, for when you mix with a bunch of good fellows, and you are certainly among the best I have ever come in contact with, you don't want to hear a speech. In conclusion, I want to say that you are all painters. Paint the town any huc you like; you've got the keys and you don't have to return them until you're ready." Here Mr. Robinson told one of his inimitable stories, that was followed by loud and prolonged applause.

The next speaker introduced by Toastmaster Beardsley was President William Christianson, of the New Jersey State Association, who said, in part:—

"New Jersey takes its hat off to Connecticut and I believe we have good reason to, for I have been furnished with ample proof of this State's hospitality and progressiveness at this banquet. I want to take this occasion to thank the delegates and officers of this convention for the

treatment accorded the New Jerseyites at this convention, and if ever you find your way to one of our annual meetings I shall make it a personal duty to see that you are given one of the times of our lives. The convention was impressive to a degree. It showed that we have a dignity in the organization that withstands everything and the prayer offered this morning by Mr. Baxter was one of the most striking instances. We New Jersey members came here to learn something, and we certainly have. I wish to again thank you for the treatment accorded us and believe me when the Connecticut Association meets again, if I am lucky enough to receive an invitation, I'll be right there. We were told that you were jolly good fellows, and you certainly are."

After a vaudeville stunt, Toastmaster Beardsley introduced International President Andrew M. McKenzie, of Hamilton, Ontario. The band immediately struck up "God Save the King," and all present endeavored to sing the unfamiliar words to the well known air, but at any rate they sang with enthusiasm.

When the song was finished, Mr. McKenzie jumped on a chair and shouted, "Boys, I'm mighty glad you sang that song, for it proves the thing that our histories tell us that there is only an imaginary line between Canada and the United States." The cheering at this point was almost deafening, and when the noise subsided Mr. McKenzie said:—

"You will probably never know just how glad I am that I have had the privilege of attending one of your conventions, and you will undoubtedly always be in ignorance of just how much enjoyment I have taken from it. But let me assure you that the moments spent among you Connecticut Association men will always be among the most enjoyable of my life. We're all having too good a time to listen to speeches at this time, but in conclusion I want to wish you God speed for the New Year and an early meeting at the International gathering in Cincinnati next month. I thank you."

Toastmaster Beardsley closed the banquet by remarking:—

"Gentlemen, this concludes the ninth annual convention of the Connecticut Association of Master House Painters and I wish to thank you in the name of the officers and the committees in charge for your conduct and the assistance rendered during the sessions. That is all."

As the banqueters filed out "Auld Lang Syne" was sung.

We regret that the limited space at our disposal in this issue does not permit us to tell at length of the excellent exhibition of work from the trade schools.

We cannot speak too highly of the care that was taken by the Hotel Stratfield to insure the success of the convention; the promptness with which the luncheon was served and the manner in which the large banquet was held, taxing the dining room to its capacity, yet passing off without a hitch and earning praises from all present.

A large number of salesmen, representing different supply houses, were present, but as we did not obtain a complete list we will not make special mention of any of them, except to say that they did their part right nobly in adding to the success of the convention.

AN OPEN LETTER TO THE CONNECTICUT SOCIETY FROM PRESIDENT ENNIS.

Gentlemen:—It appeals to me that we should adopt new methods for our association work this year, and join with our organizer and go out into the highways and byways throughout the State of Connecticut and personally induce master painters to come and join with us.

It is no surprise to see, in a number of small towns throughout the State, master painters who have very little conception of the benefits of associations of this kind, but who would be willing to join us if a campaign was started to get them together and give them a good heart to heart talk on the advantages to be gained by being affiliated with our Association.

Letter writing and circulars will not impress on the average man in our business today; all that is needed is persuasion necessary to enlighten him in the true benefits gained by association. As a rule they are thrown in the wastebasket and soon forgotten.

When interviewing prospective members, how much better it will be to answer that inevitable question:—"What advantage will I derive by my affiliation with your association?" Such are the words, no doubt, many of you have received in your endeavors to spread the work of organization.

You speak to persons engaged in the same business, having the same end in view, and being actuated by the same common desire to attain to the utmost the possibilities of life. Now, with all these possibilities, you are still confronted with the same question, but our answer to all of these must be:—"Look at the benefits already gained for our craft; have we not been vastly benefited throughout the land socially, because we have been brought into active association with practical men who represent all that is good and noble in our profession?" The sharp corners of

egotism, selfishness, narrowness of mind, ignorance, in fact, all the barnacles resulting from a standstill in dead waters, have been rubbed off, and we can say today:—"I am a better fellow craftsman for it." Our sympathies have been enlarged, our ideas have been expressed, and we have now learned that it is a common and indissoluble bond of fellowship, tying us together, which it were almost criminal to ignore.

Further, we are confronted with the question:—"Of what benefit will my connection with an organization be to me from a business standpoint?"

Now, that is just our main point of view. Ignoring, for the moment, all other considerations, let us consider this point alone. "What advantage will it be to me?" Let us assume what is simply a fact that success, in any business pursuit, depends upon our knowledge of that business; shut up in our own common confines and left entirely to our own resources, in many cases not too fertile, our ideas would never expand and grow, our knowledge would never increase, and our business would languish like the plant deprived of sunlight.

We are compelled to mingle with the world, and more especially with that portion of the world with whom we may have a business affinity, and as we merge ourselves with others we grow in knowledge. We reap from the mistakes as well as the success of others, and thereby keep abreast of the times; we must keep posted as to what our brother competitors are doing, and outside of any organization this will be impossible to discover, for outside of our organization he is your competitor in all that term implies; in the ranks of an association he is your friend, helper and brother. He will regard you with suspicion and envy in one case and with brotherly solicitude in the other; and right here I APPEAL TO MY BROTHER MEMBERS TO VERIFY MY ASSERTIONS. If it is not true, moreover, to your own individual experience.

Speaking of personal experiences in my own locality, I must acknowledge that before the initiation of our local association, the boss painters stood in the relation of foes to each other, and the rivalry was so close and bitter that the profits from our labors were much lower than at present.

When fraternal organizations are in existence we were rarely or never found in each other's places of business; it is not so now; we visit each other's shops, we converse on the state of trade, we sympathize with each other's misfortunes, and above all, feel a hearty gratification at any success of our brothers.

Further, we always treat our brothers with due courtesy when we meet together at stated times; true, we have had

members who declared that they received no benefits in meeting together, but you can stamp these persons invariably as men of small energies and utterly indifferent to those purposes which animate such mutual associations. "What good?" is always at their tongue's end whenever any project is advanced, having for its purpose the general good and thereby involving some degree of self-sacrifice on their part. To the man that can see no good in affiliation with an association of representative men of his own profession, I have only to say:—"May the Lord have mercy on you."

There are also some who can see nothing better in our organization than the enjoyment to be derived from the annual gatherings. Those men have not yet arrived at a just conception of what our noble Association is capable of doing and has been doing ever since its conception. I consider it an insult to the intelligence of the hundreds of master painters, who compose the rank and file of the various associations, to utter any insinuations.

Our members have pledged themselves in honor to assist and encourage each other in business; that the promise given will be faithfully kept, our past record is proof thereof.

Our Association is an assurance that the master painters of the country will be aided and encourage in their business against informers from any source whatsoever, especially against the maneuvers of the manufacturers of adulterated materials.

We protect our members by the whole strength, energy and sympathy of a combination of men who have their command, influence, courage and capital; the associations have been tested and have stood the test. In all sincerity, ask any of our realm if you should have any doubts of putting my assertions to test when opportunity offers itself. The calling of the house painter has now become a fine art, and if the master painter wishes to survive in the struggle, he must make himself as effective as possible in all the details of his business. Much has the master painter to learn, but still the means of acquiring knowledge are right around us, and foolish, indeed, will be that will not accept it, but above all, you must join an association of master painters.

Talks along these lines to prospects by our members who are willing to help in the missionary work necessary for our Association should increase our ranks, and I ask the associate members to co-operate with us in this campaign and talk association to their customers who are not already members.

Keep at it and we surely will win.

J. P. Ennis.

Empire State Painters

THIRTY-FIRST ANNUAL CONVENTION OF THE MASTER HOUSE PAINTERS AND DECORATORS' ASSOCIATION OF NEW YORK STATE.

Utica, January 11, 12 and 13, 1916.

THE convention was opened by President Hauser of the Utica Association at 11 a. m., Tuesday, January 11. A fitting prayer was offered by Rev. E. F. Keever, after which Corporation Counsel August Merrill, representing the Mayor of the city of Utica, welcomed the delegates to the city in the following well chosen words:—

It is my pleasure to greet you to Utica by the grace of my chief, Mayor Smith, who is not able to be present. It is not only your misfortune, but the Mayor's as well. The purpose of this convention is for the members of the craft to promote good dealing between each other. It is difficult for me to think of anything more important in relation to property than its preservation and its beautification. Of course, a great many people think that painting is principally handling a brush. This does not mean much more than talking does to the profession of a lawyer.

It is highly important that the public should have more confidence in the painter. I make the suggestion that it would be a very good idea if the convention would take up that thought that the public might have more confidence and therefore get better results. The public generally thinks that the cheapest price which is bid for work is the best bargain, while it is oftentimes the poorest. Please the public and give good service and profit yourselves.

We have had a "Clean-Up Week" campaign here which also included a "Paint-Up" week. You try to produce the

beautiful, and I know you would appreciate our parks and our very beautiful city.

In the name of the Mayor and representing the city of Utica, I want you to know that you are welcome, and we of Utica hope that this will not be the last we will see of you, but that you will come here often. Thank you, gentlemen.

Motion made by Mr. Sabine and seconded by Mr. Grimmer that a vote of thanks be given Mr. Merrill. Carried.

Daniel Sabine, president of the State Association, delivered his annual address.

President's Address.

Officers, Delegates, Ladies and Gentlemen:—You have just listened to the eloquent words of welcome delivered in such a cordial and pleasant manner. I fully indorse everything said, and wish your sojourn in our beautiful city may be among the most pleasant episodes of your life.

Having been elected your president last February in the reformatory city of Elmira, I wish to return to you my most sincere and grateful thanks. I take it that it was a wish on your part to honor our fair city, and we duly appreciate it as such.

It was my pleasure, with Mr. Carl Dabelstein, of New York; Mr. Grimmer, of New York; Mr. McSteen, of Rochester; Mr. Goeddert, of Rochester; Mr. Leslie, of Utica;

Mr. Dabelstein, of Utica; Mr. Walser, of Utica; Mr. Hauser, of Utica, and others from this State and elsewhere, to visit the city of Washington, D. C., and attend the International convention of the Master Painters' and Decorators' of the United States and Canada. I am very sure we were fully repaid to hear subjects dear to our hearts discussed by the ablest painters and decorators in the United States and Canada. The public and our customers will get the advantage of our knowledge thus gained. We also visited the government buildings and saw Congress and the Senate in session, and met the President of the United States.

Mr. W. E. Wall, the retiring president of the International convention, made a wonderful and masterful address, full of good advice for all of us to follow. He admonished and advised all master craftsmen, members of the various associations, and particularly the younger members of the various associations and in business, to be steadfast and true in the performance of their every obligation to the customers and to the general public; to do always as they agree to their utmost. He very earnestly emphasized the fact that the contractor who cheats his customers out of a coat of paint or used inferior goods is no better than a common thief.

The old guard who have attended conventions each year need no urging on these lines. To them the conventions are an eagerly anticipated season of reunion and commingling of good fellows. "Don't be peeved about business. It's as good as it is." In viewing the results in the painting business I think that you will find it has averaged well with past years. There is a growing tendency in the public mind, a crying need for improvement in the decorative lines. The demand is for a high grade of artistic work. We must exert ourselves to meet the requirement. Skilled labor is recognized as an important factor and is better paid than at any time in the history of the craft.

Officers and delegates, we meet here for mutual counsel, to give and to take advice and discuss methods to equip ourselves to surmount the difficulties and vexations that incidentally arise in the performance of our duties as contracting painters and decorators. In these strenuous times of keen competition, ambitious enterprise and earnest endeavor, it behooves every business man to learn all he can that makes toward progress. Each one of us can benefit by his own experience in comparison with others. Let us compare notes and see what the other fellow knows, which we do not. Let us do this in a brotherly and friendly way, face to face, and knee to knee. By following these lines I am sure you will add to the right side of your ledger account.

In August there was a first rate attendance at the executive meeting held in Albany, and a program for the work of the convention was formulated. Mr. McSteen, Mr. Hauser, Mr. Lester, our secretary and myself stayed over the next day and urged the master painters of Troy and Albany to get together. They promised they would do so in the near future. I also visited the Canadian Association convention, held in Burlington Beach, Ont., last July. I had a fine time and heard some good papers read and very ably discussed. They made me a messenger of love and friendship to you all.

Officers and delegates, your committee at Albany last August recommended some papers of importance to the craft to be read at this convention. I sincerely hope you will give them the proper attention which they deserve. It has cost the writers lots of their time and study. I wish you would discuss them fully, so we may all benefit thereby.

Officers and delegates, ladies and gentlemen, please bear with me, as your presiding officer, and look with eyes of charity in my endeavor to please you.

Carl Goeddertz, secretary and treasurer, made his report as secretary.

Report of Secretary.

To the Master House Painters and Decorators of New York State in convention assembled.
Mr. President and Gentlemen:

With the recurrence of the annual convention of our organization comes to me the duty of presenting my report for the fiscal year.

During the time intervening since our last Convention not many items of interest have occurred. There is no doubt that the desire and aim of all the members of this organization is to further the growth and prosperity of our Association, and with that end in view I have communicated with a great many master painters throughout the State. I have also, in my capacity of Secretary, done all I possibly could to stir up interest with men who were at one time very enthusiastic members. Your President, Vice-President and myself spent a whole day last August at Albany and Troy calling on master painters who for some reason have dropped out. I would not be surprised to see some of them with us here today.

I have been in communication with master painters in Tarrytown and Jamestown, both of which I am informed have local organizations and I hope they will soon join our State body.

I believe we could as well increase the membership of this Association, that should be near and dear to every master painter, as we could a social or political organization, by exerting our influence with individuals in our vicinity with whom we would feel proud to associate.

The Association is in a good, healthy condition as regards to membership and finance. With few exceptions the locals affiliated with the State Association have increased their membership during the past year.

I trust that our Association will keep on growing in membership. It is as necessary for our own protection that we should have a good local, a strong State and a powerful International organization of Master Painters as it is for manufacturers and journeymen, whom we see organizing on every side of us.

As a body we should have some utility, where as individuals we are weak. It is regrettable that in this remarkable age of system and accuracy in business methods the painting interest is so backward and primitive in co-operation and organization. Apparently not appreciating the value of forming mutual bond and creating a medium for the consideration and solution of the many perplexing problems, prevailing wrongs and illogical conditions which can only be relieved by concerted action.

The total active membership at the time the last list of members was issued was 181; associate membership, thirty-three.

Death has broken into our ranks and taken some of our members, mention of which will be made in the report of the Committee on Memorials to Deceased Members.

I thank the secretaries of the different locals for their prompt response to my correspondence, The Painters Magazine, our official organ, also the Carpet and Wall Paper Journal, for their support in boosting this Convention.

Thanks are also due the associate members for their loyal support in the past, a list of whom you will find on the program, and would suggest to encourage them as far as possible.

The financial report I will give you later, in order to include the receipts of this Convention.

Respectfully submitted,

Carl Goeddertz,
Secretary-Treasurer.

Mr. Donovan moved that the secretary's report be accepted and placed upon the records of this meeting. Seconded and carried.

Committees.

Appointment of committees was then in order, as follows:—

Resolutions:—John Grimmer, New York city; J. H. Fish, Buffalo, and W. H. Oliver, New York city.

Credentials:—Burt Lester, Utica; G. B. Hawken, Rochester, and F. W. Siems, New York city.

President's Address:—E. M. Bien, Elmira; I. A. Jacobs, Rochester, and Fred Glunz, Buffalo.

Memorial to Deceased Members:—William H. Pinck, Buffalo; George Hartman, Utica, and Oscar L. Wood, Syracuse.

B. F. McSteen, vice-president of the State Association, then said:—We have with us Mr. A. M. McKenzie, of Hamilton, Canada, president of the International Association of Master House Painters and Decorators. I wish you would call on Mr. McKenzie to address the body, as this gentleman will be on his way to visit another Brotherhood on the morrow.

President Sabine authorized Past President Carl H. Dabelstein, of New York, to escort Mr. McKenzie to the platform.

Address by International Association President.

Mr. McKenzie addressed the convention as follows:—

As president of the International Association, it is my duty and pleasure to convey to you the greetings of that Association. We all look forward to each convention as being the finest and just a step in advance of the preceding one. This will probably be the case here. As president of the International Association, I wish to impress on you the importance of attending the convention at Cincinnati. In my own case, the great difficulty is to keep me at home. For the past week I have been ill, and it was much against the doctor's orders and my wife's wishes that I came. They predicted that I might start and get as far as Buffalo, but would then have to return. I know Buffalo is a bad city, but I managed to get through there and reached Utica last night.

You ought not to be urged to attend the Cincinnati meeting. There will be representatives from all over the country, and naturally the different men will have different opinions, and if they air them we can all gain something from the remarks. It seems to me that in a good many of our conventions there are a few good fellows who take hold and try to make the convention a success, while the rest of them just sit back and let the other fellows make good. This is not the right spirit. Everyone should take hold and do his little bit to make the convention successful. Each one has an equal share. It depends upon the part a man takes in a convention what good he gets from it. Come to our international convention at Cincinnati, on the 15th of next month, and take part in it.

The question box, I believe, originated with us in Canada. It is up to you men of the convention to make that a success also. We have committees to look after legislation, which is very necessary, but ours is a trade in which if we are not educating ourselves all the time we are back numbers. There must be some question we do not know, but which might be of inestimable value to you and with which some one else might be familiar. They are of interest to yourself and every other member of the Association. In St. Louis, the question box had a question about a process for burnishing gold on water color. Some of the members said not to bother with it, but finally it was read again, and an old white-haired man got up. He had never before attended a convention, but he described the process perfectly. The old man was so pleased to be able to answer the question that I do not believe he has quite gotten over feeling good about it yet. So make your question box of importance to yourselves and others.

I wish to thank you for the cordial invitation and the kindly reception you have accorded me, in the name of the Association of which I am the humble head.

President Sabine said that he fully agreed with Mr. McKenzie and moved that a rising vote of thanks be given him for so ably addressing the convention. Seconded and carried.

The secretary was instructed to send greetings from this convention to the conventions in Pennsylvania, Massachusetts and Connecticut.

A motion was made by B. F. McSteen to send the message of congratulation by President McKenzie. Seconded and carried.

On motion of E. M. Bien the convention adjourned until 2 p. m.

TUESDAY AFTERNOON.

The meeting was called to order by President Sabine at 2 p. m.

An invitation to the delegates at the convention was extended by the Elks to have dinner at their clubhouse, and then inspect this new building, after which they would enjoy a theatre party at the Majestic.

The secretary, Mr. Carl Goeddert, then read the report of the Executive Board meeting, held at Albany on August 15.

Mr. Grimmer moved that the report be received and entered upon the minutes of this convention. Seconded and carried.

The secretary read a telegram from Joel Kennedy, Cincinnati; letter from Frank S. Smith, of Washington, and a letter from C. M. Dorsey, of Troy.

Oscar L. Wood, of Syracuse, then gave the report of the delegates to the international convention.

Report of International Executive Board Member.

The Executive Board meeting of the Master House Painters and Decorators' Association was held at Cedar Point on July 19. No doubt you have all read of this meeting in The Painters Magazine.

Upon arriving at Cedar Point I was very much surprised to find a large representative body present, which represented Pennsylvania, Massachusetts, Michigan, Ohio, Indiana, Washington, Iowa, Illinois, Missouri, New York State and Canada.

At the informal morning session matters of importance were discussed. At 2.30 the president, Mr. McKenzie, called the meeting to order. Reports were read by the secretary, Mr. Kennedy, showing a balance of \$435.66 in the treasury; we also owe the endowment fund \$425. Following this, the meeting proceeded with discussions. Many important matters were brought before the convention which were debated on for the benefit of the craft at large. A letter was read from the National Association of Builders' Exchange asking for a meeting of conference between the executive heads of the National Association and the building and real estate trades, at which time questions of mutual interest were to be discussed.

It was moved that we send two representatives to the meeting to be held at Pittsburgh August 9.

The question of entertaining at the National Association meeting found a very warm debate as to its cost to the Association of which, in the course of discussion, it was advised that every member on registering pay a fee of \$5, which entitled him to all entertainments and banquets, of which he would probably receive \$15 worth of entertainment. The Washington convention had cost the Association far in excess of the capital tax, and if the same thing was followed each year we would have a deficiency to make up.

There were many interesting and beneficial resolutions suggested to be presented to the National Association at its meeting in Cincinnati, which is to be held on February 15, 16 and 17, while I will not go into any detail, as no doubt you have all read this in the official magazine. I trust that many of the members may make an extra effort to attend the national meeting.

In conclusion I may say that the Executive Board meeting is one that will long remain in my memory, as I had never experienced five such hours before at any conven-

tion or Executive Board meeting. It was not a matter of thinking of pleasure or something to eat, but of accomplishing something for the benefit of the craft in the future.

Carl H. Dabbelstein, of New York, stated that Mr. Wood's report was very complete, so that he had nothing more to add.

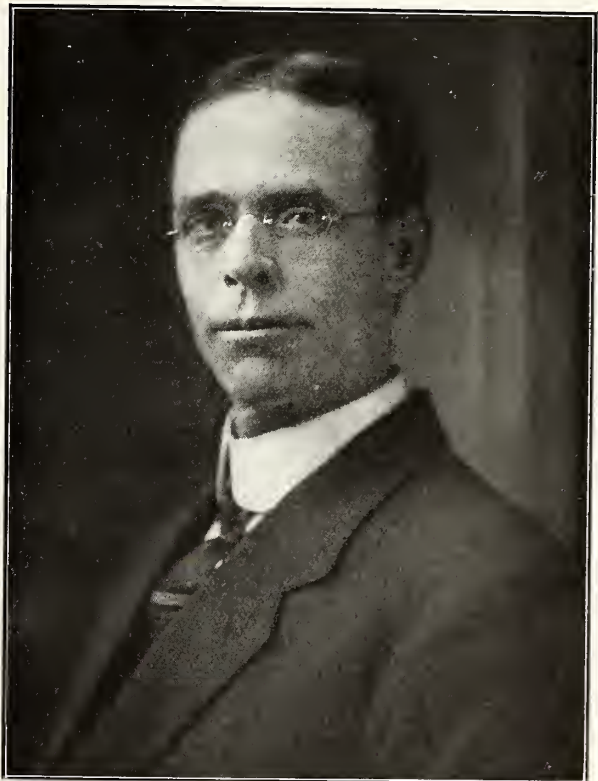
Mr. Glunz made a motion to give a vote of thanks to the delegates, and also to have the report received and made a part of the minutes. Seconded and carried.

Carl Dabelstein read his paper, "What Can Be Saved by Group Insurance?"

Advantage of Insuring in Group.

The advantage of insuring in group, as compared with each individual solving the problem for himself, opens up a very interesting subject, which, after careful consideration, you will see has many advantages.

First, we must discuss the several ways in which it is possible to secure liability insurance for workmen's compensation, and also take into consideration why it has been necessary to have laws enacted to compel the carrying of this class of insurance.



President B. F. McSteen.

The questions which then arise are:—Was the contractor responsible by neglecting to cover himself with insurance, or was it the method pursued by the insurance carriers in dealing with cases of accidents as they occurred in an unfavorable manner to the injured employee? To the first part of the question there is no doubt that there has been neglect on the part of some unscrupulous contractors to shirk responsibility by trying to avoid the carrying of insurance and, when accident occurred, using every possible means to avoid the payment of any kind to the injured or his dependents. This class of contractor, to my mind, was in the minority by a very large percentage, as the conservative and absolutely legitimate contractor has carried liability insurance for many years.

We now turn to the carriers of insurance and see if they have done everything possible to protect those who insured with them and properly compensated the injured as had been expected of them when the policy was paid for. We find this answer:—They claimed that they were only protecting the insured against any claim of an injured employee by lawsuit or his receiving monetary benefit from him whatsoever up to \$10,000 in any one accident. This may be good business from a selfish point of view, but it is not a humane way of looking at the question, for we have enough interest in our employees to expect that, should they be unfortunate enough to be injured in their occupation, they be accorded proper treatment and receive such compensation as may be necessary to keep them and their

families from want during the time the injured is incapacitated. Had the insurance companies done this, I question whether the present law would have been necessary, and taking this into consideration as past experience, we readily come to the conclusion that it may be as well to try some of the other carriers of insurance which have come to prominence since the enacting of the compulsory compensation law.

The law allows us to elect one of three ways of insuring:—One, through the State Fund; another, through stock or mutual companies; and last, to insure ourselves (which is quite outside of our reach as contracting painters, as we do not employ enough men individually to come within this class).

So as to present the matter clearly to you—what the State Fund, the stock company and the mutual company have to offer us by insuring in a group—I have requested representatives of the State, stock and mutual companies to send me, in a letter form, what can be done to offer us adequate insurance under the group plan. I have them here and will read all to you for your information. In the letter from the mutual company and stock company, I will not mention the names of the companies, as I have no desire to advertise or show any favoritism, other than what appears to be absolute facts to our advantage.

The letter from the State Fund is as follows:—

Dear Sir:—

Regarding your conversation with our Mr. Walbancke a few days ago, we take pleasure in quoting you as follows:—

Classification.	Rate.
Painting and decorating exterior; no painting of steel structures or bridges	\$4.50
Painting, paperhanging and decorating in interior work exclusively.....	1.00

The only way in which you could secure complete protection is through insurance in the State Fund. This insurance can be secured at the lowest cost, since the State Fund pays no commission to agents and no profits to stockholders, and has the benefit of the payment of all management expenses by the State until January 1, 1917.

You are respectfully reminded that any excess of the premium receipts of the fund over insurance costs will be distributed to policy holders in the form of dividends, thus further reducing the final cost of insurance to employers.

Before accepting any insurance proposition, you are urged to consider the advantage offered by the State Fund and to give us an opportunity to take the matter up with you in detail.

Another plan which we will be pleased to submit is the group plan. If your association can get enough employers together with a total number of employees of 2,500, it can be arranged to put you all in one group. By this arrangement you will receive insurance at absolute cost, with the exception of 5 per cent., which we would charge for the catastrophe hazard. This would mean that any excess of premium over the cost of paying compensation claims and carrying other claims to maturity would be returned to those in your group in the form of a dividend, which has in one case of a group with us amounted to 90 per cent. of the premium paid.

If you desire any further information regarding the above subjects, do not fail to call upon us for the information.

Trusting you will be able to prevail upon a large number of your members to become policy holders in the State Fund, we are,

Yours very truly,

The State, you will note from this letter, offers to start us off at a rate of \$4.50 per hundred on outside work, which is 52 cents per hundred less than the rate prescribed by law for insurance carriers to offer, and on inside work, which comprises the greater part of our work, they start off with \$1 flat, 32 cents per hundred less than the prescribed rate.

They further offer a return of any surplus to the policy holders in the form of a dividend that may accumulate on account of the economical way of their conducting the business by not being obliged to pay commissions to agents, etc. Furthermore, their group plan is very attractive. It appears to me that there should be no trouble for us to bring together sufficient members who, together, employ the required number of men, 2,500. This means, with a membership of 150, about seventeen men for each member on his average pay roll. Some of us do not employ that many, but many employ more. The return to the one group, that is mentioned in the communication, of 90 per cent, brings the rate of insurance to a very insignificant amount, and the method of so insuring is commendable.

The method of the State Fund in conducting the business is largely the same as a mutual company and when well managed should be very advantageous to its policy holders; if poorly managed, very disastrous to its policy holders.

I, personally, do not wish to comment on the management of the State Fund and its ultimate possibilities. We are all familiar with politics and the different departments conducted by the Federal, State and municipal govern-

ments to judge for ourselves whether private enterprise is preferable to government management.

I will read to you now a communication from a mutual company and what it has to offer us:—

Dear Sir:—

Complying with your request, I beg to submit a brief summary of the advantages of the mutual, before stock companies and the State Fund.

There will be no possibility of a reduction in the rate for painters and decorators, even if you should be able to induce a group of fifty of your members to come into our company, at the beginning, as that would conflict with the rules enforced by the Insurance Department. While no direct reduction in the rate in the beginning would be caused by a number of people engaged in one trade coming into our company as a group, the experience gained would be more favorable if we can strike an average on a larger number of these risks, than if we carry only a few of them, and in that way the actual cost of insurance would in the long run be proportionately very much smaller to each member.

The following are the principal objections to the State Fund:—

The State Fund is not managed as economically or not as efficiently as a well managed mutual company. Had the same valuation of assets and liabilities been applied to the State Fund on July 1, 1915, and had they been compelled to set aside the same reserves that we were compelled to set aside, it would no doubt have been found that the surplus that the State Fund claimed to have, existed on paper only. A number of our policy holders, who are insured in the State Fund in the first year, also complained very much of the inefficient services rendered and the great delay in the settlement of claims, as the State Fund does not settle directly with the employee, but only through the commission. This fact can be easily corroborated by you, if you will get in touch with any one who has had the opportunity to report a claim to the State Fund. These delays naturally bring about ill-feeling between the employer and the employee. Furthermore, the cost of insurance in the State Fund has been considerably greater than the cost of insurance in our company. We have, in the average, reduced the premiums of our policy holders by experience rating by more than 20 per cent. in the beginning, returning a cash dividend of 20 per cent. at the end of the year, besides giving every policy holder a certificate entitling him to his share in the further surplus of 22 per cent., which we carried over to this year. In that manner we have in actual cash saved our policy holders 40 per cent. of the premium charged by the stock companies, and of course the surplus in a mutual company belongs to the policy holders and will be distributed just as soon as the Board of Directors find that the financial condition of the company warrants it. The great drawback of the State Fund, however, is that it only covers you under the compensation act. During the past eighteen months, a number of cases have arisen where the injured employees have brought common law action against the employers, because the damages arising from the injury did not come under the compensation act; among these actions I will only mention a case where an employee lost his ear and became disfigured in that manner, sued the employer and recovered damages.

We are now defending a similar suit in one of the companies we are managing, where a young girl suffered fracture of the leg, resulting in one leg being shorter than the other, and the employer being sued for damages caused by the disfigurement.

Furthermore, if you should send any of your employees outside of the State of New York to do a job, say to Connecticut or New Jersey, the employee would have the right to bring a common law action for injury while working outside of the State of New York, which the State Fund would not and could not defend.

From a standpoint of safety, I need only to point to the report of the State Treasurer to the Legislature, rendered on January 1, 1915, which exposed the gross extravagance in which the commission indulged, making the expense of the State Fund approximately 50 per cent. of their premium income, while their loss ratio during the past year was more than 60 per cent., thus you will readily see that were it not for the enormous appropriation by the Legislature to cover the expenses of the State Fund, the outgo would have been greater than the income. This appropriation will soon cease, and when the State Fund will have to stand on its own feet, it is likely to be in the same position as the State Fund of the State of Ohio, West Virginia and Washington, which from an actual standpoint are insolvent and unable to pay their losses.

Insuring in the State Fund, you are in a politically managed mutual company, with all the disadvantages that a poorly managed mutual company carries with it and none of the advantages a good mutual company offers.

Another objection to the State Fund is that it is underwriting the worst class of risks and the privilege of selecting its risks is not granted to them by the law. If a catastrophe should occur in any one of the plants underwritten by the State Fund, among which are ammunition factories, coal mines, etc., the State Fund would virtually become bankrupt. We reinsure our entire catastrophe

hazard and assume no more than \$10,000 on any individual risk. This reinsurance is placed with the largest and strongest insurance carriers in the world.

In comparing our company with stock companies would only say that our expenses are considerably less than those of a stock company, that our loss ratio, because of the careful selection of the risks, is very much lower, and for these reasons the cost of insurance in our company is much less than in stock companies. We pay no salaries to officers and no commissions to agents.

Notwithstanding the fact that the stock companies are at a disadvantage in comparison with mutual companies, they have made a very good profit from compensation business in New York, as they have not done any merit rating, which means a reduction of the premium because of the favorable experience of the assured in the past, except in cases where they were in keen competition with a mutual company. I might just state that our experience during the first six months of this year has been even more favorable than during the previous year, and that we have saved enough of the premiums in the first six months to pay a dividend of 20 per cent. for the entire year, charging ourselves with the unearned premium.

We confidently expect to pay even a larger dividend this year, providing the Insurance Department will allow us to do so, and we have reduced the premiums of our policy holders who came in with us on July 1, 1914, by further merit rating, so that in a number of cases the premium paid by the insured in the beginning, regardless of the dividend which will be declared, has been 30 per cent. less than the premium charged by stock companies for their particular trade.

The enclosed clipping referring to a decision by the Attorney-General of New York State, holding that the group plan of insuring employers in the State Fund is illegal, will no doubt be of great interest to you.

It simply corroborates my statement in the letter sent to you that a reduction of rate by us to a group of employers would not be sanctioned by the department.

The mutual company presents to you many very desirable features that, collectively, we can take better advantage of than as individuals, for instance:—We being a group of sufficient size, could have our own members on the Board of Directors and have a say as to the management of its affairs, and as policy holders, we are stockholders and also have a voice in the election of its officers, which means that we can have a company run almost on such lines, as we personally deem the most beneficial.

It has a distinct advantage over the State Fund, as we could elect what risks to insure so as to eliminate any extra hazardous trades, such as are likely to draw heavily on the funds. Although these hazardous risks may pay a very high rate, they are not considered desirable.

Further, the fact that a mutual policy will hold good in other States is also a very important matter to be taken under consideration, as many of us go where opportunity calls us.

The communication from the mutual company also claims gross extravagance on the part of the State. This, however, cannot as yet be positively charged, as all new ventures are costly, and I would be more inclined to wait a few years and watch developments before making any such assertions.

It, however, appears to me that the State and mutual carriers of insurance have much in common. The same principle upon which they work, the advantage of the latter being the opportunity of having a hand in its management gives us a positive control of its funds and any mismanagement could be readily checked. Another advantage in which we can have a voice is:—To elaborate upon the merit rating of its policy holders. This seems to me most just and only reasonable and should have been made effective by stock companies long before the compulsory compensation laws became effective, for it is a gross injustice to the careful employer, who takes every precaution to avoid accidents, and through the many years his establishment has passed without accident or trivial accident that he should be compelled to pay the same rate as his competitor, whose record shows many accidents against him or his establishment.

I will now read to you what the stock company that has been called on to give us their best and most reasonable terms and explain why we should stay by them and insure with them now as in the past, has to say:—

SUBJECT:—COMPENSATION RATES.

Dear Sir:—

Mr. Francis E. Scripture has referred to me your letter of December 18 to him, in which you make suggestion of a reduction of rate for your State Association. I do not know whether this is possible at the present time, but there certainly is no harm in trying to see what can be done.

The present rates are not guess work. They are based on as nearly a scientific method of deduction as can be secured. At the time that the manual was promulgated the experience under compensation conditions for the various risks in the State of Massachusetts was worked out on a pure premium basis, i. e., so many dollars of pay roll produced so many dollars of loss; the result being the pure premium, and to this was added what was considered by the Insurance Department of the State sufficient load to

cover the differences between the law in this State and the necessary expenses for conducting the business in a safe manner.

There is no doubt that if you can produce evidence which is satisfactory to the Rating Board and the Insurance Department that the figures used in your line of business are excessive, that due consideration will be given. There is no intention to charge too much.

In order that I may take this matter up in a proper way, let me suggest that you give me all the data possible. What is your State association? What are its officers? How many members have you? What is the aggregate pay roll represented by all of the members and the aggregate number of employees at work? Is it possible to secure from each and everyone of your associates a detailed statement which can be relied upon as to their own experience? If you will post me in these matters I will start the ball rolling and see what can be done.

The stock company, in its brief letter, states that through its many years of experience it is able to calculate the rate of the various trades to an almost positive certainty (of course, barring catastrophe), which all forms of insurance are subject to and cannot be considered in their estimate of a customary and reasonable rate. Thus, they



Vice-President Oscar L. Wood.

claim we will enjoy the best rate possible, plus running experience. They are also willing to see that if we can, by actual statement of our past experience, show them that the rate is excessive, to make every effort to have it reduced. It also appears to me that they will be willing to put us in a group and conduct the same on familiar lines laid down by the State.

There is not much for me to comment on in reference to the stock companies, as we all know their method of insurance for many years past:—Their large profits, costly buildings, high paid officials and many agents. Barring this, we must consider they are business men and are alive to the question and realize the competition they are facing, and, no doubt, they will make their offers as flattering as possible to meet the rate and conditions made by the mutual companies and State Fund.

Now, before closing my report to you, I wish to give you what I personally consider to be the best and most advantageous insurance for the Association, and that is very much along the lines of a paper I prepared for one of our conventions a few years ago, also on insurance, and at that time I advocated forming our own company. The paper met with the approval of quite a number of the members and delegates, but nothing has been done.

I can readily explain this, however, as we are a busy lot of men, and the work of starting such a company is no

small task, but there is an opportunity to accept a mutual company, such as has prepared the letter and put enough personal interest in the proposition to become a factor in it, and I have no doubt that the return will be gratifying. The company I speak of is one that is largely supported by members of the Building Trades Employers' Association of the city of New York and many of the members of the New York City Association of Master Painters and Decorators are members. We are also fortunate enough to have one of the members of our Association on the Board of Directors, Mr. Frank Williams, who is well known among the older members of the State Association.

To further elaborate on a plan of insurance, most acceptable to our Association, we must not stop at the liability insurance, but carry on an investigation on the other insurances we carry and see if they cannot be taken care of more economically, such as fire insurance. There is much to be said about this and we can, no doubt, do much to secure better rates than the present. I will now conclude my report and trust that you may derive some actual benefit from it and take such necessary steps here, at the convention, to keep the subject alive after the close of the session of the convention by appointing a committee (one member of each of the several associations represented here) to canvass his own locality to ascertain what the sense of opinion of its members are, and when we find out the plan most favorable to the majority, then take the matter up on that plan. We have ample time to do this carefully before the expiration of the policies on July 1, 1916.

Mr. Taylor, of Middletown, made a motion that Mr. Dabelstein be given a rising vote of thanks, and that the paper be entered on the minutes of this convention and be open for discussion. Seconded and carried.

Discussion of the above paper was started by Mr. Grimmer, of New York, who said:—"This is certainly a very good paper. Last year's report of the Mutual Insurance Company shows dividends of 20 per cent., with 18 per cent. left in the treasury. The members of the Association do not take enough interest in matters like the one under discussion now, but if they did, and helped the committees appointed for the purpose of investigating these different questions, they would accomplish a great deal. The painters pay too much insurance, and the only way to cut down this high rate is to co-operate. We should join the mutual insurance companies because they are safe. If quite a number of painters get together and have a mutual insurance company, the insurance rates would not be large, but the dividends would be."

Mr. Donovan moved that the members take up this matter with their locals, and bring the matter up in July, so that a committee appointed for the purpose could have something to work on to bring the matter to some head.

Mr. Dabelstein:—"This matter has been taken up with State and mutual insurance companies, and this matter can be handled in this State if each locality would tell by the 1st of March what members would come into such a company. These companies will send out the men to look after the matter. If this report is ready by the 1st of March and sent to the committee, the insurance companies would look after it."

Mr. Hawkin seconded Mr. Donovan's motion and urged the members to get that report to the committee in time to make more suitable arrangements.

Mr. McKay moved that we leave this matter to the secretaries of the local associations and have them look into the matter.

Mr. McKenzie said:—"I think the motion, as presented by Mr. Donovan, that a committee of three be appointed, is all right. I would like to see the members present from the different localities rise and say:—"I will take charge of this matter in my district within two months." Then these men can get in their reports and appoint a committee to bring it before the next meeting."

The motion made by Mr. Donovan was carried.

The following members volunteered their co-operation:—Mr. Siems, of the Bronx; Mr. Weiss, of Watertown; Mr. Sabine, of Utica; Mr. Glunz, of Buffalo; Mr. Taylor, of Middletown; Mr. Jacobs, of Rochester; Mr. Bien, of Elmira, and Mr. Wood, of Syracuse.

An invitation from the Salesmen's Association to attend a smoker and entertainment, to be given Wednesday evening at Baggs Hotel, was then extended to the members of the Association who were present. It was moved that this invitation, together with the one from the Elks, be given the usual action.

Continuing the above discussion, Mr. Taylor said: The delegates should be impressed with the importance of the fact that this matter should be taken up at once with their locals, immediately upon returning from this convention. If action is taken without delay, it won't take over a month, at the most, to get this matter straightened up. There should be a definite time set at this meeting when those delegates should report to the committee the results of their deliberations.

Mr. McSteen, said:—"If the officers of any organization have to write for information on any subject we find a great laxity in getting back responses. If a committee is appointed it will not drag so much as it would if the matter

should be taken up by mail. If you should receive a communication, respond promptly to the letter. In regard to the insurance, we have to pay the same per capita as someone else who has not as small a risk as ours."

Mr. Taylor said:—"In reference to our rates for fire insurance, in Middletown there have never been but two paint-shops burned. Therefore, seeing the small risk there seems to be in our line, we ought to have a better rate."

Mr. Sabine said:—"We do not have as many fires in paint-shops as other buildings. The reason is because we insist on more careful supervision in our shops. We take all manner of precautions, and therefore have not had any fires."

Mr. McCay said:—"If you will ask your insurance agent what makes the rate so high, he will probably point out to you some little minor defect in your building that goes against a reduced rate. That is what we did. We asked the insurance company to reduce the rate, and they informed us that if we made a few minor repairs they would reduce the rate. We had paid the high rate as they asked in the past, and we now have a reduced rate."

In reply to a question by Mr. Bailey asking the different rates Mr. Dabelstein said:—"1.32 per \$100 for interior work, and \$5.02 on exterior. The mutual companies accept the rates laid down by law, and at the end of the year they give the surplus back to you. The State insurance companies do not give back the surplus. They charge \$1 for interior and \$4 for exterior, and try to beat the other fellows."

Mr. Wood asked:—"Why do we pay less in Connecticut than in New York?"

Mr. Dabelstein replied:—"Because each State has a different law. Each State makes its own laws, and this would necessarily affect the insurance rates."

The president appointed the following as the Committee on Insurance:—Mr. Dabelstein, of New York; Mr. Haber, of New York, and Mr. Goeddert, of Rochester.

"Industrial Education" was the subject of the paper read by its writer, Jesse Dudley, of Syracuse.

Industrial Education.

Six States in the Union have established State systems of Industrial Education, and contribute State moneys to its furtherance. They are Indiana, Massachusetts, New York, New Jersey, Pennsylvania and Wisconsin.

Other States also have turned their attention to Industrial Education, and appointed commission to investigate the subject with a view to granting State aid. They have completed investigations and already contribute to trade schools, have legislation pending or have introduced industrial courses in their schools. The States that have taken one or more of these steps are Maine, Connecticut, Rhode Island, Maryland, Washington, Michigan, Illinois and New Mexico.

I will try to describe in a brief way the working of two of these schools.

An unique Pre-Vocational School System was put in force September, 1913, by the School Board of Education of Solvay, New York, a village of about 8,000 inhabitants, adjoining Syracuse, New York, a considerable portion of which are foreign born.

The aim of the school officers is to take the children as they actually are, and give each one the training that will enable him to earn a living, develop an honest, fearless, thoughtful attitude towards the problems of life, inculcate a love of the beautiful in nature, art, literature, and especially in character, develop a sound body, cultivate habits of right living and right thinking, prepare him to get along with people, to keep as well as to make friends, to help him to choose and to prepare for work for which he is physically, mentally, and temperamentally fitted.

SOLVAY.

Commercial and Pre-Vocational Classes.

The course in salesmanship is practical.

They are not only taught how to approach a prospective customer and to interest them in the goods offered, but they are also taught the dangers from standing—flat foot and weak ankles, and the dangers resulting from same.

Other classes in the commercial course are bookkeeping, office practice, stenography and typewriting.

This is taught the students in such a manner so as to fit them for expert work, including accuracy, speed and neatness.

Here is a copy of a letter sent out to firms, calling their attention to the fact that the seniors are ready to secure positions:—

Solvay, N. Y., April 15, 1915.

Messrs. Dey Bros. & Co.,
401 S. Salina street,
Syracuse, N. Y.

Gentlemen:—

We have a limited number of seniors who are to graduate from our commercial course this June. They are ready to do efficient stenographic or office work.

If you are in need of any extra help, or if there is to be a vacancy in your office force, we would be glad to have you consider these applicants. Our students are willing to

work for a moderate salary, but they are desirous of obtaining positions where there is a good chance for advancement.

Beside the regular high school instruction in English, science, history and mathematics, these girls have had careful instruction for two years in bookkeeping, stenography, typewriting, filing and office practice, and a course in business law, commercial geography and economics.

All of them have had much practical experience in the offices of Superintendent of Schools and the principal of the High School.

These girls have had actual office experience at the Solvay Process Company and Pass and Seymour Company.

Any information as to their ability or character can be secured from the Superintendent of the Solvay Schools, Mr. Philip W. L. Cox. The ratings of these candidates on the national business ability tests can be obtained from him.

Hoping that you will give this matter due consideration, I am,

Sincerely yours,

Sewing is taught to every girl in the school from the beginning of the fifth year to graduation. After grounding pupils in the various stitches they are allowed to make clothing for themselves, and are encouraged to make something for the members of their own family.

The pre-vocational class is composed of girls who have completed the sixth year in school and are fourteen years of age. Their work is planned to give each girl a thorough training and a general knowledge with practical experience in the affairs of life and its daily routine.

Every girl is given a practical knowledge on how to cook and serve food, to wash, to iron, sew and mend, the care of children, how to nurse the sick, house sanitation, personal cleanliness, and some of the ideals that make a home, as distinguished from a house. They are also trained how to earn, how to save, and to realize the difference between a good and poor spender. Buying of food unfit for use, foods that lack nourishment, and they are taught to guard against careless cooking which is responsible for much illness and lack of vitality. I believe that every girl should take an interest in home making. Without any knowledge of these duties, how can the women and girls who work in stores or factories successfully start a home when they marry?

A condensed extract from the *Syracuse Sunday Herald* dated January 2, 1916:—

"A Junior Chamber of Commerce was organized, in which the students discuss problems to meet the social condition. They learn all about the industrial plants, its water works. The health of the community is considered, ventilation, smoke, nuisance. How they may co-operate with the Board of Health in caring for refuse and cleaning yards and streets. It also studies labor unions, legal hours of work for women and children, governmental organization, etc."

Outline of industrial work taken from the report of Roger K. Williams:—

1. Woodworking, consisting principally of carpentry, study of tools, machines and structures, such as houses, garages, problems in framing, truss construction and repair work.

2. Metal working consists of work in hot and cold bar metal, practical problems in repairs and construction which develop in the equipping of the school. In addition to this the student should take apart and assemble old machines, endeavoring to find out how they work and why they work. Study carefully the principles of the automatic machines and the methods of conveying power through machines to the point of doing the work. The intention of this work is to familiarize the students with the general principles of machine construction.

3. Electrical construction consists of elementary work in battery construction, magnetism, induction, small motor and dynamo construction, wiring, electrical measurements, and testing. Experiment with batteries, induction coils, and the wiring of bells, telegraph, telephone and other circuits worked out on specially constructed frames.

4. Drawing, elementary in character, but practical and related directly to the projects undertaken by the pupils in the various shop courses.

Sometime the scope of this work should be broadened to include printing and bookbinding. To consist of the simpler forms—mainly, the printing of forms, cards, announcements, etc., required for the school, this work to be supplemented by special work in English, proofreading, design, and color harmony.

On account of the building of the two new schools last year there was more than the usual amount of work to be done during the summer. This included the repairing of old furniture, building new equipment and altering rooms in the High School.

This work was largely the work of boys in the vocational and practical arts courses. During July and August from ten to twenty boys were employed. The principal jobs completed were as follows:—

Refinishing and placing over four hundred school desks, finishing five teachers' desks, placing glass partitions between bookkeeping and typewriting rooms at the High School, remodeling thirty desks for bookkeeping classes, finishing the new kitchen at the High School, building sand boxes for the play grounds, making seven sand tables, four sand racks and four magazine racks for the new schools,

removing the kitchen equipment to the third floor, and building seven large cupboards for primary rooms.

I asked the Superintendent of Schools, Philip W. L. Cox, if any course in painting was given, and he told me there was not, but that the boys had done some refinishing and varnishing on seats and desks.

Mr. Cox is very enthusiastic about the work that is being done by the Solvay schools, and believes that the schools must offer to each child the kind of education that fits his abilities and needs.

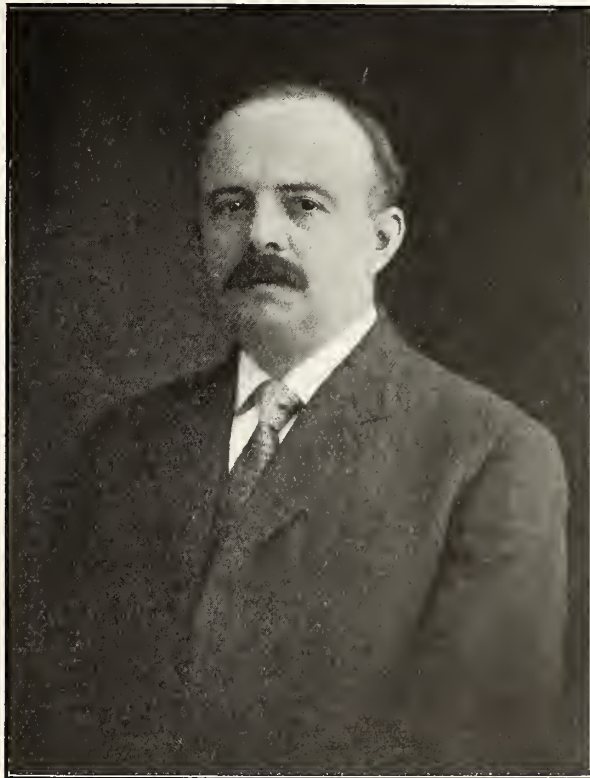
THE PUBLIC SCHOOL SYSTEM OF GARY, IND.

The city of Gary is located on the southern shore of Lake Michigan, at a distance of thirty miles southeast of Chicago. Population of Gary is about forty-five thousand, mostly foreigners, a large number of which are recent immigrants. There are probably thirty nationalities to be found there. The bulk of the labor is unskilled, and a large number are illiterate and ignorant of the English language. The children of these attend the public schools.

This condition presented a difficult problem, which the Board of Education is trying to overcome.

THE SCHOOL PLANT.

Because of the rapid development of the city there are



Secretary-Treasurer Carl Goeddert.

all kinds of school buildings and facilities in Gary, from a few of the most modern buildings with elaborate equipments, down to the portable structures.

The Froebel building is the latest and most complete in its appointments. The cost of the entire plant was \$350,000. Ten acres of ground in site. It will accommodate 2,800 pupils, and employs seventy teachers. The auditorium will seat twelve hundred people. Its equipment at the time it was built, September, 1913, was considered the finest in the world.

The Gary idea of a school plant is a playground, garden, workshop, social center, library and traditional school combined under the same management. It is considered of the greatest importance that right conditions be provided for the pleasure and recreation of the child and adult.

In addition, a properly organized playground, workshop, and school secure the same attitude of mind toward the reading, writing and arithmetic that the child normally has for play, also the shop and school features greatly increase the value of the plant as a recreation and social center for adults.

The elementary and high school are in the same building. All the grades from the kindergarten to the end of the high school are under one roof.

By this means of arrangement various purposes, economic and educational, are realized. From an economic point of view it is cheaper to have completely equipped centers than to duplicate such equipment in a number of small centers.

From an educational point of view it enables pupils to bridge the chasm between the elementary grades and the high school. By ceasing to make the high school a sep-

arate and distinct institution to be "entered" and "graduated" from, pupils do not find a convenient place to stop when they have "completed" the eight grades.

SCHOOL DAY.

In the actual programs of the Emerson School the school day appears to be excessively long.

For the lower grades it is from 8:45 to 11:45 in the forenoon, and from 1 to 5 in the afternoon, making a total of seven hours.

For the upper grades and high school, it is from 8:30 to 12 in the forenoon, and from 1:15 to 5 in the afternoon. Teachers are required to be on duty at eight o'clock in the morning and until 5 P. M.

The purpose is to utilize the pupils' leisure time for wholesome recreation or supplementary work.

Under the conditions of modern urban life this leisure time in most cases becomes street and alley time.

With the same purposes in mind as those which resulted in keeping the plant open on other days before and after regular school hours, the plant is kept open on Saturdays from 9 A. M. till 5 P. M. A sufficient number of regular class room teachers are called upon to meet the demand of this Saturday work, and are paid one dollar per hour for extra service.

Special teachers in charge of laboratories, workshops, playgrounds, etc., receive extra pay at the rate of seventy-five cents per hour. Pupils come and go as they please and work as they choose and the responsibility imposed upon them leads to initiative on their part, whereby, "the play impulse is transformed into the work impulse."

The Emerson School plant is also open four evenings per week from 7 to 9:30 for continuation school and social and recreation center activities.

Instruction in the gymnasium, swimming pool, football, basket ball, etc., is also given.

VOCATIONAL TRAINING.

In brief, the plan consists in having a number of regular workmen, selected on account of their upright character, intelligence, skill and teaching ability, employed the year round in equipping and repairing the school plants of the city, pupils working with them in much the same way as old time apprentices. There are carpenters, cabinet makers, painters, plumbers, sheet metal works, engineers, printers, electricians, machinists, foundry men, etc., sufficient to meet the needs of the schools, and instead of employing a large number of these to put things in shape during vacations the city employs a much smaller number throughout the year. Cabinets, bookcases, tables, desks, benches, etc., are made and these are stained and finished by the boys. The interior finish and desks, beside furniture, have to be refinished. The buildings also have to be painted on the outside from time to time. The engineer of the heating, lighting, and ventilation plant gives lessons in firing, engineering and ventilation. The electrician must care for many motors, lights, bells, clocks, etc. Here is an opportunity to teach motor construction. The printing plant offers opportunities for both boys and girls in printing, making notebooks, repairing and rebinding books. Cuts for illustration, involving photography and photo-engraving, must be made.

The sheet metal worker is called to do his part.

Plumbing must be installed and kept in repair.

A foundry and machine shop are necessary and these call for draftsmen to furnish plans and specifications.

There is a great variety of supplies purchased and distributed. The caring for these give an insight into commercial and business methods, calling for clerks, stenographers, bookkeepers, etc.

You can readily see, from what I have said, that the students are getting real vocational training under the direction of real workmen, and the variety of opportunities aids them to find their places in the industrial or business world outside.

With vocational experience, changing from one thing to another, they find an interest in or aptitude for a given line of work, the plan eliminates many of the misfits that would otherwise be discovered by employers in business and industrial life, to the serious disadvantage of both the employer and employee.

Nearly all the lines of work are self supporting, some of them indeed are a source of income to the schools, to say nothing of the value of them as an educational opportunity.

Here is the cost of two different schools, one running under the old, and the other under the new system at Gary:—

	Old.	New.
Cost of construction per pupil.....	\$225.00	\$125.00
Cost of operation and maintenance per pupil	29.44	11.38
Cost of instruction per pupil.....	32.07	23.36
Totals	\$286.51	\$159.74
Light, water, heat and ventilation.....	1,000.00	\$3,500.00
Janitor service	1,500.00	4,000.00
Principal	1,200.00	2,000.00
Four per cent. on investment.....	3,600	9,000.00
Insurance, depreciation and repairs.....	2,500.00	2,000.00
Totals	\$9,800.00	\$20,500.00

Compared with the old system, the Gary system makes better use of its school buildings, which are open days and evenings. Better use of play time, also better facilities for promotion of the health of the children, a saving in cost of instruction and more realism in vocational and industrial work, by placing it under the direction of expert workmen from the ranks of mechanics selected for their personal qualities, teaching ability, as well as their skill in the trade industries.

There are other industrial schools also, which are doing fine work for the youth of our country by giving them an education which should make them better citizens and more intelligent workmen.

I believe this question of industrial education should be thoroughly investigated by the Federal Government, which would then be in a position to give sound and practical advice to the country at large regarding educational needs.

In conclusion I will read a newspaper clipping from the *Syracuse Journal*, dated December 30, 1915, which will show the need of Industrial Education.

"BEGS TWO-YEAR PRISON TERM TO LEARN TRADE.

"JOLIET, Ill., Dec. 30.—An appeal to be permitted to enter the State Penitentiary for two years to learn the painting trade has been received by Warden Zimmer from James Foley, a twenty-three-year old mute of Chicago. Foley's letter said he was raised in a New York orphan asylum, and has been unable to get any work except as a railroad section hand or a deck hand.

"I don't mind being in jail," wrote Foley. "What is two years to me, to a life as a bum? And then, when released, I will know a trade and be independent."

The letter has been referred to the Volunteer Prison League.

Mr. Dabelstein moved that the paper be received, placed on the minutes and a rising vote of thanks be given Mr. Dudley. Seconded and carried.

Mr. Dabelstein said:—In regard to the above subject, with reference to the boy, I would like to say that in New York we have not been able to find as many boys as we would like to take up the painting trade. We want them, and if any boy wants to take up this trade, and does not know how to go about it to get a start, the master painters of New York will help him if he applies to them. At our school we have day and night classes.

In response to a question Mr. Dabelstein said that some of the boys worked during the day and went to school at night, and some didn't work at all for their living while attending this school.

Mr. Grimmer said:—It seems to be very hard to get the boys to spend their time at the schools. They think they are doing you a favor by giving up their time, when you are educating them at your own expense. All they have to furnish themselves is their tools, and we provide everything else. It is hard to get boys to learn to be painters, because a hod carrier in New York earns on an average of \$3.50 per day, and a painter does not average up so much.

Mr. McIntosh then told of some of his experiences while he was learning the trade. He also said that if the boys were willing to give up a little of their time to study it would do them a lot of good.

Mr. Potts said:—The trouble with our schools is that they are too far away from the homes of the boys generally. Take the case of my son. He has hardly time to come home, eat and get back in time. I think if they would start about one half hour later they would have more of an attendance. It is certainly a very discouraging proposition.

Mr. Grimmer explained this division of time by saying that it was for the convenience of those living outside of New York altogether, say in New Jersey somewhere. Starting at 7:30 in the evening, and closing at 9:30, makes it about 11:30 when they get home, and if they get home later, they aren't much good the next day.

Mr. Haber said:—If the boys wanted to go to school very bad there are schools which are within easy reach of every home, but even these are not full. We have four scholarships waiting to be filled in our school now, but they don't draw the boys.

The discussion was then closed.

Question Box.

Question 1. Who knows of a white enamel that will not turn yellow on steam radiators?

Mr. McCay replied:—The American Radiator Company makes an enamel of their own that will not turn yellow when applied to steam radiators.

Question 2. What is a cure for saltpeter?

This was not answered.

Question 3. Has anyone ever used cold water washable calcimine with any success?

It was decided that it could not be used with any great degree of success, but there are some methods that can be used and that turn out fairly successful.

Mr. Potts then told of his experience with this preparation.

A paper was then read by E. P. Jones, of New York, representative of the National Lead Company, and one of the members of the Salesmen's Association.

From the Salesmen.

Mr. Chairman, Ladies and Gentlemen:—

We, the representatives of the manufacturers and dealers in the goods which so largely enter into the daily needs of your calling, feel deeply grateful to you for the opportunity you afford us at this time to a place on your program.

We are necessarily interested in the welfare and success of this convention, and have no doubt its deliberation will go far toward smoothing out the many vexatious problems that confront you.

We have tried to write something that will not only be interesting and instructive, but have aimed to leave with you some food for thought that you can attempt to digest so that when we meet you in our daily calls you may be prepared to face what in the future must necessarily be the conditions of our trade.

"Prosperity is rampant in most important industries and with other lines gradually reaching top speed nothing can prevent the coming of good times." So says Babson's, our best authority on business conditions and the business outlook.

"The Anglo-French loan was perhaps the main item of interest in October, and its bullish influence should be felt in many lines and localities. This applies particularly to cotton, wheat, meat, dairy products, tobacco, horses, automobiles, and the manufacture of copper, iron, steel, leather and wool."

With good crops, good prices and the metal consumers getting in each other's way to protect themselves for future needs, it assures building and lots of it. This means more materials, work and profit to us all.

The last crop report, showing that seven leading crops will actually break all records, substantiate previous estimates. The welfare of our agricultural States is assured. Cotton is selling at 12 cents a pound, as compared with 6 cents a year ago.

Building is improving all along the line. The last half of 1915 shows a decided increase in business. Are you taking advantage of this condition?

If you can answer these in the affirmative, you will land in the first division sure for 1916.

BE A BOOSTER.

Boost your city, boost your friend,
Boost the lodge that you attend,
Boost the street on which you're dwelling,
Boost the goods that you are selling.
Boost the people round about you,
They can get along without you.
But success will quicker find them
If they know that you're behind them.
Boost for every forward movement,
Boost for every new improvement,
Boost the man for whom you labor,
Boost the stranger and the neighbor.
Cease to be a chronic knocker,
Cease to be a progress blocker,
If you'd make your city better,
Boost it to the final letter.

During one of your sessions a remark was made that in some organizations various committees are appointed to look after various subjects. One of these committees, if we understood correctly, was the one to look after the iniquities of the supply men.

This seems cruel to us, inasmuch as we have arrived at an understanding of ourselves that meant we thought we were serving our constituents in such a manner that nothing was left to be desired.

Now, gentlemen, did it ever occur to you that the salesman was a human being bound by ties the same as yourself, with families, homes, aspirations and ambitions? You, no doubt, when trying to get business, like to start with the confidence of your clients. Why not accord the same spirit to the salesman?

The time has gone by when the hail fellow and the jollier attempted to put it over on the buyer.

There are too many good fellows on the road today, with orders from their houses to give to the customers the best they have, both in treatment, prices and goods, so it is very disheartening to the salesmen, who expect to meet you on a fair business basis, to have to contend with prejudices and the bilious feeling.

A polite but firm declination to prolong an interview with a salesman who forgets the part he should play will bring him quickly to the realization that he must not repeat those tactics on the next prospect. Of course, you cannot buy from every salesman who approaches you, but at least let him feel that he has a right to attempt to make the sale. Of course, you are all familiar with the type of salesman known as the "fakir" and can best describe him as follows:—

Wearing long hair, a sombrero, a silk handkerchief, and the rest of a pseudo Mexican outfit. Or he has a florid face and a superabundance of adjectives and gesticulation.

He deftly demonstrates a new can opener-knife-corkscrew-do-all-the-housework contraption, grinds a cheap melody out of a wheezy organ, sells you a lot in some

shrewd farmer's "back 40," or sells you ten cents' worth of toilet articles for a quarter.

As a smooth proposition he's slicker than a greased razorback hog. Superlatives pour from his lips like ice cream from a continuous freezer. As an all-around entertainer he has most of the Chautauqua speakers backed off the boards.

But did you ever notice, you seldom see the same one twice?

A reputable merchant can't sell the goods the fakir sells, and he can't sell them at the fakir's prices. He can't afford to—the customers wouldn't come back.

The fakir seldom angles for the same fish twice—they don't bite as well the second time. He "gets his," then moves his camp to the next colony.

He's an interesting type of salesman—is the fakir. He gets the business, but he's not the type to emulate. Good salesmanship must rest on a more permanent basis than transient sales.

"Salesmanship is selling goods that won't come back to customers who will."

The goods the fakir sells won't "come back"—they can't. The fakir is no magnet, and it would be a hard matter for the wares to find him.

The representatives of the houses who form your associate membership do not class up with this brand of salesman, but represent reputable people who want to do business on a business basis. When he makes terms on goods he is selling, he naturally is talking for his concern, binds them to these terms and expects in return that the buyer means on his part to conform with these terms. We dislike at this time to inject anything but pleasantries, but we are forced just now to approach with timidity a subject that is in the minds of us all, namely, the future prices on goods that you consume. Figures available at this time show an abnormal increase in the prices of all raw materials. Using some recent quotations, the following will give you food for thought relative to increases in price:—

	Per cent.
Zinc oxide	120
Lithopone	60
Rosin	60-75
Gums	15-50
Shellacs	40
Alcohol	40
Benzine	70
Turpentine	40
Linseed oil	30

While colors are, in many instances, unobtainable at any price, we would impress on you the importance of taking these advances into consideration when bidding for future business.

Don't forget that there is an opportunity for some increase in your business through the movement of the various branches of the clean-up and paint-up campaign. Work the slogan for all it will stand in your various localities, and we have no doubt when we meet you in 1917 you will have participated in its success. Our efforts will always tend towards the betterment of your organization, and we pledge ourselves to be of such assistance to you in increasing your prestige and membership as we can consistently do with our daily work.

We trust this paper has your approbation and is

Respectfully submitted by

L. J. Stevenson,

Berry Bros., Ltd., Detroit.

E. B. Jones,

Ralph H. Adelman,

Moller & Schuman, Brooklyn, N. Y.

For the New York Paint Salesmen's Association.

National Lead Company, N. Y.

It was moved that this paper be accepted and made a part of these minutes, and a vote of thanks was given Mr. Jones.

On account of a statement in Mr. Jones' paper, Mr. McKenzie said:—I want to apologize to the members of the Association for having apparently taken the salesmen as a subject of a joke. A slur against the salesmen is a slur against the master painter, who is his best friend. I, therefore, humbly apologize for any suggestion of mine that would lead the salesmen to think that I thought of them only in a jocular manner.

Mr. Jones:—I am very sorry that Mr. McKenzie should literally take from the paper that we had any such thought in mind that he uttered his remarks in any but a jocular tone. It was intended in a joking way, and we did not take it seriously.

Mr. Conley made motion to adjourn. Seconded and carried, and the session closed at 5:15 P. M.

WEDNESDAY MORNING.

The meeting was called to order by President Sabine.

Secretary Goeddertz read the communications from F. M. Michael, Waterloo, Ia.; W. J. Albrecht, vice-president of the International Association, and J. R. Butterworth, of New Rochelle.

A motion was carried that these be received and made a part of the minutes.

Mr. Jones' paper was again opened for discussion.

Mr. Grimmer said:—There is a lot of difference between a good salesman and a poor one. The salesman must have a lot of knowledge.

Mr. Sabine agreed with Mr. Grimmer and felt that if we appreciate these men it will do us a great deal of good in the line of helpful information.

William H. Oliver, of New York, then read his paper, "Collective Bargaining, or Freedom of Contract—Which?"

Collective Bargaining, or, Freedom of Contract—Which?

The progress of time has developed many interesting situations, and while we are slow to appreciate their meaning, this natural unfolding is going on in all departments of human affairs and is shaping our lives, and our destinies; we may attempt to circumvent the fixed order of things, and resist what may seem new ways, but opposition will not stay them, it will only make it harder to continue the old.

In this busy world it is, perhaps, asking too much that all men give thought to cause and effect, but on the other hand, how different things generally would be if some of the thought given to purely business matters was given to ethical reasoning in a practical form, for we must remember that while business demands are cold and calculating, in the analysis, natural laws are working silently but nevertheless surely, for or against human endeavor, in just proportion to an understanding of them.

You may not know it, and perhaps feel that there is a certain weakness in exercising the finer sensibilities, but the truth is, every thinking man wants to do his part in the world's work, but the tyranny of habit not only holds us back, but makes it easier to believe that that which has served in the past will answer for the future.

If we turn the pages of time, and dwell for a while with the past, we can readily understand why the difference in opportunity in the early years gave birth to an antagonism that in a way justified guilds, workmen's societies and trade unions.

Group movements have always been, and always will be in one form or another, but the present day demand for social equality and equal opportunity is opening up a new path that has for its end a brushing aside of many ways that were once thought indispensable if labor was to receive its share of nature's bounty.

Time was when it was Chief and his followers; King and subject; Master and man—while today we have Employer and employee, or, to be more modern, "Capital and Labor."

If you study the history of civilization, and note the progress of man, you will find running through the ages an increasing desire for social equality, and this desire often times takes the form of a demand, that brings into being group movements.

As a hamlet grew to a city, and cities to a state, and states to a federation of states, so have trade unions attempted to group the many unions into a single organization, on the theory that in unity there must be strength, and an injury to one would be the concern of all.

This is the truest kind of ethical reasoning; it is, however, too Utopian to serve any practical purpose, and has, on the whole, encouraged self-pity and dependence, rather than self-help in the spirit of interdependence. It further presupposes absolute sameness, as against relative equality; the former cannot be, the latter does and must.

At all the investigations and conferences having to do with labor and capital, employers generally, and particularly those in charge of our large industrial corporations, were at pains to tell us that they believed in labor organizations, but that their form of government should be changed. Whether we believe in unions or not the fact is, to be consistent, we cannot very well deny to others what we ourselves claim and feel a privilege; we must not, however, differentiate between union and non-union, organized and unorganized, and should dismiss the thought that labor unions are such as charmed circles.

With labor unions, as with all other combinations, centralization and concentration usually brings power, and power unwisely used will defeat the best intentions of those using it.

Collective bargaining encourages unions and prompts many misunderstandings that later become disputes, as the so-called leaders will tell you, that the strike is the only effective weapon by which labor can enforce its demands and raise wages. This statement has no force in fact, as it is a contradiction of a natural law, and at the best is only a popular argument that encourages men to subscribe to and support those who use it.

To prove the falsity of the statement, and to show that strikes have harmed rather than benefited labor, I need only to quote from the report of the National Bureau of Labor Statistics, wherein it is stated that in New York State there were 124 strikes in 1914 involving 61,428 employees, with 936,789 days' labor lost, or an average of fifteen days for each; if the average pay per day was \$3.50, each lost in actual money \$52.50, and the cost of substance

during the time of a like amount, or, \$105.00 in all; if an advance of 50 cents was granted it would require 210 days of steady employment to make good the loss, if only 25 cents, 420 days—over a year.

Forty-five of the strikes were for increased pay; twelve were successful, twenty-two compromised, and eleven failed; therefore, where there was no increase, \$105.00 was lost for all time.

Misuse of power, where collective bargaining prevails to a greater extent than in any other large city, and where unionism is held up as a shining example of what should be in all cities, is set forth in the New York Evening Mail, December 4, 1915:

"\$10,530,000 BAIL IN LABOR GRAFT CASES.

"CHICAGO, Dec. 4.—When the fifty-four defendants named in the indictment charging them with labor graft appear in court today, bail aggregating \$10,530,000 will be demanded for their release, Charles C. Case, assistant State's Attorney, announced. Bail demanded is \$195,000 from each defendant.

"There are 6,946 counts against each defendant—forty-seven of whom are officials and members of building trades unions, two are saloon keepers, two bartenders, two plate-glass dealers, and one electrical contractor.

"They are charged with extortion, conspiracy and malicious mischief. The indictments were returned last night.

"It is charged by the State's Attorney that the tribute collected by the indicted men totals nearly \$500,000, and that Chicago was divided into nine sections for blackmail purposes."

I quote the above without prejudice or comment, except to say that should it prove a statement of fact, it will not only harm labor, but go a long way toward increasing the suspicion that the credulity of those who support unions is rich in opportunities for those who are in a position to take advantage of it.

Those in control of labor unions say that the great labor movement now under way will go on, irrespective of the opposition of capital, and the methods it employs to defeat labor's purpose; there is, however, considerable doubt as to whether labor leaders are equal to their self-appointed task, nor can capital withhold from the industrial workers what is rightly theirs; neither can hurry on, nor retard. Industrial workers are largely accountable to themselves, and the natural unfolding of new ways will do its own work in its own way; the labor doctrine, in the meantime, blinding many to much that is going on about them.

There is no labor movement as such, but the progress of time is changing all things, and it so happens that organized labor is but a part of the great unfolding; it is, therefore, manifestly more important that the question be dealt with in the broadest sense, rather than consider only those controlled by a central authority.

When men in a given industry demand reasonable hours of labor, and better working conditions, there is in it a measure of progress, for, by the very nature of things, sanitary surroundings and leisure time, while not always promoting the best interests of all, nevertheless, in the main they encourage better living, and offer opportunities for self-enlightenment that must in the end benefit the community as well as the individual; the pity is, however, that this is not the reasoning of many active in labor interests, but rather is it reasoned from the viewpoint of the socialist and those who would socialize the world, and that high pay and short hours is all that is needed—on the theory that high pay will take from capitalistic influences money that they are holding from labor, and short hours will spread the work out so as to find employment for all.

The fallacy of this reasoning, and the impracticability of operation, is illustrated by the mathematics of childhood; that, if one man will do a certain work in ten days, ten men will do it in one, twenty in a half day, forty in two hours; eighty in one hour, and so on until 4,800 men would do the same work in one minute.

Theory, I grant you, but as this is the doctrine preached by the socialist, and advocated in one degree or another by leaders in the so-called labor movement, it must be considered and reckoned with.

Let us here note, that while all progressive men and women are socialists in one form or another, that is to say, rational reasoning tells that any community is prosperous and contented only in proportion to that of the majority; we must not take from those who have, only because they have, but rather should we strive for equal opportunities, and encourage individual reward.

With socialism, as with many high-sounding words, there is a certain mystic hypnotism in them that seems to exercise a kind of magic over those under its spell, when put forth as a panacea for all our social ills, and can be likened to the deadly drug; it has its place, but when prescribed by the inexperienced, it becomes a power for evil.

The word is misunderstood and abused; its theories unworkable and absurd in the extreme, and if for no other reason, freedom of contract should be encouraged to offset the destructive influence of popular argument, based on high-sounding words that have no application to the personal equation, and relative equality, that is based on unalterable and natural laws.

We are now, as never before, in a transitory state; look where one will, the evidence is plain,—old ways are being discarded to make room for new, often without reason, but whether for reason or no, it is the operation of natural laws working toward a new understanding, and further, there comes a time when new ways are about to return to the old, but in disguise, or in other words, a time when the great pendulum starts to swing back, and I truly believe that is what we have before us today, except it may be that in returning they will be fitted to modern conditions.

Labor unions were not always as they are now, nor will they forever go on sweeping individualism aside in the attempt to make all men alike. Their theories have lacked the understanding of the human make-up; have been advocated and pushed in the interest of a minority, rather than with a purpose of benefitting industrial workers as a whole, and, therefore, in the end must fail, or at least gradually lose their hold on the so-called union men. All signs point to an awakening; the average man thinks more than he did in former times, and I have heard some ask the question, "Why is it necessary for painters in New York City to contribute \$126,000 annually, of which \$50,400 goes to the International Headquarters, for the privilege of working?" These figures are not mine, but from those who say they know.

With Government regulation as to hours, sanitary surroundings, safety appliances, compensation for accidents and occupational diseases, I believe present day labor unions will gradually pass out; the process of elimination will be slow, and with it will come wages measured by ability, and individual bargaining or freedom of contract will be the rule. All signs point to this, if for no other than that earlier teachings tell us that men are worthy of their hire, and not that all men shall be paid the same; and, furthermore, unless human values are to be reduced to a dead level, individual initiative must be rewarded.

Collective bargaining and a uniform wage is based on equality, and as equality means absolute sameness, and as this cannot be, we must reckon with relative equality.

Man is controlled by conditions, as well as by emotions, constitutional or otherwise, and peculiar to the individual; therefore a fixed formula that will determine the relative equality is too much to expect, and we are therefore called upon to deal with the question in the light of experience and the laws of average.

The complexity of the question is further exemplified, as experiences differ; some have been broad, others narrow; some evolve a theory, and then attempt to fit conditions to it, instead of taking conditions as they are, and by deductive reasoning, deal with cause and effect.

Instead of calling the wage question a labor question, let us call it a people's question, for in reality that is what it is, and cannot be appropriated by any class or set of men.

It is recorded, that in the second century the soldiers' pay was increased beyond the example of former times, and they were taught to expect, and soon to claim extraordinary donatives on every public occasion of danger and festivity. Elated by success, enervated by luxury, and raised above the level of subjects by their dangerous privileges, they soon became incapable of military fatigue, oppressive to the community, and impatient of a just subordination.

If this had a truth then, its application now rests on the absurd theory of equality, and the resultant and natural depreciation of human values where there is no reward for individual excellence. When equality is attempted, there is no incentive for one to be different from the other; all are alike; all are so treated, and all are paid the same, which in turn produces a community languor, a lessening of efficiency, and a gradual but sure deterioration, that is superinduced by the human trait of indifference when there is no reward for doing more than the least.

It is the purest kind of folly to resist longer the demands of the times, the plan under which men have worked has proved a failure in more ways than one; it promotes sloth, encourages idleness, and removes the stimulating force of emulation. Government regulation will soon supersede labor unions, not along socialistic lines, and any attempt to fix or keep wages at a given plane, will be dealt with by the Government, under the same law that will control the consolidated industries, made possible by the combinations of capital. There will be neither union nor non-union; they will all be industrial workers.

This is not a Utopian dream, but a statement based on the signs of the times, and in poster letters where all can read who will, and I therefore say unhesitatingly, that freedom of contract is natural, is just, economically and ethically sound, does no violence to natural laws, mental, physical or otherwise, and must in the end prevail.

Those who would attempt to socialize the world and make all men equal, no matter under what "ism," are rich in theory, but lacking in a practical understanding of the human make-up, and the impossibility of harmonizing opposites.

Never more than now were men seeking light, never more than now were men delving deep in old time mysteries, only to find that they are not mysteries, but only an enlightenment that has been kept from them by those who

profited by keeping others in the dark. The progress of time is lifting the veil; the vision of men is getting clearer, and with it will come a better understanding of life.

Collective bargaining is economically unsound, ethically wrong, a contradiction of all natural laws, and destructive in the extreme. It holds back man's well being, refuses to recognize the truth of the science that teaches the doctrine of uniform sequence. The law of natural selection has a place in the human makeup, other than in the Darwinian sense, and is an outlet for all human energy.

Freedom of contract is not only a natural state, but gives full heed to the meaning of uniform sequence, and accepts the basic truth of harmony.

If all the strings of a musical instrument were of the same temper and thickness, if all were drawn to a uniform tension, we would have an equal or uniform sound, but this equality would not be music, nor would it be harmony, but sameness, and that is what we have in collective bargaining—monotony that dulls, instead of enlivening.

Freedom of contract does more than offer opportunities to the individual as against the denial of them when held to a dead level with all; it promotes and encourages a better relationship between employer and employee; it brings them closer together and finds room for a personal equation that means harmony; it further removes the feeling of dependence, and makes plain the meaning of interdependence, and the true meaning of a community of interests. This reasoning does not belong in the realm of the ideal, but right here in our every day life, where self-help and co-operation should rule, instead of self-pity and dependence.

Mr. McSteen moved that his paper be received and placed upon the minutes, and a rising vote of thanks be given the writer, after which the paper should be open for discussion. Seconded and carried.

He also said that the paper showed great thought and care in preparation.

Mr. Donovan said:—I do not feel capable of discussing this paper, as it is so deep and full of thought that I have not as yet been able to digest it, and would like to hear from some more learned members.

Mr. Oliver said:—It is not usual for a man to get up and explain his own paper or make remarks about it, but what I mean was to have the members take only the basic thoughts from his paper to their localities and use their own methods in doing so.

Mr. Pinck said:—Mr. Oliver covers the subject fully in his paper, and I fully agree with him. A man who has everything does not want to divide up with another who has nothing, while the latter always wants the more fortunate person to divide with him. Social equality is practically impossible, as there are different grades of man, and they cannot be equal.

Mr. McSteen said:—Mr. Oliver's paper is very deep and comprehensive, also one that would need quite a little thought before discussing it very fully.

Mr. Weiss said that at our last month's meeting, which was held in Watertown, we received a notice, coming from the union, which said that there would be a change in the agreement, and a committee from their association wanted to meet one of ours. Wages was one of the changes. He continued telling about this agreement, speaking about the equality in wages of good and poor men in that city. He is in favor of a sliding scale, and illustrated his point by citing some instances in the conditions of labor in Watertown.

Mr. McSteen said:—There is but one remedy and that is to pay the minimum, as we are forced to. We should not be compelled to pay a good man a minimum wage; we should give him an advantage in wage or employment over the poor one.

Mr. Donovan said that in different localities there are different opinions. If the painters would stand up for their rights and fight, they would win out. If it were discussed in different localities and worked out from different viewpoints, I think something would be gained.

Mr. Glunz said that in Buffalo we had a nine weeks' fight and they came back with the idea of having an open shop, employing union and non-union men. Now we are getting along a lot better by paying rates in which we are guided by ourselves and not bound by a union. No shop in the city has a contract with any union. There is no conflict with other trades.

Mr. Fish said that whenever we make an agreement and have it signed, we make sure that there is a clause in it which says that there will be no sympathetic strike.

Mr. Glunz said that in regard to the associations throughout the State, strikes seem to give us new members, as the men seem to band together and are influenced by one another.

Mr. McSteen asked if in Buffalo the minimum wage conflicted in making estimates. He also wanted to know if it wouldn't be a good plan in estimating to have an established minimum and compel members to pay it.

Mr. Oliver agreed, and would say that a man has to live, and if one can't pay a man enough to live right, he can't be expected to give a good day's work. He thought the minimum wage is the proper thing.

Mr. Taylor said:—The minimum wage is a good thing

between employers and places them on an equal footing in the matter of a contract. A union starts with a strike, which is the beginning of the end. I think the minimum wage scale is more effective between employers than the employees. We have to take care of ourselves, and let them take care of themselves.

Mr. Sabine said:—In Utica we pay a flat rate of \$4 per day. I do not think this is satisfactory. We pay a poor man just as much as a good man, and working side by side the good man does not quite see the use.

Mr. Bailey said:—This paper of Mr. Oliver's is worthy of a larger audience than this small body. I know that when it is presented in The Painters Magazine it will be well digested. It is presented in such a fair way that I would like to bring it before the public. In response to a question from Mr. McSteen, he answered that they have no agreement with an association, as he did not think they amounted to much, either among unions or ourselves.

Mr. Weiss asked:—Is there any local organization that has an agreement with an association?

Mr. McSteen replied:—There is one in Rochester.

Mr. Potts:—There is one in New York.

Mr. Oliver:—The New York associations fine each of the members \$2 if they do not attend meetings, not for the money, but because they want the men to come and talk about the different questions that come up.

Mr. Grimmer:—Following up Mr. Oliver's last remark, would say that in New York if a member is absent four times in succession he has to pay a fine of \$10 in addition to the regular fine. No excuse is accepted.

Mr. Glunz:—I would like to ask the New York people how they collect this money.

Mr. Dabelstein:—The bills go out twice a year, and on the bills are given the dates of the various absences. Our roll call tells whether the member attended the meetings or not. If he does not seem inclined to pay, his name is put up, and if he does not finally pay, he is expelled.

This closed the discussion of this question.

On account of the absences of Mr. Lester, Mr. Wood, of Utica, read Mr. Lester's paper, "The Laws of Supply and Demand as Related to the Wage Question."

The Laws of Supply and Demand as Related to the Wage Question.

That is a question that is far reaching, and the more you think about it the more complicated it seems to get. I think that with a trade that is more or less controlled by labor unions, it alters the conditions considerably in creating a supply. To create a supply in the painting business, the same as in all other business, there has to be an object, and that object is invariably money. The more the wages, the larger the inducement to learn the trade for the young man, and the young men that are contemplating learning a trade are the ones that we depend upon to fill the gaps that are happening every day. Now, to illustrate my idea more clearly, we will say if Buffalo, for instance, pays larger wages to its painters than any other city in the State, it is every ambitious young man's ambition to work in Buffalo, or any place, in fact, where the same condition exists.

The master painters, I do not think, give the old apprentice system much thought nowadays. The modern motto, "Get the money," prevails, but is that going to last very long? Will the trade schools and the vocational schools do for us what the old apprentice system has done for the trade? Well, if they do not, there is still another salvation, learn the painting business by mail; but there is a surplus that don't even learn the trade by mail; they learn it by guess or their mothers tell them that they are painters because they made a good job of painting the hen house. Now, everybody knows that the demand is for better mechanics. Our greatest trouble is to get the good mechanic. So I think it would be to our interest if we would look more to where the supply comes from and how they are brought up. If we cannot maintain the old apprentice system, we should interest ourselves more in the vocational schools.

Mr. Fish moved that Mr. Butterworth's paper, "What Has the Relation Between the Employee and Employer Been in the Past, and What Ought It to Be?" be read next, and these two papers be discussed together, as they were, in a measure, related. Seconded and carried.

Mr. Bien moved that Mr. Lester's paper be received, placed on the minutes, and then be discussed in connection with Mr. Butterworth's paper. Seconded and carried.

In the absence of Mr. Butterworth, Mr. Dabelstein was called upon to read his paper, entitled "What Has the Relation Between the Employee and Employer Been in the Past, and What Ought It to Be?"

What has been the relation between the employer and employee in the past, what is it in the present, and what should it be in the future?

When we look over the ancient records, we ought to congratulate ourselves as craftsmen, that our ancestors not only fought to see that our trades should be protected, but

also that the buildings, the works of our hands, were kept from being ruined by the acts of enemies.

The ancient records show that, about the year 1091, during the Crusade, very many craftsmen were led by the brother of King William, of Scotland, Earl David, who came home victorious after planting their standard at the spot where our Saviour is supposed to have been crucified. From the color of that standard, it was called the "Blue Blanket." There were fourteen different trades, and the craftsmen of each were protected by this Blue Blanket.

Mr. Alexander Peunesic searched the records for the historical accounts of the Blue Blanket, which is the craftsmen's banner, embodying the fundamental privileges of the good town, as also the power and prerogatives of the crafts of Edinburgh. These records had been neglected by all other historians, who had pretended to give authentic accounts of the same. This was about the seventh of April, 1722, when Mr. Peunesic searched these records. He gave in his manuscript of the Blue Blanket to the convenor of the fourteen incorporations, in order that they might judge of its authenticity, which, being very narrowly inspected by proper antiquarians, was found just, and the fourteen incorporations appointed two of their craftsmen to give public testimony of their appreciation, which they did in a letter recorded before the authorities of Edinburgh; also the coats of arms for each of the fourteen incorporations, with their dates when granted, etc.

Weavers were incorporated in 1475; painters, masons and wrights in 1475; surgeons and barbers in 1504; the bonnet makers were incorporated in 1530, but, on account of the wearing of hats coming into vogue in 1640, their business decreased. The dyers were united with this corporation. Other trades were incorporated about 1475.

These fourteen trades, or corporations, had the honor of having a deacon, or one chosen as a deacon from each branch, to represent them in the Council of Edinburgh.

All craftsmen had to have apprentices, bound to serve for years. If, at any time, any of these apprentices was taken by another craftsman, or master, the latter was fined twenty shillings and the apprentice returned to his master. No apprentice could get any work in any place until he had completed his apprenticeship. Then he had to be examined by three of the best craftsmen that the trade could furnish.

Let me just digress a little here to say this: The word, master, here, does not mean boss. It means master of one's trade. So that journeymen and bosses stood alike, in so far as representation in the Council was concerned. This is one of the principal things that I have admired in the ancient days.

These were not the only honors that the craftsmen received in those days, for King James and other kings, and queens, heaped many honors upon the craftsmen. King James III honored Robert Coghlan, a mason, by creating him Earl of Mar, and Secretary of the State. John Hamlin, a tailor, and one Leonar, a smith, were promoted to extraordinary favors and places of trust. The king so incensed the ancient peerage that they hung Coghlan, Earl of Mar, over the bridge of Lauder, and the king hid himself in the old castle at Edinburgh. But the craftsmen unfurled their Blue Blanket and stormed the castle, set the king free, and punished the peers.

It seems strange, but in Edinburgh Castle, the daughters of the Pitts, kings, were kept working at their needles until married. Historians cannot exactly state the age of the castle, but they say it appears from the ancient records that Ferguson, the first builder, built Edinburgh 330 years before the incarnation of Christ.

God seems to have put a distinguished honor upon tradesmen, for, in all ages, men of the greatest learning, and the noblest heroes, have sprung from their loins. Porus, Monarch of the Indians, was the son of a barber, and worked himself as a tinker. The good Archbishop Vellagesens was the son of a carter, and took the wheels of a cart for his armor bearings. Cardinal Wolsey, Chancellor of England, was begot by a butcher. One of the greatest statesmen of any age, Cardinal Julius Alberon, was begot by a gardener. Mr. Law, one of the most powerful men in Scotland, was a blacksmith. The great poet, Robert Burns, was a plowman. King Charles II was an excellent worker in ivory. Nothing could divert his attention from his work with his craftsmen. Louis XIV, of France, was a master at making watches. Few could equal him in his reign. Take in America, we have many such examples, Abraham Lincoln, the "rail-splitter," James A. Garfield, who coned his books seated upon the back of a mule he was driving along the towpath of the canal, and many, many others. Wise princes and statesmen have always held the mechanics in highest esteem in those days.

Who can equal the old master painters and sculptors, such as Rubens, David Tenniers, Michael Angelo, Ponshin, De la Were, Copel, Rembrandt, Grimmer, Frenet, the elder, Guido, Bassen, Paul Veronese, Tintoret, Titian, Sebastian del Pimbo, Salvator Rose, Michael Angelo Garenaggio. Tempest the elder, Buonaroth.

It is reported that Peregrino, supposed to be a pupil of Michael Angelo, copied one of Michael Angelo's pictures, and improved upon it in delicacy and expression. This is what we want, our apprentices to do, surpass their employers, or masters.

Some of us can well remember our apprentice days, nearly

forty years ago, when we seemed to have the same spirit as the old masters. The use of machinery began to become more prominent about 1819, doing away with a great many trades and work by the hand, such as weaving carpet, and other cloths, etc. But it did not seem, and does not seem, to have affected our trade until this date. In those days, we ground in the winter time the raw material, a great many tints, made our own putty, lettered signs, toll-boards, helped the journeymen to paint banners, etc. This gave us work for the two months of the winter. In those days all the journeymen who were grainers, decorators, landscape painters and letterers were engaged by the year, the same as the apprentices. And the other employes had very little lost time in the winter, about two months. Seldom did any of them leave town, but they remained, waiting until business became good. Sometimes they had jobs that would last the year round. In those days we had to serve six years' apprenticeship, and we feel that it was one of the best things that could have happened to us, as it enabled us to go out in the world and master any kind of work. We admired—and do now—but we admired then the young man who was master of his trade, more especially if he was a good grainer, or letterer, or decorator. Men, employers, employes and apprentices were not hurried with their work in those days. What we did we had to do well, and with the best material.

The second point of my paper relates to the employer and employe of the present time. It is unfortunate that we have not an apprentice system now, as in the old days. However, we find as masters that the younger generation does not do work nearly as well as in the old days, and it is not to be expected, because boys will not stay in one place for years and be thoroughly educated in their profession. And we don't know what the future will come to in our business when the old masters are gone. Let us try in some way to suggest some change that will be permanent and for the best. Now, I believe that we, as employers, should treat our employes the same as we would like to be treated. We should have sympathy for them in their troubles, get as near to them in spirit as we can; when on the job, talk to them as man to man, and not be stuck up as if we were something different from our employes. This would break down the great barrier that has been in the way, which has been caused by many employers. We should not as employers allow anything or anyone outside of our business to hinder or cause trouble in our stores or shops. The great evil in our day is that men are not settled. The demands they make sometimes are unreasonable, caused by outside influence. But sometimes their demands are reasonable, and we as masters should always give in to such demands. This condition has hindered the success and progress of our business. In the cities and States we live in the population moves continually. In old days it was different. Apprentices would serve their time, settle down, get employment from their old masters, marry, have families, and the same names would be hereditary from one generation to another. Churches would be built up, society made better, and other organizations prosper, because of a peaceful settlement. I hope the day will come when we will have more peaceful settlement than there has been for several years.

Finally, the last is, the future, the employers and employe in the future. I will make this very short. Let us try to imitate, as nearly as we can—of course, considering the times—the ancient days, or the times that have gone past. If we can try to come near to it we will certainly succeed, and harmony and peace will prevail, both with employer and employe.

May the craftsmen and all the members of the State of New York live in unity and love, and in the worst of times support and maintain the honor and freedom, as our forefathers did, of the Blue Blanket, until the last trumpet rends the eternal sky, is the urgent prayer of

These two papers were then open for discussion.

Mr. Taylor moved that this paper be received, made a part of these minutes, and a rising vote of thanks be given Mr. Butterworth for preparing this paper, and that an expression of sympathy on account of his absence be extended to him.

Mr. Jacobs:—I move that Mr. Lester's paper be included in the above motion. Seconded and carried unanimously.

Mr. Grimmer:—Formerly, I think the relations between employer and employe were more sociable. Now the labor unions come between them, as they restrict social relations between employer and employe.

Mr. Fish:—I believe that the trade classes are going to give us better mechanics than the apprentice method. In Buffalo the Vocational School is exceptionally good, but not as large as possible. When it first started, they had a painting class, but this dropped out. They have just re-organized it. They learn a lot of technical things which I didn't know, and which are not taught in shops.

Mr. Potts:—The apprentice question is a very serious one. In New York a master is allowed one apprentice to every ten men, and no more than two to a shop. And there is always some dispute about allowing them to work.

Mr. Dabelstein:—To correct this state of affairs, we hope to have a trade board to which all grievances will be taken and settled.

The discussion of this matter was then closed.

William King, of Buffalo, read J. H. Fish's report on the Present Law of Removal of Wall Papers.

Sanitary Law and a Necessity for the Same.

At the Executive Board meeting held in Albany, it was left to the Buffalo Association to report on the existing sanitary laws relating to the removing of wall paper before repapering, but upon inquiry we find no city that has adequate laws governing the same. All heads of Departments of Health admit the advisability of some law demanding a more sanitary finishing of walls. In order to bring it more forcibly before the convention, we will take the sanitary wall finishes in general use and the use and abuse of same.

Sanitary Wall Finishes:—It will be necessary to take up the different finishes separated, in order to show the merits of same, also the disadvantages, if any, of same. So I will class them as follows:—

First.—All wall finishes in oil or flat oil, sanitas, canvasses and burlaps, lincrusta and similar coverings.

Second.—All water color finishes.

Third.—All wall coverings, such as wall papers in general use.

In the first class, there can be very little or no fault found, for it is a well known fact that this class covers the best in sanitation, because of the ease of application and their adaptability to cleanliness. They are also good from an economical standpoint, being renewed easily.

The second class does not call for an extended review, as they are generally used for two reasons, namely, to cover unsightly, discolored walls and surfaces in the cheapest possible manner, or for the purpose of securing a flat, soft surface otherwise impossible. However, as the flat oil paints are so much in use, that point is no longer tenable. Of course, from a sanitary viewpoint, too, these finishes are easily washed off and renewed if so desired, and in general have their good points and under certain circumstances will have many advocates, and to some extent the use of water colors will be abused and should be guarded against.

The third class covers the large and growing field of wall papers of various grades, which are extensively used to cover up a lot of bad or indifferent plaster surfaces, and under most circumstances is the cause of serious unsanitary conditions, caused by applications of sheet upon sheet of wall papers, which by the decomposition of the paste is a germ breeder of the worst kind, and to add to this, rooms where sick persons lie for weeks are cleaned up by putting another layer of wall paper over the old paper, instead of first removing the paper. This is not the worst fault permitted, for in a great many instances there are as many as seven, eight, and in some cases, as many as twelve papers pasted over each other. It is difficult to imagine a more prolific breeding place for disease of every kind. The Boards of Health in various cities and towns throughout the State are trying to improve conditions of sanitation and stamp out disease breeding practices, such as the one named above. They are, however, much handicapped by such practices as stated, and unless the State takes up the question and makes a general law covering the entire State, no relief can be obtained in the different localities. To this end, a bill should be introduced and enacted in the Legislature making it compulsory that all old paper be removed before new wall paper is applied.

For such a bill I submit to your Legislative Committee the so-called Wende bill, which last year went in the Senate as far as third reading.

"AN ACT

"To amend the public health law, in relation to repapering and recalcimining walls and ceilings.

"Wall paper and calcimine. The walls or ceiling of any building or of any room or part thereof, used or to be used by human beings for tenements or working purposes in cities or villages having a population of ten thousand or more inhabitants, shall not be repapered or recalcimined until all the old paper or old calcimine has been removed therefrom and such wall or ceiling has been thoroughly cleaned. Any owner, occupant, agent, contractor or builder or employer of any of the same, who shall repaper or recalcimine any building, room or part thereof, used or to be used by human beings for tenements or working purposes, or cause such building, room or part thereof, to be repapered or recalcimined, in violation of this section, shall be guilty of a misdemeanor."

Before drawing my paper to a close, would say that such a law may be a hardship at times, as it will make more work, but I believe the members of the Association are public spirited enough to put up with a little inconvenience like that for the benefit of the health of the public at large.

Mr. Oliver moved that this paper be received, placed on these minutes and a rising vote of thanks be given Mr. Fish. Seconded and carried.

The paper was then open for discussion.

Mr. McSteen said:—I have a copy of an act which I believe the Buffalo delegation have with them, and which I think they tried to enact into a law last year, and met with a large degree of success, receiving opposition from only two points in the State—Syracuse and New York

city. With a few amendments, present a copy of this to the Board of Health in your locality, and send it then to the legislator or Senator in your district, and have it passed upon. Correct the evils of unsanitary work, and do your work in a clean and sanitary manner. Therefore, try and get this measure through.

Mr. Oliver:—In New York the employers and employees are punished for doing the thing mentioned in this paper. Sanitation is a very important subject. People should take care to make this one of the most important factors in their lives. I think this measure is a good one, and would advise going after it very strongly.

Mr. Jacobs:—I think every one should be interested in this subject. See that it goes over to your legislators and follow it up.

Mr. Jessen suggested an amendment in the wording, as he did not think this paper covers all conditions, as one might paint over wall paper.

After several suggestions, it was decided to leave the matter of the wording in the hands of the Legislative Committee.

Mr. Pinck thought that this suggestion was embodied in the paper itself.

Mr. Fish said:—This paper was not passed last year, because the officials thought it was originated by the labor organizations. We want to get this through the State, as it will be given more consideration if it comes from everywhere in the State and not just from one or two cities.

Mr. Hawken moved that this bill be left in the hands of the legislators.

Mr. Oliver as an amendment moved that the bill, emanating from Buffalo, be referred to the Legislative Committee. Seconded and carried.

Question Box.

Question 1.—What is china gloss enamel?

Mr. Oliver:—It is an enamel, made of clay, zinc and white varnish to produce a finish which resembles the gloss on china. It is not much in use now, and it is now a trade-mark name and is manufactured by one concern.

Question 2.—What is the best method of refinishing burlap, in stain or paint?

Mr. Weiss:—Use aniline dye made by manufacturers of burlap mixed into paste form and stiple this.

Mr. Taylor:—The condition of the burlap affects the job.

Mr. Seebach:—I know of a dye, made by a manufacturer whose name I will not mention, which will make the burlap look like new. Of course, you can't make a radical change in color, that is, you have to deal with colors that can easily be changed.

Mr. Jacobs:—I had a job to do like that and I took the burlap off the wall and took it into the yard and laid it on the ground. I wet it all over with water, and then stained it and put it back on the wall, where it stretched right back into place, and looked very well.

Question 3.—Would it not be advisable to have an Educational Committee to take up the matter of educating poor business men in the art of making their estimates high enough to include overhead expenses, so that their competitors will have a chance to enter their bids?

Mr. Potts:—After estimating, add 30 per cent. for all overhead expenses, and you will make a profit.

Mr. Dabelstein:—I think every man has to figure this out for the business of each man differs, and he has to figure it out for himself in accordance with the way he runs his own business.

Mr. Donovan:—We have got to educate a great many people. There are a large number of men competing against us, who do not know anything in connection with their business, and do not figure in their overhead expenses. This cuts down their prices, and when we, who figure in these expenses, put in our higher bids, we are out of the line of estimates. This interferes with our business.

Mr. Grimmer said it would be impossible to educate these people, as they are continually changing. One man goes out of business and makes room for another one, so this educating would be practically impossible.

Mr. Donovan:—It would be impossible to get all, but we could do some good toward that end. This may take some time to accomplish, and if we start it, it will start people to thinking, and that is one great step.

Mr. Bien then made a motion to adjourn. Seconded and carried and the session closed at 1.30 p. m.

No afternoon session was held on account of a visit to the Masonic Home.

THURSDAY MORNING.

The meeting was called to order by President Sabine. The discussion of the third question in the Question Box was then in order.

Mr. Donovan:—Some of the members think I wish to be extreme in this matter. There are so many angles to this question that it must have a great deal of thought. But if we can get the public to thinking, something worth while will develop.

Mr. Oliver:—I am in sympathy with anything that will help the trade. There is more to the painting business

than merely applying paint. It requires a better class of men than most trades. It affects health, which is the most important thing to be considered. But as to whether we can educate men in regard to this matter of estimating and overhead expenses, I cannot say. The element of dare and greed prevents any definite measure being adopted.

Mr. Grimmer:—I do not think "dare" is the right word. Generally they want to see how little they can do for the price, and to see if they can get away with something. The painter does not have a good chance to be exact in his estimates, because he cannot look over the plans in a thorough manner to see just how much he needs of everything. In this way, a good many details are missed and skipped altogether. This is the cause of the majority of the troubles with the overhead expenses.

Mr. Fish:—If you have a chance read The Painters Magazine of last March. In it there is a chart which shows different figures for large and small concerns. In estimating, none of them figured in the boss' salary, which is a very important item if the overhead expenses are to be accurately figured. This chart allowed 4 per cent. for losses. This is also an important item to be considered.

Mr. Donovan:—They have also forgotten to say that a systematic method of working on the work itself is necessary.

Mr. McSteen:—To get the best from Mr. Donovan's question, I suggest that we should give this to the coming Executive Board, and have them draw up a paper. If they should give this task to Mr. Donovan, he could do it as well as any one in this house.

Secretary Goeddertz then read a telegram from M. Ewing Fox & Co. and a letter from M. A. Vinson, of Cleveland.

Mr. Grimmer moved that these letters be accepted and the usual action be taken. Seconded and carried.

Question Box.

Question 1.—How can crash wall covering be cleaned of smoke and dirt without destroying the texture?

Mr. Grimmer:—I should think art gum, if used properly, might help some, although I have never had any experience with it.

The report of the Legislative Committee was then given by Mr. F. W. Siems, chairman, of New York.

Report of Legislative Committee.

To the Master Painters' and Decorators' Association of the State of New York:—

The Legislative Committee beg to report that no legislation has been enacted since our last meeting.

Application has been made to the State Compensation Commission for its report for 1915, which we hope will show the number of journeymen painters affected by the law, and the number of accidents to painters for which claims have been filed.

We believe that the present rates on painters are too high, and if we can obtain the information we think it will furnish an opportunity to apply for lower rates.

The committee received from your Executive Board a communication relative to the advisability of framing a bill to be presented to the Legislature of this State, petitioning that body to pass a law similar to the one now in force in the State of Pennsylvania, relating to the labeling of paints, oils, varnishes, etc., which seems to meet with the demands of the painters of that State.

F. W. Siems, Chairman,
Carl Goeddertz,
Thos. R. Bailey.

Mr. Taylor moved that this report be accepted and made a part of the minutes. Seconded and carried.

Mr. Potts:—I would like to ask whether any one here has had any experience with the compensation act. One of the men in my employ fell six feet and received a compound fracture of the leg. This was two years ago, and he is still receiving \$15 per week. The doctor made a botch job of it, so I got my own doctor to take care of him. The insurance company made quite a little stir about it, so I would never insure with another compensation company.

Mr. Fish:—One of my paperhangers had a sore on his finger. It was badly infected. He went to a doctor, and when he found out where my man worked, they went to my insurance company. He got \$80. I received a doctor bill for \$28, which I took to the insurance company, and they paid it.

Mr. Wood:—I know of a man who fell and sprained his ankle. They took him to the hospital, where he stayed for two weeks. I paid his board, and when the matter was settled up I forgot to send in this board bill, until a little while later. They gave him \$30 and paid no attention to the settlement of my bill and I never got my money back.

Mr. Oliver:—I have been in correspondence with State insurance societies, and have obtained a set of their rules. They claim that an employer is a man who does work for pecuniary gain. I think that a man who employs a mechanic of any kind is an employer. Any man has the right to resort to the old common law, but where the property owner is not regularly insured, he has to go to law.

Mr. Taylor:—Our Association took the liberty to adver-

tise the fact that we are covered by the compensation law.
Mr. Donovan:—The idea occurs to me that if every man here goes back to his locality and writes a letter similar to the one Mr. Oliver suggested, it would wake up the people.

Mr. Jessen said:—The rates are too high and should be lowered. I am going to make a motion that a committee be appointed to look into this matter and report back at the next meeting.

Mr. Sabine said that this committee has already been appointed.

Mr. I. A. Jacobs of Rochester, then gave his report of Committee on President's Address.

Report of Committee on President's Address.

Mr. President, Delegates and Fellow Members:—
Your Committee on the President's Address submits the following report—After a careful perusal of the short but spicy portrayal of the president's mind and hand, it is gratifying to note the signal success that has attended his every effort to make this, our thirty-first annual State convention, such a continuous source of profit to every delegate present. Such a flood of knowledge as this meeting has been favored with will be one of the bright and glowing pages in the history of the Association. It cannot do other than make us all better fitted for the year 1916 to take up the duties as masters of the art we so proudly proclaim and finally, as this year comes to a close, we will bend our energy with the united efforts of all, to maintain the standard of excellence established at this convention.

Respectfully,
Ed. M. Bien,
Fred C. Glunz,
I. H. Jacobs.

Mr. Donovan moved that the report be received and made a part of the minutes of this meeting. Seconded and carried.

Mr. Sabine said:—In behalf of my local, I want to thank you most sincerely for appreciating our efforts, and wish to say that we did the best we could. In the future, we think this will strengthen our Association and bear fruits, and that this Association will do better in the future than ever.

Mr. Grimmer moved that we give a rising vote of thanks to the Executive Committee for their services in the past. Seconded and carried.

Treasurer's Report.

Mr. Goeddertz then gave his report as treasurer. Condensed, it was as follows:—

Balance on hand.....	\$712.19
Receipts	587.69
	\$1,299.88
	\$1,299.88
Disbursements	443.88
	\$856.00

On motion, this was accepted and was ordered to be placed on the minutes, and a rising vote of thanks given Mr. Goeddertz. Carried.

An application was received from Moller & Schumann Company for associate membership.

It was moved that Moller & Schumann Company be accepted as an associate member.

Mr. Pinck then gave the report of Committee on Memorials to Deceased Members.

Report of Memorials Committee.

Another year has passed and God, in His divine wisdom, has deemed it His wish to strike from the rolls of our Association four more of its members, Mr. John Nott, of New York, a past president of this Association, one of the old tried and true kind, who worked for the best interests of the craft; Mr. Andrew States, of Utica; Mr. Herman J. Kretz, of Rochester; Mr. J. P. De Neve, of Rochester.

To their bereaved families and friends we extend our heartfelt sympathy.

W. H. Pinck,
G. W. Hartner,
Oscar L. Wood.

Mr. Grimmer moved that we suspend the work of our Association for one minute, and rising, devote this time to the memory of our deceased members. Seconded and carried.

Mr. Goeddertz:—It has often occurred to me that it would be a good idea when a member died to have the local organization, send a floral piece.

Mr. Potts made a motion that in case of death, the secretary of the local association buy a floral piece. I think that a stipulated price should be set. Seconded and carried.

Mr. Sabine moved that the price of this piece is not to exceed \$10. Seconded and carried.

A telegram of greeting from the Massachusetts convention was read, received and made a part of the minutes.

Mr. Grimmer was called on to give the report of Committee on Resolutions. He said that there had been nothing for this committee to do, so that there was no report to be given.

Mr. Hawken, as chairman of the Committee on Credentials, said that the credentials of all the members present had been examined and had been found satisfactory.

It was moved that this report be accepted and placed on the minutes.

Mr. Bottcher, in giving the report of the trustees, said that the books had been found correct in every respect, and desired to compliment Mr. Goeddertz upon the satisfactory manner in which they were kept.

Moved and seconded that this report be received and entered upon the minutes. Carried.

Mr. Oliver moved that we enter in the minutes of this meeting an expression of our appreciation to the Salesmen's Association for their co-operation in this convention, and for their entertainments, and that a rising vote of thanks be given them. Carried.

Mr. McSteen:—The Salesmen's Association have requested me to say that they are willing to become a State association of organizers for you. They wanted me to say also that if our secretary will procure the names and addresses of the secretaries of the Salesmen's Association, and address a letter to them, stating the objects of this Association, and inclosing five or more blanks for membership in this Association, every member of the Salesmen's Association will canvass the State from one end to the other and will show you an increase in our membership. I move that our secretary be instructed to follow out the request of the Salesmen's Association that they may have the necessary data to work on. Seconded and carried.

Mr. Wood said:—It is very gratifying to know that the report of the treasurer shows a balance on hand of over \$800. At the international convention there was a balance of about \$425 and outstanding accounts amounting to about \$900. But the more we have the more we want. There are at least twenty manufacturers whose goods are bought by the Master Painters' Association, who are not associate members. If they were, it would mean about \$200 more. I move that the secretary write each year to the manufacturers, inviting them to become associate members of this Association.

Mr. Grimmer said:—When we held a convention in New York city two years ago, we sent out invitations to manufacturers all over New York State, and some of them accepted and some didn't.

Mr. McSteen said:—I want to call your attention to the fact that when you elect a member of the International Executive Board, let him go with this knowledge, that the State of New York pays a per capita tax on every member on our books. There are other States belonging to this Association who do not pay this tax. The International Association held a convention in Rochester, and they saw fit to give up the exhibits of manufacturers' products. We should instruct our Executive Board members to recommend that the exhibits be restored, as they are of much importance to the convention.

Mr. Potts:—Why do not the other States pay this tax?
Mr. McSteen:—There is no clause in the law of the International Association which compels them to pay.

Mr. Grimmer:—There have been resolutions passed in the International Association asking this per capita tax from each State and individual member.

Mr. Donovan:—I think that the advertising feature of any business is important. I think that each member should co-operate with each other.

Mr. Conley:—I think that the associations spend too much money foolishly and extravagantly. If they did not waste so much money, there would be no deficits.

Mr. Taylor:—I have the best regard for our associate members, and I think that with a little urging they will work for the same ends, and make their association bigger.

Mr. Wood:—No doubt the associate members will work among themselves, but I cannot see why a nice invitation to each of the manufacturers, inviting them to become members of the Association, would not be the proper course to pursue. If the brothers see fit, I withdraw my motion.

Mr. McCay:—The Salesmen themselves think the better way would be to invite the firms. They also think that a letter from the secretary of the Association would be the proper thing.

The motion made by Mr. Wood was carried.
Mr. McSteen then spoke about the Clean-Up Campaign. In conclusion, he said that if each man were assessed 50 cents, if this were agreeable to the members, this Association would have a sufficient sum to contribute to this great work of clean-up.

Mr. Sabine said:—We had a campaign of this kind here in Utica last year, and we have had quite a little success. This campaign was advertised by billboards and was also given quite a little space in the newspapers.

Mr. Oliver:—Who is behind this movement?
Mr. McSteen:—In Rochester there was a Fire-Prevention Day; then this started the Clean-Up Week. Other cities followed suit and it is now a national movement.

Mr. Donovan:—The origin of the campaign is in St. Louis.

Mr. Wood:—I understood that it was the paint and varnish manufacturers.

Mr. Potts:—I think it would be better for each local to take up the question of contribution, and not carry it into the State.

Mr. McSteen:—In Rochester we could have made a small contribution, but we didn't feel that we wanted to make it in that small way, so we didn't make any. That is why this matter comes to this point, that if we co-operate, we could do a lot of this work. It would be much better if we could get together, and instead of having a small contribution from each local, all put together and have something from the State Association; that will look well in print, too.

It was moved by Mr. Oliver, and seconded by Mr. Grimmer, that this Association donate \$100 to the Clean-Up Campaign.

Mr. Potts said he could not see why this Association should contribute at all. He said it would benefit only the West, and the East will not have any share in it.

Mr. De Visser:—The National Jobbers' Association is back of this campaign, and the manufacturers in that city have contributed over \$5,000 to the cause. On request, they will send you literature and all kinds of advertising material. It helps the manufacturers to get rid of their goods, and also brings business to the painter. There is but little expense attached to this movement in regard to officers, etc., and I think that if we contribute this amount we will get most of it back in the way of additional business.

On motion of Mr. Bien this matter was laid on the table.

A letter was then read by Mr. McSteen from the Rev. Edwin F. Keever, of Utica, which, on motion, was received, made a part of the minutes, and acknowledged.

Mr. Grimmer:—At the request of the ladies attending this convention, and in their behalf, I wish to thank the ladies of Utica for their kind entertainments and the favors shown them.

Rochester was selected as the place for the 1917 convention.

Mr. Potts:—In the selection of the date, try and select some time that will not interfere with the Pennsylvania and Boston conventions.

Mr. Dabelstein:—I think that New York State should be second to none.

Mr. Wood said that it was absolutely impossible not to conflict in the matter of the date.

Mr. Hawken thanked the members for their kind selection.

Election of Officers.

Mr. Bien and Mr. Grimmer were appointed by President Sabine as tellers for the elections.

Mr. Pinck nominated for president B. F. McSteen, of Rochester, after a fitting tribute to Mr. McSteen's ability and co-operation. Mr. Conley seconded the nomination, and Mr. Jessen then moved that the nominations be closed. Seconded and carried.

Mr. Bien moved that the secretary cast one ballot to elect B. F. McSteen president of this State Association.

Mr. McSteen accepted and expressed his thanks.

Mr. Joss, of Syracuse, nominated Oscar L. Wood for vice-president of this Association. It was moved that the nominations be closed. Seconded and carried.

Mr. Taylor moved that the Secretary cast one ballot for the election of Mr. Oscar L. Wood, of Syracuse, as Vice-President of this Association. Seconded and carried.

Mr. Wood accepted his new position and expressed his thanks.

Mr. Oliver then nominated Carl Goeddertz for Secretary-Treasurer, to succeed himself. Mr. Donovan seconded this nomination.

On motion, nominations were closed. Seconded and carried.

Mr. Grimmer moved that the Vice-President cast one vote for Mr. Goeddertz, of Rochester, for Secretary-Treasurer. Seconded and carried.

Mr. Goeddertz accepted this honor and expressed his thanks to the members of the Association.

The election of the Executive Board resulted in the choice of John H. Fish, of Buffalo; William H. Oliver, of New York city; Otto Seebach, of Rochester; McClellan Freer, of Middletown; E. M. Bien, of Elmira; J. R. Butterworth, of New Rochelle; T. R. Bailey, of Utica, and F. W. Noll, of Bronx.

The election of a member on International Association Executive Board then took place, C. G. Taylor, of Middletown, being chosen.

As trustee for three years, F. M. Bottecher, of Elmira, was elected to succeed himself.

The election of delegates to the international convention resulted in the choice of D. J. Donovan, of Buffalo; G. B. Hawken, of Rochester, and C. H. Dabelstein, of New York city.

Under the head of unfinished business, Mr. Donovan said:—I would like to have the specifications question taken up. Mr. McSteen and I were on the committee, and the specifications were to have been printed. This cost quite a little, and it was left to the committee to see what was to be done about it.

Mr. Dabelstein:—It is entirely too lengthy, and it has paragraphs where a particular brand of goods is specified,

and which might not suit in every case. It should be put in the hands of a committee to change it and bring it before the convention next year. We should cut out some parts, and this would also put ourselves to a much less expense. I make a motion that these specifications be given to a committee of three to be cut down and made a little more concrete. Seconded and carried.

Mr. Glunz:—In the report read by the Legislative Committee, I did not hear whether they were put to any expense by any work they had done during the past, and whether any arrangements had been made to cover the expense, if there had been any.

Mr. Siems:—No. There has been no committee appointed, either.

Mr. Glunz:—I wanted to know if you had any expenses during the last year as one of the committee, or if any arrangements had been made to cover expenses incurred by legal advice in drawing up these reports, etc.

Mr. Siems:—No.

Mr. Fish moved that The Painters Magazine be accepted as the official organ of this Association, and his motion was seconded and carried.

Mr. Grimmer:—I move that we have the revised official membership list printed. Carried.

Mr. Patten moved to extend a vote of thanks to the daily papers for recording the actions of this convention. Seconded and carried.

Mr. Jessen moved that a suitably engraved gavel be procured by the Secretary-Treasurer, and presented to our retiring president, Mr. Sabine. Seconded and carried.

Mr. Potts:—I move that a vote of thanks be given the Board of Supervisors for the privilege of using their chambers. Seconded and carried.

Mr. Dabelstein:—I move that this convention give a rising vote of thanks to the Utica Association for the entertainment and arrangement of the convention for these three days, and the one three months previous. Seconded and carried.

Mr. Hauser:—The Utica Association thanks the State Association for their kind expressions of appreciation.

Mr. Glunz and Mr. Bien were asked to escort Mr. McSteen to the platform.

As Mr. Sabine pinned the badge of President upon Mr. McSteen, he said:—It is indeed a very great pleasure to present this badge to you, the coming president of the Master Painters' Association. I hope that you will be successful in carrying on the duties of your office.

Mr. Potts and Mr. Dabelstein were asked to conduct Mr. Oscar L. Wood to the platform. Mr. Sabine then said to Mr. Wood:—I have had a great many happy moments in my life, but this is one of the happiest. In giving you the badge of Vice-President I feel perfectly confident that you will do the best you can for this Association.

Mr. Sabine said to Mr. Carl Goeddertz:—It is my great pleasure to ask you to accept the badge of Secretary-Treasurer. We greatly appreciate the excellent work you have done in the past, and I have every confidence that you will fulfill the duties of your office as well in the future as in the past.

Mr. McSteen then said:—Brothers, I want to thank you very kindly for the honor which you have bestowed upon me. I assure you I consider it the greatest honor I have ever received in my life. I will do everything in my power to live up to the confidence you have placed in me. I thank you, gentlemen.

Mr. Wood:—Mr. President and members, I heartily agree with our President in his remarks, and I thank you all for the honor you have conferred upon me, and I will do my best to help in all things. Thank you, gentlemen.

Mr. Sabine:—Newly elected officers, old officers and delegates of the Master Painters' Association, in retiring as your President, allow me to sincerely thank you for the co-operation you have given me in the conducting of this office last year. The Executive Board gave us lots of assistance and all worked hard. I have always been accorded the courteous treatment of all the officers and members of Boards.

In retiring from the presidency, I hope to meet you all in Rochester next year, and try to make it the best meeting ever held in the State of New York.

Thanking you, gentlemen, I retire.

Mr. Dabelstein and Mr. Conley were asked to escort the retiring past president, Mr. Sabine, to a chair among the common people.

Mr. McSteen then addressed the members:—I said before that New York State wants to be first and I meant it. We are going to try and make New York State first. Do you remember, five years ago, when we assembled in this chamber, and did not know, as an organization, where we were at? Through the efficiency of the officers of the past five years, you have come to be an institution. In laying out your work for the future, the Legislative Committee, which has not yet been appointed, and which the chair will announce before leaving this city, will have some tasks to perform this coming year. We have not yet found out how we are going to get the money to provide for them. Therefore, it will be the duty of the Legislative Committee, which will be appointed today, to try in the next twelve months to procure a pure paint law, as presented by the Buffalo delegation. The per capita tax that you are paying this Association is insufficient. See if there is not some way to

raise funds, from our own pockets, to conduct the business of this Association. Some of our local Associations are paying dues of \$5 or \$6, and some are paying more. All should pay more. It must be worth all the effort and trouble or you would not have come to the conventions of former years. We are continually spending money. Our excellent Secretary is receiving only \$100 salary. If you want to hold and retain the services of such a good man you must pay him more. But if you paid him more, you would pay out more than you receive. To keep a man of his calibre you have got to give him a substantial salary. We are living in an age of professionalism. This Association has got to wake up to these questions. The convention at Rochester next year must contain at least one professional feature, that is a professional man. You must also make up your mind that that man must be paid for his services. Every member connected with the different committees must each do his duty. I thank you, gentlemen, for your very earnest attention.

On motion the meeting adjourned at 1:15.

SECOND ANNUAL MEETING OF THE NEW YORK STATE PAINT SALESMEN ASSOCIATION.

MINUTES of the New York State Paint Salesmen Association, held January 10, 1916, at Bagg's Hotel, Utica, N. Y., headquarters of the Master Painters and Decorators' Association.

After an opening address by the president, the report of the secretary and treasurer was read and the financial report accepted.

A motion made by Mr. Cook and seconded by Mr. Pierce that the by-laws be accepted as read by the president was carried.

Mr. Andrews made a motion, seconded by Mr. Pierce, that a committee of three be appointed to amend the by-laws. Carried.

The president appointed Mr. Andrews, Mr. Jones and Mr. Cook as By-laws Committee. Their report was read by Mr. Andrews and accepted.

A motion was made by Mr. Jones and seconded by Mr. Adelman that the president appoint a committee to get up a paper to be read at the Master Painters' and Decorators' convention. Carried.

Committee appointed were Mr. Adelman, Mr. Jones and Mr. Stevenson, the paper to be read by Mr. Jones.

Mr. Andrews made a motion, seconded by Mr. Cook, that the Association request permission to entertain the master painters Wednesday, January 12. Carried.

Daniel Sabine, president of the Master Painters and Decorators' Association, accepted the invitation on behalf of that organization.

Mr. McKin made a motion, seconded by Mr. Jones, that a committee of three be appointed by the president to arrange the entertaining of the New York State Master Painters and Decorators for Wednesday night, and full power to be given this committee. Carried.

The president appointed Mr. Williams, Mr. Pierce and Mr. White.

On motion made by Mr. Butler and seconded by Mr. Cook suitable notes were ordered to be made on the books of the death of Carlos Miller.

A motion was made by Mr. Jones and seconded by Mr. Pierce that the present officers be re-elected. Carried, and on motion made by Mr. Jones and seconded by Mr. Adelman the secretary cast one ballot.

Officers.

President, John D. DeVisser, Standard Varnish Works, New York; vice-president, Jas. L. Williams, Matheson Lead Company, New York; secretary and treasurer, Alfred H. Mueller, Wm. Zinsser Company, New York.

The president appointed the Executive Board:—L. S. Butler, E. P. Jones, R. G. Lawrence, L. J. Stevenson, and E. Lobell.

The meeting adjourned until the next New York State

Master Painters and Decorators' convention, to be held in Rochester, N. Y., in 1917.

It was agreed that the Salesmen Association offer to the Master Painters' Association to act as State organizer for them. That the Master Painters' Association send to all the members five application blanks for membership.

This was heartily accepted by the New York State Master Painters' and Decorators' Association.

The Constitution of the New York State Paint Salesmen Association.

ARTICLE I.

This organization shall be known as the "NEW YORK STATE PAINT SALESMEN ASSOCIATION."

The object of this Association is to bring about more social and intimate acquaintance among the traveling salesmen of the paint trade, and also for the purpose of being able to assist in entertaining at the Master Painters' and Decorators' convention.

ARTICLE II.

Any traveling salesman or persons connected with the manufacturing or wholesale paint and allied business, in selling or promoting sales of same, is eligible to membership in said Association upon payment of membership fee, \$2.50, to include dues for said Association for one year.

All applications for membership shall be made to the Secretary or members of the Executive Committee.

ARTICLE III.

The officers shall consist of the President, Vice-President, Secretary-Treasurer, and five members of the Executive Committee, who shall be elected at each annual meeting.

ARTICLE IV.

The annual dues shall be due and payable on or before the annual meeting, and any members not paying these dues to the Secretary on or before said meeting shall be adjudged a delinquent and dropped from the membership of the Association.

ARTICLE V.

No part of money arising from membership fee or annual dues of members of this Association shall be expended for any purpose except printing, stationery and stamps, to be purchased by the Secretary as he requires to carry on the duties of his office, and the balance of money on hand can be spent on entertaining by the vote of the officers and Executive Committee.

ARTICLE VI.

The President shall have the power to appoint the Executive Committee, whose office shall be for one year.

ARTICLE VII.

The annual meeting of this Association shall be called during the month of January of each year.

ARTICLE VIII.

The officers of this Association shall be required to make report at each annual meeting of all money received and disbursed.

A smoker by the New York State Paint Salesmen's Association to the Master House Painters and Decorators' Association at Bagg's Hotel wound up the second day of the convention.

The ball room took on the aspect of a corner of some big carnival. High peaked caps that ended in mannikin's arms adorned the heads of the happy ones, and in the soft light of the room the effect was striking.

All told it was a gay time. Members of the Morton Opera Company appeared for a while to sing a few songs, tell some stories and do a bit of dialogue work. Then an old colored minstrel quartet sang songs, did buck and wing dancing, and the Utica City Quartet followed with songs that were replete with local hits.



Keystone State Painters

HOLD TWENTY-EIGHTH ANNUAL CONVENTION OF THE MASTER HOUSE PAINTERS AND DECORATORS OF PENNSYLVANIA.

Pittsburgh, Pa., January 11, 12 and 13, 1916.

The twenty-eighth annual convention of the Pennsylvania State Association of Master House Painters and Decorators was held at the Fort Pitt Hotel, Pittsburgh, on January 11, 12 and 13.

On Tuesday morning the meeting was called to order by Carl T. Singhouse, president of the Pittsburgh local association, after which an invocation was delivered by Rev. Dr. Staples.

Address by Mr. Stevenson.

The president of the Chamber of Commerce and president of the Allegheny County Historical Association, William H. Stevenson, next gave an address of welcome, in which he said:—

I consider it a great privilege to be asked to extend to you the greetings from a commercial organization such as the Chamber of Commerce of Pittsburgh.

After speaking at some length about Pittsburgh he said:—

We have today in our city a spirit that is spreading, and it is spreading in every other city, and that is co-operation. Co-operation is a fundamental principle. Without co-operation the State would become extinct, and without co-operation the nation would become chaos. And it is co-operation, that get-together spirit, that seems to be prevailing in every place.

Organization accomplishes great things, and an organization that has rut-bound or hide-bound individuals, I want to say that these are perilous times for them, because there are so many problems, both business and social, that appeal to us now that it seems to strain every resource of society to meet them and solve them, and we must be progressive so that we can meet these various problems that come before us in a spirit of co-operation and get together to do each other good in the best way we can and in the interest of all. And we need that in this country more than we ever did before. This organization and other organizations, it seems to me, are the fundamental organizations of this country to hold together the very principles that we stand for, and the business man has come into his own. I am very much interested, being a director of the National Chamber of Commerce of the United States, and when we have, as we have now, seven hundred organizations from all through the United States organized into one great organization, where we can crystallize the sentiment and get the opinion of business men throughout the United States of these seven hundred organizations, representing four hundred thousand men, on a national question and take it down to Washington and present it to the Senators and Representatives in Congress, I am satisfied the time is ripe for the business men to assert themselves and get together on all these great principles of government and business and economy and these other matters that each one of us is interested in. We ought to be loyal to our own cities. We ought to feel that that civic pride, which is simply national patriotism localized, we must have that patriotic spirit in our own cities. After all it is the individual and the individuals banded together that makes up civilization. We have more laws than we need. What we need is good men. And when we combine this particular organization and this commercial organization with the underlying principle that is for the benefit of us all, not losing sight of our own interest, because the time has passed when a competitor does not know his neighbor. There was a time when a man who was a competitor of another man would not speak to him on the street. Now we get together and talk matters over. Competition is strong, but service overcomes competition, and it depends on individual effort, and we all recognize it. We want the full strength of this organization in building up the community. We can get out of this organization just what we put in. The man who says, "Oh, I don't get much out of this House Painters and Decorators' Association," it is simply because he does not put anything in. The man that puts his best in an organization gets more out of it than he puts in. And if we will all adopt that principle we can stand against "the wrongs that need resistance and for the right that needs assistance, and for the future in the distance and the good that we can do." (Applause.)

As a representative of the Pittsburgh Master Painters' Association, Louis B. Titzell spoke, saying in part:—

My joy this morning is somewhat mingled with regret. The illness of the president of the Master Painters' Association of Pittsburgh has left a great void in this convention, which I think will be very hard to fill, if it can be filled at all. E. R. Cluley is a man who, if he were occupying this rostrum this morning would welcome you in a fitting and cordial way which I am unable to do. I know if Mr. Cluley were present he would welcome you in a way that you would feel it, and that it would be brief and to the point. I desire to welcome you in the name of the Pittsburgh Association to our city, to our good will, and to our hospitality.

The convention was then turned over to the president of the State Association, Charles H. Fowler, who said:

I am very much pleased to preside over this body again. I want to extend the courtesies of the Association to everybody here. This is our Association for us to all enjoy and make the best of it. I want you to put some ginger in it and make this Association one of the greatest we ever had.

I have a few remarks here called the president's address.

President's Address.

To the Master House Painters and Decorators Association of Pennsylvania:—

Gentlemen:—

It affords me great pleasure to greet you, as our guests, on this occasion of the opening of the twenty-eighth annual convention, in this city of Pittsburgh, 1916.

Another year has come over our pathway; another milestone registered, but we should again this year be more thankful to our Almighty God for the watchful care of our nation, to protect and keep us from the horrible war. May our prayer be that the Guardian Angel protect and keep peace within our borders.

The past year has been a very singular one, with war on one side of the ocean and with disaster on this side, with very peculiar business relations, in some parts business being very good and in others only fair, but we should look at the best and profit from the experience and trust that the coming year will be more bountiful and that our entire nation will be greatly benefited.

Your President wishes to recommend the following items for cheerful consideration:—

Finances.—You will observe by the Treasurer's report that this is the first time in the history of our Association when we have had any capital, and this has been accomplished only by the methods adopted at our last convention, held in Philadelphia, 1915, "that hereafter the Association furnishes a banquet, and the ones attending pay for same, per plate." This was carried out and proved successful and I suggest that all attending this convention will kindly avail themselves of the privilege to attend the banquet and arrange for their tickets as soon as possible, so that the committee can complete the arrangements.

The Workmen's Compensation Law.—This is a new experience and expense to all. If applied to all who employ labor will it be good or evil? Every employer will be obliged to add additional cost to his business. You cannot afford to take any chances as this is worse than a fire . . . There are several ways for protection and we all need the best and then you are not safe. There are some business concerns that have no standing and they will not insure, and there is where the Law is not fair. It should be for all and not for a few.

I see in The Painters Magazine that Mr. D. L. Starr addressed the Pittsburgh Association and so stated that the New Law will be a benefit. That will have to be proven; we have not started on the journey yet.

If you notice in the Report of the Monthly Bulletin, issued by the Department of Labor, October number, page 38, in reference to ladders and scaffolding, which we are all obliged to use, this should have our attention.

Paint Legislation.—There is a new law for the protection of Paint Legislation. The honest manufacturer will not need this law, but the other parties, they will have to change and get right. I trust that this law will cover all that it was intended for and be satisfactory to all.

Some new ideas have been brought to the surface the past year in connection with linseed oil. What do you know? Do you care to look into it and learn that linseed oil on the market is not what it should be?

Organization.—I would suggest that the Master Painters Association consider the ways and means of organizing the State. We have some capital and I think it is worthy

of consideration. I trust that something along this line will be done the coming year, so that at our next convention there will be a great increase to our fold.

At the Executive Board meeting of the International Association of Master House Painters and Decorators of the United States and Canada, held at Cedar Point, on Lake Erie, it was recommended that all locals pay \$2.00 per capita? What do you think? What are you going to do?

Secretary Lane:—I move the address be referred to the proper committee. Carried.

President Fowler appointed the following

Committees.

Credentials:—P. J. Brankin, A. C. Rapp and H. W. McCartney.

Auditing:—Francis F. Black, John P. Gohl and Charles Simmons.

President's Address:—William D. Wolfinger, Louis B. Titzell and Frank X. Kelly.

Press:—Frank L. Stulen and Charles A. Haid.

The minutes of the Executive Board were then read by Secretary Lane.

President Fowler, as delegate to International convention, said that he attended the convention at Washington in February last and we had an elegant convention, well attended and good papers, good attention, and there were lots of things there that were worthy of our notice, and no doubt a number of us have taken notice of it through The Magazine, about insurance and architects' plans and specifications, and all those things that come up in our line of business, in which we are obliged to make a livelihood.

TUESDAY AFTERNOON.

The meeting was called to order at 1.55 p. m.

The first thing taken up was a paper by A. D. Hoagg, of the Acme White Lead and Colors Works, Detroit, Mich.

Varnish Troubles and the Relative Responsibilities of the Manufacturers and Master Painters.

First, we will mention a few of the varnish troubles, such as:—

Cracking or crazing, blooming, turning white, sinking or becoming dead and losing its gloss, sweating, pin holes, wrinkling, crawling, blistering and failing to flow out, etc.

The great question before the house is:—"Who is responsible for all these troubles? We will first consider the responsibility of the manufacturer. If he expects to continue and prosper in business by selling to the best mechanics, he must select the best gums suitable for the different varnishes and have experts, who can melt these gums without scorching them, and he must supply these experts with properly refined and aged linseed oil, having all the foots abstracted in order to get a uniform drying varnish. He must use turpentine to properly thin out the varnish, and then he must have the proper facilities for filtering the product before it is placed in the aging tanks to be aged from three to eighteen months, depending upon the quality of the varnish. When we consider the millions of gallons of varnish made, it is easy to see the vast sums of money necessary in order to keep a stock of properly aged goods on hand at all times.

There is, from a certain class, a demand for very heavy bodied varnishes. These heavy varnishes the better class of varnish makers hesitate to send out owing to the fact that they invariably cause trouble. They are not bodied up as a rule with high grade gums, because the price will not admit of it. They do not dry through like a varnish with medium body. They are much more likely to crack when they are dry and the varnish maker, who feels his responsibility to the user of his product, avoids the sale of them as far as possible.

The varnish maker then is held responsible for producing an article that is made of the proper gum, that contains enough refined and aged linseed oil to give it the necessary elasticity as well as long life, and is aged in the aging tank, after it is made, to give it the fine flowing qualities all high class varnishes should have. The varnish maker, who feels his responsibility to the user of his products, will surely produce a thoroughly combined and ripened article.

A varnish maker then should be held responsible, if he furnishes a high priced varnish, the gum of which is rosin, and that contains very little oil and practically is not aged at all. This is the class of goods that by even the most careful handling will crack, craze and turn white.

Varnish is the most delicate of all finishing material and troubles very often come up with the best of finishers. Here is where the master painter's responsibilities come in.

There is a cause for all effects. You expect a cheap varnish to crack or craze, but when you are using a good varnish you wonder why it cracks or crazes.

Cracking or Crazing.

This trouble is sometimes caused by subjecting a varnished surface to a severe change of temperature at a

time when the varnish is not thoroughly dry and hard. An inexpensive varnish, if flowed on too heavy, is very liable to crack.

Again, if a slow drying varnish is applied over a quick drying varnish, the finish is almost sure to crack. The safe plan, in all cases, is to use the same quality from start to finish. The use of two entirely different drying varnishes on the same surface is, in my opinion, the height of folly. The practice of using a cheap first-coater and an elastic or long oil varnish for the finishing varnish is the cause of much grief to the varnisher. I might add the practice of using shellac as a first-coater is bad because shellac, even when pure, is very brittle and it prevents the varnish from penetrating the wood, and, here like all finishing, the ground or first coat is the important one if you expect to have a lasting job.

Most of the crazing, even on our fine pianos, is caused by use of shellac for an undercoat, and I wish to add that no mechanic can use shellac successfully as a first coat, no matter how good his varnish may be that he applies over it, because if any water is allowed to stand on the surface for a short time, the surface will show a spot.

Some makers say in their literature, "Do not interfere in any way with this varnish by thinning it—use it as it comes from the can." This is correct as far as second and third coats are concerned, but on hard woods like maple and oak, the first coat should always be thinned by adding at least 25 per cent. pure turpentine. This carries the varnish right into the wood and makes a better surface for succeeding coats than anything you can use. Of course, it will not dry quickly like shellac, but when it is dry, you have an elastic under coat that becomes a part of the succeeding coats, and you will have no trouble with checking or crazing.

Blooming.

This means that a bluish film or cloud comes over the varnish. The finest of varnishes are liable to bloom under certain conditions; gases escaping in or through the varnishing room, sometimes coming from a basement that is not properly ventilated, will cause the varnish to bloom.

A master painter of this city called me to look a school building over. He had varnished all the walls of the first story, and on just one side of the building the varnish had bloomed badly; on the other three sides the varnish looked perfect. The secret of the trouble was that gas was coming up from the basement, the openings being on that side of the room, and a beautiful blue case was spread over the wall, but it was no fault of the varnish.

Varnish Turning White.

Of course a cheap rosin varnish will turn white if moisture comes in contact with it, but any varnish, no matter how expensive, will turn white if applied over liquid wood filler, because when water is allowed to remain on the surface a few hours, the moisture will penetrate through the varnish and the white in the liquid filler will in turn reflect through; moreover, it will scratch white. Liquid filler and shellac are very much alike in this respect—both seal the pores and the varnish simply lays on top, but does not penetrate through into the wood.

Sinking or Turning Dead.

On open grain wood, where a poor quality of paste wood filler is used, the better the varnish the more likely it is to sink and lose its gloss. In many cases this sinking is caused by thinning the varnish from start to finish; in other cases the trouble is caused by applying the succeeding coats before the under coat is dry and hard.

Sweating.

The trouble is generally caused by rubbing the varnish before it is dry and hard all the way through. A long oil varnish is very liable to sweat because it requires a number of days to dry hard. It is naturally a slow dryer.

Pin Holes.

Pin holes are mostly the result of improper or careless filling. On close grain woodwork where no filler is used the first coat of varnish has not been thinned properly and consequently does not penetrate the wood as it should. The result is a series of little pin holes where the varnish goes in.

Wrinkling.

Wrinkling is caused by applying too heavy a coat of varnish, which often happens when using a heavy bodied varnish.

A varnish will frequently wrinkle if exposed to a great change of temperature while it is drying.

Crawling.

By crawling, I mean that the varnish will not stay where you put it. This is a very common complaint with those doing new houses, particularly in the winter season. The plaster is wet and cold, a fire is started, the heat draws the moisture from the walls and a film of lime water settles on the woodwork. All that is necessary to remedy this is

to dip a rag in warm water, then rub it dry and the varnish will stay. Sometimes greasy or oily waste or rags used for rubbing will cause crawling.

If the temperature is too low the varnish will not work well. To get the best results the varnish and the room should be about 70 degrees Fahrenheit.

Blistering.

This trouble is often caused by using an elastic varnish over shellac as a first-coater, and if the surface is exposed to heat or if the rays of the sun fall directly on the work the shellac will soften and the varnish will blister.

Varnish That Does Not Flow.

If varnish is kept in a freezing atmosphere it will not flow freely and should not be applied until it has been warmed through. The easiest way to do this is to set the varnish can in a pail of hot water.

If a can of varnish has been opened and exposed to the air for some time, the varnish will thicken and it will not flow evenly again until it has been warmed and properly thinned with turpentine and allowed to stand for a few days.

On motion of Mr. Titzel the paper was received and a vote of thanks given to the readers.

Mr. Titzel said:—It seems to me that if we were to apply varnish of different drying qualities the hard drying varnish should go on first. That has been the custom of all coach painters, that they bring up their surface with the harder drying varnish underneath and gradually increase the elasticity of the varnish until the last coat of varnish is the most elastic of all. A wearing body varnish contains more oil and dries slower and is more elastic than the under rubbing coat of varnish, the under coat being somewhat quicker drying and of a harder drying nature.

Mr. Hoagg said Mr. Titzel referred to a different class of varnish altogether from the house painters'. There is no question but there is more elasticity in a carriage rubbing varnish, in a carriage body varnish and a carriage gear varnish than there is in any house painters' varnish. The preparatory work on a carriage is very different from that which is used on a house or on any public building. I defy any man to make a good job with a quick-drier varnish for the first coat and an elastic varnish for the last coat in the ordinary grade of finishing a house. The hard drying varnish naturally has more of what is used to attract the oxygen than the slow drying varnishes, that is the lead and litharge that is in the oil before it is made. In this case there is an elastic varnish going right on top of a slow drying varnish, and I do not care how long that varnish has been on, your next coat going on top of that softens that first coat to a certain extent, and then the one varnish dries quick and the other goes on slow, and it causes cracking, and crazing, and trouble.

President Fowler said:—We are often called down to varnish doors that have been varnished for a year. We take the best spar varnish we can get. As soon as the sun strikes it it is all full of blisters around the frame. What is the trouble?

Mr. Hoagg replied:—I have had that same experience myself on my house. I have given it a good many coats of varnish, and each coat of varnish turned flat and dead before it was on there six months. I took that door off and took a paint and varnish remover and removed the last vestige and finished it up, and then I started in by reducing my varnish; used the same spar varnish that I used on the last coat for the first coat, and four years after I put that on the gloss was as fine as the day I put it on. And I attribute that to the fact that I removed the undesirable varnish on that door that caused the cracking and sinking. Because when the next coat was put on over it the oil worked up and went into that to a certain extent and took the life out of it. It is just exactly like putting on an enamel over a soft surface. The soft, velvety surface that so many people use absorbs the life from the enamel and it has not got its gloss.

Mr. Strover said his experience goes to show that the under coat of varnish would always be quicker drying than the finishing coat. For a long time I was engaged in the railroad business and we used the rubbing varnish on the under coat. I would use a quicker drying varnish always on the under coat and the slowest drying varnish I had on the last coat if I wanted to produce a high gloss finish. At one time in railroad work it was the custom to use two coats of finishing varnish, one following the other, and apply the second coat before the first coat got thoroughly hard. The theory was that the coats were amalgamated and formed one continuous surface which made a better protection for the paint underneath. I cannot agree with him that blistering is caused by having shellac or something like that underneath, because I have often seen the corner posts of railroad cars blister just as soon as they were out of the shop, and I concluded it was caused by subjecting them to too much heat all of a sudden. Perhaps there was moisture in the wood. Certainly there was no shellac.

Mr. Macnichol asked what is the difference between interior varnish and outside varnish?

Mr. Hoagg replied:—Ninety-nine times out of a hundred

an interior varnish is a quicker drying varnish. However, the real difference is the amount of refined linseed oil that is used in the two. You could not use in the interior varnish the large amount of linseed oil that is in the exterior varnish. Spar varnishes are made from the best gum known to the varnish fraternity. Kauri gum is the thing to make the best varnish of. It is used for making interior varnish as well as exterior varnish. You use thirty-six gallons of one to one hundred pounds of kauri gum to make first-class outside or spar varnish, and for interior varnishes some manufacturers use about eight gallons; fifteen gallons is liberal, according to the way a great many varnishes are made. Thirty gallons is about what we put in our floor varnishes. They have got to be very elastic. Now imagine putting one with only eight or fifteen on first, and then putting varnish over that that has got thirty to thirty-six gallons of oil to a hundred pounds of gum, and there is a vast difference of elasticity there. So it is nothing but the gum of insects. And that is what you have for the under coat. A great many people say, "Oh, I sand that." Shellac holds the varnish up nice, and that is the bad feature of it. The varnish must go into the wood or it is no good.

Mr. Macnichol said:—A great many painters have got into the habit of using floor varnish for exterior work, with excellent results for durability. Now if an interior floor varnish has less oil in it than an exterior varnish, and they can use that floor varnish with better results on the outside, I can't see Mr. Hoagg's argument in regard to the difference between interior varnish and exterior varnish.

Mr. Hoagg replied that floor varnish was made with longer oil, just like spar varnish. And for that reason I did not refer to a floor varnish as a regular interior varnish but as one of the varnishes that had long oil in. An interior varnish for upright work is never elastic like floor varnish.

In reply to a question Mr. Hoagg said enamel for upright work that would be a first class enamel for inside would not be any good at all for outside.

Mr. Strover said every painter will admit that the undercoat must be hard and dry before the finishing coat is applied, otherwise the paint will crack. The same rule holds good with varnish. But why is it that we have to pay so much more for outside varnish when the only difference is that one has more oil in than the other? (Laughter.)

Mr. Hoagg replied that oil in its natural state is not much more expensive, but if it is proper oil for varnish is very much more expensive. The oil used in the varnish is cooked to such an extent that if you had it in a twelve-quart bucket and turned it over a little over half way you could hold it there quite a while.

Mr. Titzel said:—If we differ at all in our coating between the first and second and third coats the harder drying varnish should be the coat that should go underneath. I do not think any one in this room believes that you can use a cheap rosin varnish on top of your wood for the first coater and get the same result that you can if you use good varnish. Cheap varnish dries quicker but very often it is more expensive varnish.

Mr. Macnichol said:—Every master painter who has any experience with varnish for light woods knows that it is only a question of a very few weeks before the wood is darkened. Now if we want to keep the wood light we put a very thin coat of shellac over it, so thin that there is hardly any way of expressing how thick it is. There is just sufficient shellac in the alcohol to make it adhere, but it has the effect of preventing the oil in the varnish from darkening the wood.

Mr. Staud said:—The raw materials which the varnish maker uses consist of gum and free oils and thinner. The thinner is usually turpentine or benzine or a mixture of these two. The first step in the manufacture of varnish is the melting of the gum. The usual batch is about one hundred pounds. This gum is put over a coke fire and heated and thoroughly melted. In this process about twenty or twenty-five per cent. of the gum goes up the stack; so if you start with a one hundred pound batch, when the gum is thoroughly run down to add your oil, you have only seventy-five pounds. This gum must be melted to just the right point. Here is where the varnish maker's long training stands him in good stead. It cannot be melted too much; it has to be melted enough. And then he adds prepared oil to it. He buys from the crusher oil called varnish makers's oil that has been treated by the crusher before the varnish maker gets it. All the mucilaginous matter has been settled in it. It is thoroughly clarified. He gets it and prepares a certain amount of oil with driers by taking some of this varnish maker's oil, which is almost the same as bleached oil, pale, and heating it up with litharge until it has dissolved a certain amount. This is called lead oil. He next adds umber and boils it in this varnish maker's oil and it dissolves manganese dioxide and this makes milk oil. It has drying properties. He takes borate of manganese and adds this to the varnish maker's oil and then heats that up to a high temperature and the oil dissolves this borate of manganese, which makes borate oil, which is a very pure oil. Now, depending on the treatment, he produces any different kind of properties he wants the finished oil to have. Now his gum is melted and is in a liquid state. He adds a certain

amount of these oils, lead oil, manganese oil or borate oil. Then it is run back on the fire and cooked up again to a certain temperature until the gum and oil are thoroughly amalgamated; and then the varnish is allowed to cool until it has reached such a temperature that it is no longer dangerous. He adds turpentine or benzine, and the varnish is then to a brush consistency. Of course varnish of this kind would not be fit to send out. The next process is filtering. This removes the undissolved particles of lead, manganese, lime, pieces of skin or oil in the varnish, the little pieces of sand or gravel, little pieces of twigs which were in the gum. The varnish is then put into storage tanks and aged for months until it has acquired the properties which the varnish products should have. You would be astonished to test varnish which has just been made and put into a tank and then test it eight or ten months afterwards. You would be surprised at the tremendous difference in the working and drying properties. Only by thorough aging does the varnish become fit to use. I have not touched on China wood oil. It has remarkable properties, but it cannot be used in its raw state; it must be treated. It is more impervious to the action of water than linseed oil. It is very tough and finds wide application in the manufacture of floor varnish. All varnishes may be divided into three classes—a short oil varnish, a medium oil varnish and a long oil varnish. A short oil varnish contains from four to six or eight gallons of linseed oil; a medium oil varnish contains from eight to twelve gallons of linseed oil; a long oil varnish contains over twelve or over fifteen gallons of linseed oil to one hundred pounds of gum. The less oil you have in varnish the quicker it dries; the more oil the longer it is going to take to dry. There are all sorts of gums used in the manufacture of varnish. They can be classified as copal. They come to us in different raw states; some are clean, some are not very clean, depending upon the price you pay for them. The highest grade gum is called kauri. Recently other gums have come into use and just recently a gum which has come into wide favor, owing to the scarcity of other gums, is called Congo gum. It is a very pretty gum, almost like damar, but you have got to know how to handle it. It has to be treated with great care in order to get the best results. Inside enamels, as a rule, are made of varnish. There are also enamels made which contain no varnish at all. These are made from linseed oil, which is bodied and treated so as to glaze. They body them up and just thin with turpentine. If they were used inside they would have a fine glaze and also be used equally well outside and give satisfactory results, because they contain no gum—nothing but linseed oil—and that accounts for their tremendous elasticity and their great durability. (Applause.)

Pres'dent Fowler:—Does any one else wish to speak on this subject?

Mr. Thompson said:—My understanding of the situation is that the oil which is used in the hard varnish, in the short oil varnish, is not bodied up as much as an oil that is used in the spar varnish or long oil varnish; in fact, in some rubbing varnishes in the market the oil is practically not bodied at all; it is heated up; but it is practically of the same specific gravity and viscosity, the same general quality or character as it was when it started. It has been bleached by the heating and slightly changed; and the reason for using oil of that kind is that in making short oil varnish if they use a heavy bodied oil it would not have the working qualities.

It is just possible that Mr. Titzel is referring to a varnish for the under coat, in which a heavy bodied oil has been used and not an unbodied oil. And if the heavy bodied oil is used the difference between the two varnishes may be simply in the preparation of the gum. We know that varnishes differ a great deal and there have been a great many attempts made to try and classify varnishes, but it seems to me a classification is very incomplete, and the classification which I have attempted to make here may not be true with regard to all manufacturers of varnish. It may be that is the point of difference between Mr. Hoagg and Mr. Titzel.

Mr. Hoagg said:—Mr. Thompson had explained that matter very nicely. However, there are a good many interior varnishes the oil of which is as thoroughly refined as the more elastic varnishes, but they cost more money. That explains to a certain extent the difference in the cost of the interior varnishes. If the varnisher will use the hard-drying varnish as a finishing varnish in place of using that as an undercoat, with an elastic varnish over it, he will get a better job; it will last longer, be less liable to crack or craze than if he uses an expensive varnish over it. I candidly believe from experience that cheap varnishes, from start to finish, will last longer and look better than a cheap or short oil varnish underneath and a long oil varnish over it.

Mr. Strover said:—I have been in the painting trade about forty-five years. My experience is that shellac is all right. I would not give a cent for floor varnish in place of shellac for wearing purposes. I would sooner have shellac on a floor than floor varnish. It will wear better. That is my experience.

The next thing taken up was a paper by R. M. Trimble,

of Pittsburgh, on "The Architect; His Scope and Limitations."

The Architect, "His Scope and Limitations."

This is not the subject assigned to me, but the original subject, "The Architects' Scope and Limitations for Painting," was beyond my depth. One of the architects' "limitations" being an inability to understand anything not clearly and lucidly set forth, as in one of his own specifications, I was unable to grasp the "scope" of the subject, so I called up Mr. Dewar and Mr. Rapp to try to ascertain what would be expected under such a title. Each carefully and painstakingly endeavored to explain the meaning as it appeared to him, but to no avail, so in despair they kindly informed me that I was at liberty to choose my own subject. So after much deliberation I decided upon one which I thought might come within my "limitations" without departing too much from my conception of the original subject. Under the new title, "The Architect, His Scope and Limitations," I felt that I was not only covering the original subject, but broadening its "scope."

Now that the subject is agreed upon and clearly set forth, the next step is to elucidate it, and I believe that the best way to do this is to treat it as a sermon, and expound it under different heads. I do not often have a chance to preach a sermon, and possibly you gentlemen do not often have a chance to listen to one, so we will hope that the experiment will be beneficial to both. So, firstly, let us try to ascertain the meaning of our subject, beginning with the architect. What is an architect? I think we can best arrive at the answer by asking, first, "What the painter thinks he is; second, "What the architect thinks he is;" third, "What he really is."

I suppose I could receive the best answer to the first question by putting it up to the convention, but as the thoughts of the painter on this subject are usually too deep for utterance, I am afraid that I could not get a candid opinion that would pass the Board of Censors, so I will endeavor to submit a definition which I trust will meet with your approval.

The painter would probably define the architect as one whose business it is to write a painting specification in such a way as to impress the client with his knowledge, and to conceal his ignorance from the painter.

Our second question, "What the architect thinks he is," has but one answer. The architect naturally thinks that he (himself) is the embodiment of all the wisdom and virtue extant; he also thinks that if there is one thing on earth about which he knows more than any other, it is painting. He thinks he knows (after he has talked with a painter) how to write a specification for enameled work in such a way as to secure a classy job. He usually gets such a job by allowing the painter to use his own judgment as to how, when and where to apply the white lead, French zinc, sandpaper and elbow grease. As there is probably more or less bias in the answers to the first two questions, we will on our third question, "What the architect really is," try to get an unprejudiced answer. The Encyclopedia Americana states that architecture is a term denoting in a general sense the art of designing houses, bridges and other buildings for the purpose of civil life; in a more limited but very usual sense, that branch of the fine arts having for its object production of edifices not only convenient for their special purposes, but characterized by unity, beauty, and often grandeur. (You will notice that no mention is made of architecture including the art of preparing the long-dreamed of ideal painting specification.) Conversely, therefore, the architect is the man whose duty it is to design and produce such edifices, and incidentally to see that they are built without his being driven into nervous prostration.

Now that we have settled the architect to the satisfaction of all, let us hasten to the second part of our subject and endeavor to ascertain his "scope and limitations" with more particular reference to painting. The architect is supposed to be a paragon who must have at least a superficial understanding of a great many subjects, the knowledge of any one of which is the life work of the average man; he must know construction, yet not be an engineer; he must know painting, yet not be a painter; he must know plumbing, heating, electricity, carpentry, etc., without having spent much time in their study; in short, he must have a sufficiently intelligent working knowledge of a thousand and one subjects to enable him to unite them in a harmonious whole, and to write a specification which will describe how this is to be brought about. He must be able to answer, on the spur of the moment, numberless questions fired from a rapid fire gun by his client and his wife, as to why he cannot build them a twenty-room house like Mr. Brown's for the price of Mr. Green's house of five-rooms; as to why it is necessary to take up for a stairway valuable space which could be used to so much better advantage for a conservatory; as to why the first-story dining room chimney cannot be used as a cute little closet in the bedroom over; as to how much less it will cost to put one coat of varnish and one coat of flatline on the woodwork of the living room, than to put on three coats of varnish rubbed with pumice stone and oil to a smooth, dull finish. He is supposed to be an encyclopedia of general information

on all subjects relating to building, it being only necessary to look under the letter "P" to find out all that is to be known about painting, or under "G" to learn how to plant green peas in the garden. He must be able to write a painting specification which is so subtly worded that the painter, when figuring the work, will think that a very ordinary job is desired, but when it comes to the execution he will find that, in some mysterious manner, the intent has been so changed that nothing but work of the highest quality will be accepted under the true intent and meaning of the specification.

As to the "scope" of the work of the architect, it is as comprehensive as the heavens; he may be called upon to design a cottage or a palace, a school house or a skyscraper, a church or a tombstone. In addition to being called upon to design buildings of many different types, he must familiarize himself with the practical requirements of the plan of each type, so that the arrangement of the parts, each to the other, will make the building suitable for its purpose. He must keep in touch with progress to such an extent as to be able to intelligently employ in his buildings the many new appliances that are necessary to provide convenience and comfort in our complicated twentieth century scheme of life. He must also see that the work, in its different branches, is properly executed and, to this end, must needs ask the co-operation of the contractors and workmen, as without their whole-hearted, intelligent assistance all his effort is wasted, his labor is in vain. But when the architect seeks the aid of the members of the building fraternity in the right way, he does not often seek in vain; they are generally only too glad to work with him, loyally standing by him in his effort to get a building which will be a joy to all connected with its erection.

The architect must be able to write a specification which will supplement his plan, and which will so concisely and completely describe the different branches, that the contractors may accurately estimate the work. This specification should be so written that no doubt will exist in the minds of the contractors as to the meaning of any part, or as to the quality of any material; there should be nothing left to chance or guess work, either in quality of the materials or the character of the workmanship. After this is all done and the contract awarded, what is the contractor's work. What, for instance, is the master painter to do to help reproduce a satisfactory and beautiful building?

We all know that nothing adds more to the effect and beauty of the finished work than a fine job of painting, how the beauty of the woodwork is enhanced by the use of the proper materials, properly applied. How can this result be obtained? Only by the honest and intelligent co-operation of the painter, and only through his taking the same interest in the work as does the architect. Why is it that we see so much work that is not satisfactory? Is it that, on account of keen competition, he bids so low that he cannot do a good job except at a loss? Or is it for the reason that the painting must often be done on materials of inferior quality and under improper conditions? Personally, I believe that the latter reason is the one most often responsible for the bad jobs. The painter is called upon to finish wood work improperly seasoned and milled; that is rough and full of defects; he is asked to finish this under the most trying conditions in a building full of dust and dirt, and improperly heated; he is asked to finish it so rapidly that the different coats do not have time to dry, and when it is finished and objected to as being a bad job, the blame is placed on the painter. It is no use then for him to say that the materials were not fit to be finished, that it was too cold, or too hot, or too dirty. The time for him to object was before he started. Then was the time to say that the millwork was so poor, or the conditions so bad, that he would throw up the job before attempting to do the impossible. By so doing he would lose a job, but save his reputation. Another element which enters largely into the result, is the workmen. No work can be properly done, no matter how skillful and honest may be the contractor, no matter if the materials be the best that can be procured, if it be not applied by skilled workmen to whom the daily work is a labor of love. Without in any way endeavoring to disparage the work of our mechanics, I do not believe that they give the work the same loving thought and care as do their brethren of Europe. There is in our country a lack of the proper education and training of the craftsman, a lack of that whole-souled devotion to his life's work which is necessary to make a man skilled and happy in his vocation, a lack of that hearty co-operation between him and his employer that is so necessary, if great things are to be accomplished. One thing that keeps the supply of skilled workmen from meeting the demand is the attitude of organized labor which, for selfish reasons, limits the number of journeymen who may be advanced from apprenticeship from year to year; which limits the number of apprentices, and throws such restrictions around their organizations that the time and expense of learning a trade is prohibitive to the average young man. The attitude of placing the good and inferior man on the same plane of wage, of limiting the amount of work which a man shall do, robs the ambitious, energetic man of the incentive to excel his less able comrade. The lack of skilled

ment in the different branches of the building trades, in times when work is abundant, is a real distress, which affects all connected with the business; it is a lack for which there is no excuse or necessity, and which makes one look forward with dread to the approach of good times. What organized labor should do is to aid in every possible way in making the building trades inviting and attractive to our young men; it should provide means for assisting them to educate themselves in craftsmanship, and in such a position it should, and would, receive the hearty co-operation of every master painter, of every master builder and of every architect. The question of the lack of skilled craftsmen has been discussed in several of the recent conventions of the American Institute of Architects, particularly by Mr. Cram, of Boston, who is unusually interested in the matter. At the last convention, held in Washington in December, he introduced the following resolution, "On the Recognition of the Work of Craftsmen":—

Whereas, The recognition of distinguished achievements on the part of craftsmen whose work is necessary to that of the architect, such as metal workers, modelers, carvers and makers of leaded glass, would lead to a higher appreciation on the part of the public of the value and importance of such craftsmanship; be it

Resolved, That the Board of Directors be, and they are hereby, instructed to establish a medal, which in successive years would be awarded in turn in each of the more important of such crafts; and further be it

Resolved, That the board establish such rules for the choice and order of the crafts for the election of the recipient for the conferring of the medal and otherwise as they may see fit.

This is a step in the right direction and one which should hasten that happy day when architect, builder and workman will work together shoulder to shoulder; that happy day when there will be no strikes, or lockouts, or disputes about wages, or "extras." I often wonder where the supply of skilled workmen will come from in the future. It seems to me that our boys hesitate more, each year, in taking up trades; they are going into stores, offices and banks, seemingly preferring underpaid and unhealthful work in which there is small opportunity of advancement, to a man's work, which brings into play everything that is in them. Invention, manual skill, intelligent energy, every manly trait is called into use. A man with a trade can always secure work; he is much better paid than the clerk and has much better opportunities for advancement. He is more independent in every way and can always look forward to becoming an employer, while the majority of the clerks rarely rise above the subordinate positions. Why is it that our young men refuse to see the advantage the learning of a trade offers? Is it because of the way the entrance to the trades is hedged about by difficulties by organized labor? Is it because they consider manual labor to be beneath them? Is it because they prefer to be underpaid for the privilege of wearing good clothes and occupying a seemingly higher position on the social scale than the man who wears overalls, but who is the better man, because he works with his mind, his brain and his body, as does every skilled craftsman worthy of the name? This convention might go down into history as the one initiating an agreement between the employers and organized labor, whereby they will co-operate in the study of the supply and demand of skilled craftsmen, will co-operate in the endeavor to show the young man the advantage to himself and to humanity, of becoming a skilled worker, to make the becoming of a mechanic attractive and inviting to him, to bring him to realization of the true dignity of labor. Let this convention immortalize itself and inaugurate the "Back to the Trades" movement.

Now as to the "limitations" of the architect, they are as great as his "scope" is broad. This convention would undoubtedly say that one of his limitations is the lack of practical knowledge of painting. If there were a plumbers' convention his limitations would be the lack of practical knowledge of plumbing; and so on down the whole line of the branches of the building industry. Each branch thinks that the poor architect knows less about his trade than about any of the others. Well, gentlemen, this assumption of the building trades is true, and yet it is not true; the architect occupies the anomalous position of knowing very little about the practical workings of the building trades, and yet knowing a great deal. Oftentimes an architect with some artistic ability and very little practical knowledge, will turn out a creditable set of plans and specification. How does he do it? Well, we will assume that he has some knowledge, and a great deal of common sense; next, he is a hard worker. (All architects are hard workers; they have to be to make both ends meet.) And will burn a lot of midnight oil in trying to find out his deficiencies and in correcting them; then if he gets stuck on some practical point about painting he will go to Mr. Dewar for advice as to how to do this or that; if it is a point about heating, he will apply to his friend Mr. Doe for information, and so on down the line of the trades; he will always find a friend who is willing to help him over the rocks. After he has gone through the mill a few times, he will, in spite of his "limitations," begin to absorb a lot of miscellaneous information which will enable him to

conceal his ignorance from his client, at least, if not of the builder.

Yet in spite of the many limitations due to his lack of practical knowledge, of the limitations due to his lack of business methods, of the limitations due to his inability to preserve harmony among sub-contractors, there is no limitation to the loyal, hearty support he can always count on from his friends, "The Painters."

On motion of Mr. Macnichol, seconded by Mr. Lane, Mr. Trimble was given a vote of thanks for his paper.

John Dewar spoke of the high standing of the Pittsburgh architects, saying that he did not know of one in the city whom he would dare to approach with an improper suggestion.

Mr. Kaufmann called particular attention to what Mr. Trimble had said about the need for training apprentices in the painting trade.

President Fowler spoke of the folly of allowing a builder to beat the painter down on his estimate after the contract is awarded. He thought the practice ought to become more general of the architect specifying the sub-contractors that were wanted to do the different portions of the work.

Mr. Dewar did not believe in stifling competition. Architects do not have the making of your estimates. When the plans are prepared it is legitimate for you to ask the privilege of submitting an estimate. The architect does nothing toward computing the cost of the building or the amount of painting to be done. Very often you get so anxious for a job that you make your estimate without knowing what the cost will be, and the different bids represent guesswork. Sometimes a very low bid is submitted by a man who has never done work for that architect, but the owner will tell him that he is willing to take a chance with the low bidder, and you are up against it. He called on the master painters to get together and know what they were doing, and then to put in bids that represented the cost of the work and a reasonable profit. No architect wants a contractor to work at a loss. The reputable business man must insure to protect his workmen under the compensation act. When you make out an estimate make it high enough to make a profit, whether the price is \$10 or \$10,000, and then do the work so well that nish for the under coat, in which a heavy bodied oil is it will be an advertisement for you when you seek your next job. Then you will get the good will of the architect and he will have confidence in you, and we will find the architect working with us hand in hand.

The next thing taken up was a paper by Ferdinand Kaufman, of Pittsburgh, which he read as follows:—

Wall Sizes of Various Kinds.

Under the term of wall primer or sizes we understand a compound or mixture to prepare a plastered wall for the final application of water or oil colors to assure an even and spotless surface, for any painted or tinted walls after the finishing coat has been applied. This refers to normal conditions by which we understand that the plaster consists of lime and sand, or such patent plasters as are in vogue at the present time, and after these plastered walls have stood a sufficient length of time to allow the crystallization to take place, or in other words, becomes dry after a certain time, depending upon local climatic conditions. As long as plaster remains damp it contains an excessive amount of hydro-alkali, which will saponify ordinary linseed oil or varnish, destroying their proper oxidation or drying qualities, when an oil or varnish size is used. When tinted in water colors dampness will destroy all binding qualities of glue or casein, the usual binders, these binders will decay, become mouldy, the color will dust off, and in a short time the work will be absolutely destroyed.

Glue Size for Water Colors.

Consisting of glue to stop suction, alum to neutralize stains on account of crystallizing after size is applied to plaster and when dry, this size is used for new plaster under normal conditions, as stated above:—To one pound of alum take two pounds of a good grade of glue, add four gallons of water, the process of preparing this size is as follows:—Soak the glue in cold water sufficient to cover well, dissolve alum in two gallons of hot water, after glue is well soaked heat over slow fire to about 150 degrees Fahrenheit, and when completely dissolved, pour both glue and alum solution, while hot, into a vessel under constant stirring, add sufficient water to make a five-gallon solution, size is now ready for use. Regarding strength this size should be used depends entirely upon the absorbing qualities of the plaster. If the plastered surfaces are very hot or porous add more glue to stop the suction. If the plaster is hard finished and well troweled more water can be added. The workman must have sufficient experience to judge and prepare his size, according to existing conditions as he finds them. The above size has been found very satisfactory in most cases. Sometimes it is necessary to rekalsomine over old water colors, and in order to do so, add a small amount of ordinary soap dissolved in hot water and stir into size while hot. The soap will make size elastic, and the danger of water color peeling off,

when dry, will be considerably lessened by this process. In order to get good results, the old kalsomine should be washed clean off plaster before any sizing is applied, and the painter will be assured of better and more satisfactory results, besides the sanitary advantages resulting by washing walls.

Varnish Size.

So much in vogue at the present time is a very convenient medium for the painter, but not to the best interest of the owner who has this work done, for the following reasons:—After a wall has been varnish sized and tinted in water colors, and when the time arrives to renew and retint walls, the old water color is washed off, the varnish size remains and cannot be removed except at a great expense. When glue size has been used, size would wash off at the same time water color is removed, and the plaster would be in its original state as when new, which is always preferable, especially so if it is desired that these walls should be painted in oil colors at a later period, when this varnish size would be an absolute disadvantage to make a good and permanent job. To this subject the writer will devote some remarks later.

For old and musty walls, I have often used the following size for water colors:—Slake fresh lime to consistency of whitewash. To every ten gallons of this mixture add one gallon of raw linseed oil, sufficient dissolved glue to stop lime from rubbing off, and some good sharp sand to give a nice gritty surface. The writer has found that this size will produce good results where all others have failed, where even a coat of flat white lead proved a failure, only due care must be exercised not to use anything but lime-proof colors.

To neutralize stains in plaster caused by rain or other defects, after removal of all water colors, apply one coat of shellac, this must stand to dry over night, then apply regular glue size mentioned above, with a little plaster of paris added. The results in most cases have been satisfactory.

Another good method to prevent dampness to strike through finishing coat is, to a good grade of japan dryer add sufficient Portland cement to produce a mixture of the consistency of heavy paint, apply to walls brushed to an even surface, let dry over night, cover with glue size same as over shellac, and in most cases good results will be obtained in the end. This last process can also be used for oil colors, only omit glue size.

To retint over old water colors and where same does not rub off, and plaster is sand finish, no stains in plaster, a size from strong soap-suds, made from imported German brown soap, will produce excellent results.

Sometimes a wall tinted in water colors will turn out spotty, where all others failed I have obtained satisfactory results by using a hot saturated solution of alum and apply water colors while this size is still wet.

For a primer of plastered walls to be finished in oil colors, the only way to obtain permanent and good results, the following process, which has stood the test of ages (the writer has seen and examined walls done in the early part of the eighteenth century, which are still in good condition at the present time). For priming coat use nothing but pure raw linseed oil, add to this 10 per cent. of pure spirits of turpentine; heat in hot water receptacle; add one ounce of good japan dryer to every one half gallon of fluid, apply while hot, let dry for a least three days, then proceed to apply coats of oil paint until a first-class job is obtained. Wall painting in oil colors, done in this manner, will never crack or peel off (except when caused by dampness) for the following reasons:—On account of oil primer remaining open or wet for at least twelve hours, the oil will penetrate into the plaster forming a bond between the plaster and the oil paint, which will become permanently fastened and become part of plaster, but when varnish or a glue size, or any other quick drying substance is used as a primer, it will form a thin film over plaster, and any coats of oil paint applied over this size or primer will only adhere to this size, which is very brittle, and in most cases will peel off sooner or later, and the plaster will be ruined forever, except all sizing is removed from plastered walls at an enormous cost, before walls will be in condition to be painted, as stated above. Therefore, the writer condemns all and any form of sizing where oil paints are used.

There are a lot of patent or ready made wall sizes in the market at the present time that I wish to state that under normal conditions were satisfactory, but whenever any trouble developed, and not knowing their chemical composition, was at a disadvantage and couldn't correct size to meet conditions existing, and was compelled to fall back on my own practicable experience.

I further wish to say that all and everything contained in this article are, and have been my own practical experiences during thirty-five years that I have practiced my profession, and have not made any statements, upon statements received from a second party, and giving a correct analyzed composition of the different wall sizes, in order to enable my fellow workers to overcome such difficulties as above stated.

Regarding damp proof sizes, wish to say, that in places

which are under continuous damp conditions, and having tried almost every damp proof size I heard of, they all proved a failure, and the only way to overcome the defects was to remove original cause of dampness.

After Mr. Kaufmann had finished reading his paper he said:—I want to make a statement of an experiment in regard to the damp-proofing a wall. A little over a year ago a certain architect came to me and said, "Kaufmann, we have a big theatre in which was a twenty-inch wall built in cement and plastered before it was thoroughly dry, and when that was done they knocked some holes in the roof and it rained through them and it is a horrible mess." He came to me and asked me, "Can we make a job out of this? I want to do this in water colors." I told him I would not assume absolute responsibility, would not guarantee anything, but I was willing to use any paint or damp-proofing material which he might recommend. A certain salesman said to me, "We have an article which I think will do the work." I said, "Will you guarantee it?" "Of course not." He was honest enough to tell me so. I asked him what it was. He said, "I don't know the thing myself, only I can tell you this, that Chinese wood oil is the base of the thing." I had read something of Chinese oil and its good qualities, and I thought it would not be any worse than some of those recommended damp-proof sizes. I told him to send me some and I told the architect. The architect acquiesced and says, "If you think it is the best, use it." I applied it according to instructions. In twenty-four hours I went to the job and I found that this compound, where the base was Chinese wood oil, was perfectly dry. Then came the question of my water colors. What would it do? I am always dubious. I never say my job is done until I have my money and the job is closed. (Laughter.) We started to kalsomine that wall and we were on pins and needles. It was damp outside. It didn't dry very fast. Finally it was quitting time. Union painters couldn't work beyond a certain time. The next morning I was on the job, before union hours, to see that wall, and when I stepped into the theatre I never had a more agreeable surprise in my life. It was absolutely perfect, like a piece of silver. I never saw anything like it. And I have been watching that wall for a year and it is still in a good condition. Now I want to say about Chinese wood oil. It is one of the greatest discoveries that was ever sent to our painters. Whenever you hear of Chinese wood oil, as painters, consider it very seriously.

Mr. Strover moved that the paper be received and a vote of thanks be extended to Mr. Kaufmann. (Carried.)

Secretary Lane said Mr. Kaufmann had not told that the wall was so soft that you could ram your finger into it. That makes it all the more singular that he got results.

President Fowler:—The paper is before you. Now we would like to hear from you.

Mr. Kaufmann, in reply to requests for the name of the article used, said he would tell anyone in private or would tell the secretary and he can inform you where to get the stuff. He did not want anyone to say, "How much did you get for it?" (Applause.)

In reply to a question Mr. Kaufmann said it was the first of November, a year ago, that he finished the job, and in water color I consider that test a severe one.

Mr. Macnichol said:—I do not know of anything that will cure a damp wall by the application of paint or paint coating. I have had some little experience with efforts to correct that evil, and while I have been successful for one or two years, eventually those walls bleed water. The paint coating will come off and the appearance of tobacco juice will start to run down the walls five or six years after they have been finished. They have looked excellent and may be last for five or six years and then begin to disintegrate. I have spent a great deal of time in trying to find some means of correcting dampness in wall surfaces. I have tried everything that Mr. Kaufmann has spoken about. Some preparations have lasted for a reasonably long time, but eventually, especially where water color has been used, they will peel off. This China wood oil has a life probably of two years or two and a half, that is, a fairly well treated China wood oil. It depends entirely on the method of treatment as to its durability.

There is one peculiarity in painting walls that I would like to call your attention to. These walls had been painted with four coats of lead and oil seven years ago. They were repainted this past summer with two coats of lead in oil. Both coats were stiffened. The first coat was one-half oil and one-half turpentine; the lead was reduced one-half oil and half turpentine. The finishing coat was nearly all turpentine, but about a pint of linseed oil to every three gallons of paint, a small amount of drier added. Within five weeks light streaks appeared, showing where the cracks in the walls were, which did not show under the previous coating, due to the elasticity of the previous coat of paint. The wall cracked under the previous paint coatings and stretched the paint so as not to open up or crack the paint. The color was a tan. The cracks showed a very soft, light buff, not a yellow, but a buff. I would like to know the solution of it. The lead was as good as could be bought, the oil was as good as could be bought, and the turpentine was as good. Then men that applied the work did it in a first-class manner.

I never use a size if I can avoid it. A size usually is

nothing but a surfacing to prevent penetration, and if you reduce penetration you are losing the value of your paint film. You are losing its grip, and you are likely to have trouble. Put a priming coat on and then a coat of glue size. Glue size is intended to stop penetration and finish a wall with two or three coats instead of four or five. It is customary down our way to put four coats, sometimes five coats, on all woodwork, not less than four coats on all plastered surface and sometimes six coats. It depends on the price you get for the job and the quality of work they want done.

I think sizing is the most injurious thing to use under a paint coat unless it is a linseed oil size with a paint pigment sufficient to carry it along. I water color work sizing sometimes if necessary, where you go over old kalsomine. But it has been my experience that the cheapest way to do the work is to wash it off and start all over again.

I never use any size on a job but I find that the kalsomine commences to discolor wherever the joints of the ceilings were, and then gradually it would be brought to the surface and you would have a corrugated appearance of light and dark shades all over the ceiling, due to your size.

Mr. Kaufmann said that the only way to cure the defect spoken of by Mr. Macnichol was to take off all the paint and fill up the cracks with plaster.

Mr. Dewar said he had never seen paint that would remain permanent on a damp surface and he believed that, in time, the China wood oil preparation used by Mr. Kaufmann would peel off. The process of painting used by Mr. Macnichol would not last for six months in the smoke-laden air of Pittsburgh. Don't bank on varnish or glue as a sizing for walls. He uses a coat of paint with half oil and half turpentine, with lead in it to tint it, and you can kalsomine that. You can wash it off when you have to repaint and you have your priming coat there.

Mr. Kaufmann said that he had finished walls in Pittsburgh twenty-five years ago with a wax finish. They had been washed off every two years and are perfect today. He described his method as follows:—

We melt this beeswax in turpentine, which has an affinity and forms an absolute mixture. Pour that in white lead, work it with turpentine, apply it to the wall in a proper manner, and you will have a wall like a piece of silk, and there is no stiffening necessary. It will wash. If you pour water against it the minute that water will strike that oil it will just disappear, it explodes.

I have done walls like that twenty-five years ago and they have been black with the steam heat, but when they were washed they were absolutely perfect. That is my process I have employed in painting walls in Pittsburgh, and I have also used some of these flattines and things like that, but the results were very uncertain. In fact, I have lost a lot of customers because they did not clean. My work has stood perfectly. It is simply a chemical solution for the painter to find the simplest things in nature and apply them in a proper manner and the results will be accordingly. (Applause.)

(On motion the meeting adjourned until Wednesday morning.)

WEDNESDAY MORNING.

The meeting was called to order at 10.45 a. m. by President Fowler.

The first thing taken up was a paper by Henry A. Gardner, of the Institute of Industrial Research, Washington, D. C.

The Light-Reflecting Values of White and Colored Paints.

(Copyright, 1916, by H. A. Gardner.)

The attention of engineers is being constantly called to the relative value of different types of artificial illuminants for interior spaces. Very little thought, however, has been given to the light-reflecting power of the interior surfaces where such illuminants are used. That the surface constitutes quite as important a factor as the type of illuminant is indicated by the tests herein described, where the illumination of an interior space lighted with a tungsten lamp varied from 12 per cent. to 67 per cent. when different surface colors were used.

Although considerable work has been done on the light-reflecting power of wall-papers,* the constantly decreasing tendency to use paper, on account of its insanitary properties, and the steadily increasing use of wall paints of the oil type, especially in hospitals† and public buildings, has necessitated a reconsideration of the problem, since different methods of determination would be required in many cases for two such different substances as paper and paint.

A search of the literature on illumination has produced one article which gives a series of carefully made photo-

* "Surface Brightness and a New Instrument for Its Measurement." Dow and Mackinney. *Illum. Eng.*, vol. 3, November, 1910, p. 655.

† "Apparatus for Measuring Light and Illumination." Dow and Mackinney. *Elec. World*, vol. 60, August 17, 1912, p. 364.

† "The Sanitary Value of Wall Paints." H. A. Gardner. *Bull. Scien. Sec., Paint Mfrs.' Assn. of U. S.*

metric measurements on the reflective value of paints. This is by Louis Bell,* who calls attention to the fact that traces of carbon in a paint (gray) or dust on a painted surface immensely decrease the illuminating value. He advocates the use of light-colored oil paints on account of their washability. Some of his readings are shown below.



FIGURE 1. APPARATUS FOR MEASURING LIGHT REFLECTING COEFFICIENTS OF PAINTED SURFACES; SHOWING INTEGRATING SPHERE CLOSED READY FOR TEST.

The composition of the points is not given and the colors are only described by terms.

Color.	Kind of paint.	Per cent. reflections.
White	Oil.....	65.7
Extremely faint cream.....	Oil.....	64.0
Light cream.....	Oil.....	52.8
Light cream.....	Water.....	52.0
Very faint greenish.....	Oil.....	46.0
Very faint greenish.....	Water.....	45.8
Faint gray.....	Oil.....	45.6
Pale gray buff.....	Water.....	44.0

Unfortunately, direct readings on a photometer could probably not be made with great accuracy on very dark paints or those which present a very high enamel-like luster. The apparent necessity of devising more appropriate means of measuring the light-reflecting powers of paint, by a method which could be used for all shades and tints, as well as all degrees of matt and gloss surfaces, led the writer to experiment with a number of types of apparatus. Painted samples for experimentation were first prepared by sizing paper and applying two coats of a number of white and colored paints of which the composition was known. The apparatus that proved most suitable for determinations of the "coefficient of reflection"† is shown in Figs. I and II, as arranged by W. F. Little,‡ who made the readings. A disc 3¼ inches in diameter coated with the paint in question was placed at the center of an integrating sphere and was illuminated by the light of a concentrated filament lamp shining through an opening in the top of the sphere. The light fell on the disc at an angle

* "Examination of the Coefficient of Different Tints in Its Relation to Indirect and Semi-Indirect Lighting." Louis Bell, Elec. World, vol. 65, January, 1915, p. 211.
† Defined in the 1915 Report of the Committee on Nomenclature and Standards of the Illuminating Engineering Society as "the ratio of the total luminous flux reflected by a surface to the total luminous flux incident upon it."
‡ Engineer in Charge of Photometry, Elec. Test. Laboratories, N. Y.

of 45 degrees. The interior of the sphere received only such light as had first been reflected by the paint. To effect a standardization a flat block of magnesium carbonate (commercial) was substituted for the disc. The value of the coefficient of reflection of this block was taken as 88 per cent. in accordance with the experiments of Nutting, Jones and Elliott.* The readings were made with a portable photometer. The results are shown in the following tables:—

TABLE I.
Effect of the Vehicle on the Coefficient of Reflection of White Paints.

	Coefficient of Reflection.
Lithopone in dark colored raw linseed oil.....	61
Lithopone in very light colored flat varnish.....	67
White pigment mixture in light colored semi-gloss varnish	66
White pigment mixture in light colored gloss varnish	66
Special white pigment in flat varnish.....	61.2
Special white pigment in high gloss varnish.....	61.2

TABLE II.
Effect of Slight Tints on the Coefficient of Reflection of White Pigments Ground in Flat Varnish.

	Coefficient of Reflection.
Pigment A, free from impurities (very white).....	66
Pigment AA, containing traces of iron, giving yellow color	64
Pigment AA, tinted with ultramarine blue to correct yellow shade, producing slight greenish tint.....	64
Pigment A, with per cent. lampblack tinting color (light gray)	44
Pigment A, with per cent. lampblack tinting color (gray)	27

TABLE III.
Colored Paints.

Made on a mixed white pigment base, tinted with chrome yellow, chrome green, Prussian blue, para red, ochre, sienna, carbon black etc.

	Coefficient of Reflection.
Light cream	66
Light pink	60
Light yellow	58
Light blue	55
Light greenish yellow.....	54
Light buff	52
Light green	42
Light terra cotta.....	41
Medium terra cotta	39
Light greenish blue.....	36
Medium blue	32
S. Green	19
Medium green	14
Red	12
S. Blue	12
Green	11

TABLE IV.
Coefficient of Reflection.

	Coefficient of Reflection.
Luminous calcium sulfid paint.....	54.4
Aluminum paint	48

The most interesting of the results are those on flat, semi-gloss, and high-gloss paints, all of which apparently have substantially the same illuminating value when prepared of the same pigment mixture with oils or varnishes of the same degree of color. This is an important development, since it allows the use of the type of paint best suited for the lighting equipment of a room:—direct, semi-direct, indirect, etc. Although flat paints may retain their whiteness for a greater period of time, semi-gloss and gloss paints are preferred in many instances on account of their greater resistance to frequent washing.

The aluminum paint that showed such a low coefficient of reflection was of the grade used on cinematograph screens. Better results would obtain should white paints ground in a light flat varnish be used.

Factory illumination.—The illumination of factories, railroad terminals, and department stores has been given great consideration of recent years; increased output, improved workmanship and a minimum of accidents having resulted in nearly every instance where better lighting systems have been installed. In such places, wall treatment as a means for conserving the illumination afforded by modern illuminants has generally been adopted. These advances have come as a result of practical observations, which show that the rays from powerful lights, falling upon dark brick or stone walls, give less light to a room than the rays from less powerful lights falling upon similar walls that have been painted in light colors with dust-resisting, washable paints. From the standpoint of econ-

* "Results of Some Possible Reflecting Power Standards" in the Transac. of the Illum. Engrg. Soc., vol. 9, No. 7, 1914.

omy it is of interest to record the fact that the monthly cost of illuminants for lighting dark-walled factories may be enormously reduced by the occasional application of such paints.

The customary process of treating factory walls is to first apply a coat of flat (matt surface) white paint and later to apply a coat of gloss white. This is the recommended treatment when the modern indirect or semi-indirect forms of lighting fixtures are used, since the gloss finish repels the lodgment of dust and may be most easily washed. For the ceilings, however, a flat or semi-gloss paint is better than a high gloss, since the former types distribute the light to better advantage. In factories where direct lighting fixtures are used with modern illuminants, or where even less modern forms of illumination are in evidence (swinging oil lamps, etc.), the flat or semi-gloss oil paints are also advisable, on account of their glare-preventing and light-diffusing properties.

The question has been raised as to whether colored paints should be advised for use where direct lighting fixtures are employed, since white is not always the most desirable color under some forms of very strong light. For instance, the traveler, who for the first time approached a

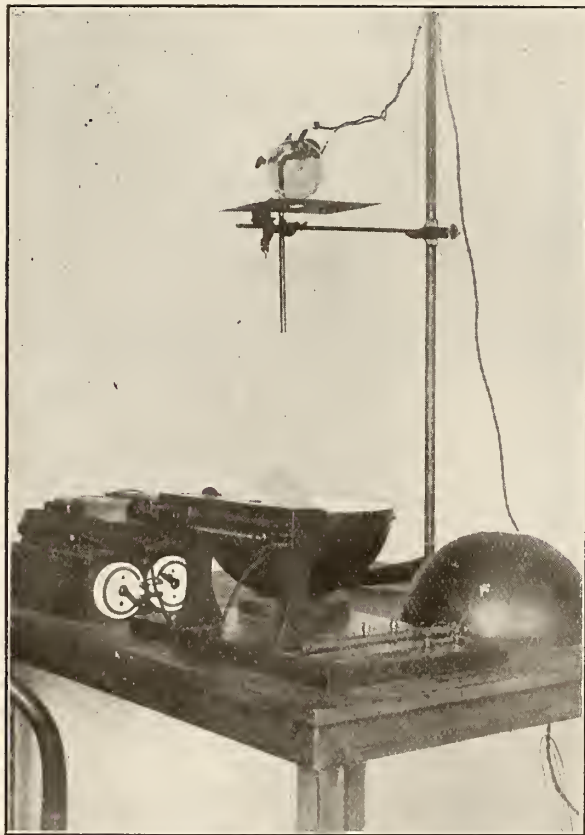


FIGURE 2. SAME APPARATUS SHOWING INTEGRATING SPHERE OPEN TO RECEIVE TEST SPECIMEN.

tropical city, is surprised to see the buildings and dwellings painted blue, pink, green—in fact, every conceivable color. In Havana there exist ordinances prohibiting the use of white paints on the exteriors of buildings, on account of the glaring effect produced by the tropical sun. The selection of the colors is left to the discretion of the property owner. Similarly, it is possible that in some factories paints having a slight greenish or other tint would be desirable, since a small amount of some colors may reduce the glare, but will not materially reduce the illumination. The wall tint to be used should, however, be studied under the particular form of light present in a room, since artificial illumination of some types exerts a marked action upon certain colored surfaces,* giving them shades or tints which are entirely different from those observed in daylight or by other illuminants. The tint which is most pleasing under the light used, and of sufficient reflective value, should be adopted.

School Rooms, Public Buildings and Dwellings:—A. C. Rapp,† of Pittsburgh, was the first to call attention to the

* "A Standard for Color Values." D. McF. Moore, Proc. Illum. Eng. Soc., vol. 5, 1910, p. 205.

† "Reflection Coefficients." P. F. Bauder, Proc. Illum. Eng. Soc., vol. 6, 1911, p. 85.

"Influence of Colored Surroundings on the Color of the Useful Light." Elec. World, 1913, vol. 61, p. 410.

† "Surfaces and Colors for Hospitals and Schools." A. C. Rapp, Bulletin 38, Scientific Section, Paint Mfrs. Assn. of U. S.

necessity of a careful selection of colors for school rooms, in order to bring out the greatest mental and physical effort among the occupants. The adoption of his suggestions would doubtless result in greater efficiency in the school room and a higher degree of physical fitness among the students. In his paper, Rapp quotes some experiments conducted by Dr. L. E. Landon on students placed in rooms treated with various colors. The effects of the colors may be summed up as follows:—

Black:—Melancholia. Decreased work.

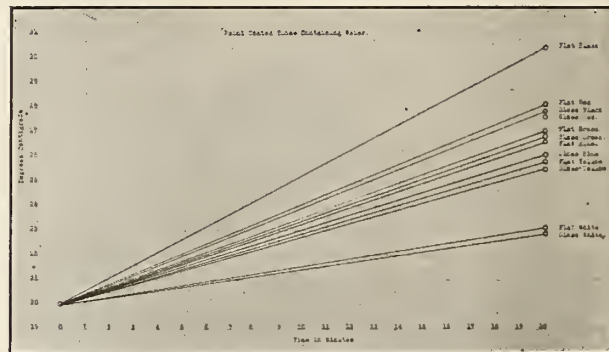
Red:—Temporary stimulation followed by a reaction accompanied by nervousness and headache.

Blue:—Calmness and seriousness.

Green:—Increased vitality. Happiness.

Yellow:—Increased vitality. Amiability.

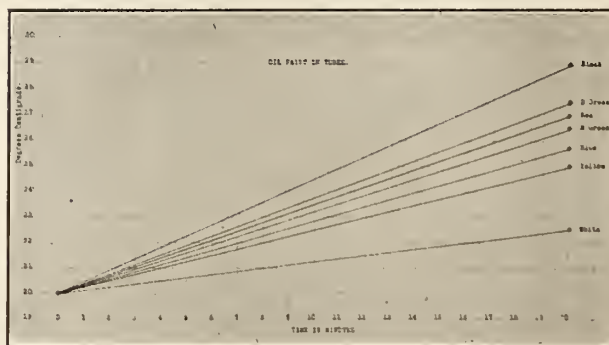
That the same consideration should be given to the selection of wall colors for all public buildings, stores and dwellings as well as schools, is apparent. It is the writer's contention, however, that the lighter tints of the most desirable colors should be used, in order to increase the illumination to the greatest possible extent. The darker colors could be used for borders and dadoes, to produce pleasing contrasts to the main body of the work. These suggestions are in line with those advanced by Parsons and Smith,* who studied the physiological effect of colors



RISE OF TEMPERATURE OF WATER IN PAINTED TUBES.

in study rooms at the United States Naval Academy. They advocated ceilings painted white, slightly tinted with yellow, and light greenish-yellow walls which, by tungsten light, would assume a pleasing green color.

Carriers.—Subterranean travel has increased to such great proportions in our large metropolitan centers that



RISE OF TEMPERATURE OF PAINT IN TUBES.

the problem of lighting subway cars is one of growing importance. Every paintable surface in the cars should be coated, preferably with gloss paints in white or the lightest tints. Even the floors should be painted, not with dark gray or similar light-absorbing colors, but with neutral buff or light tints of sufficient strength to prevent them from being readily soiled. By the use of hard-drying, abrasion-resisting paints for this purpose, the floors may be maintained in a sanitary condition by daily washing. The darkest sections of tunnels may be rendered brighter by the occasional application of water-resisting white paints, where the expense of such procedure is justified. Not only in subway cars, but in surface cars and railroad passenger coaches similar paints should be used. The present method of finishing car interiors in artificial mahogany grain could be superseded by the application of white and light-tinted paints. Reading at night without eye strain would then be more of a possibility for the traveler.

Temperature of colored surfaces.—Dark colored paints not only absorb light rays, but heat rays, as well. The presence of only a small amount of black in a white paint

* "The Illumination of Study Rooms." Elec. Review and West. Elec., vol. 57, August, 1910, p. 428.

(gray) makes an astounding difference in the heat absorption. The writer and L. P. Hart have conducted some tests on colors which are used by the grinder in producing colored paints on a white base. In one series of tests the colors were ground in linseed oil to a stiff paste which was placed in glass tubes upon which were focused the rays of a powerful nitrogen-filled mazda lamp (see Fig. III). In another series of tests the outside of the tubes was painted with the same colors ground in linseed oil to produce a glossy surface or ground in turpentine to produce a flat surface, 10 cc. of water being subsequently placed in each tube, all of which were submitted to the same light test. The rise in temperature of the paint and the water is recorded in diagrams I and II. The colors used were as follows:—

- Paranitraniline red (20 per cent. on calcium carbonate base).
- Chrome yellow, 100 per cent.
- Prussian blue, 100 per cent.
- D-green (100 per cent. mixture of blue and yellow).
- M green (20 per cent. D green on barium sulphate base).
- Black (100 per cent. carbon black).
- White (white lead and white zinc, 50 per cent. each).

ABSORPTION OF HEAT RAYS BY COLORED PAINTS.
Rise in Temperature of Water in Painted Tubes at End of Twenty Minutes.

Paint.	°C.
Gloss white	2.9
Flat white	3.1
Gloss yellow	3.5
Flat yellow	2.8
Gloss blue	6.7
Flat blue	6.7
Gloss green	6.9
Flat green	7.1
Gloss red	7.7
Gloss black	7.9
Flat red	8.2
Flat black	10.5

Rise of Temperature of Paint in Glass Tubes at End of Twenty Minutes.

Paint.	°C.
White	2.5
Yellow	5.0
Blue	5.7
M. green	6.5
Red	7.0
D. green	9.0
Black	9.3

On motion the paper was received and a vote of thanks given to Mr. Gardner.

G. W. Thompson said:—The information contained in this paper will be of extreme value, especially the more it is studied. There is one phase of the subject which Mr. Gardner did not touch on, and I want to mention that in a suggestive way. In the first place, all light perceptions are what are called physiological, that is to say, they are part of the perceptive powers of your organs of vision. You close your eyes and you do not see color, you do not see light, unless it is very intense, in which case it may go through the eyelids. In the construction of the eye we have, in front, a diaphragm which is the iris. In the center is what we call the pupil. This iris contracts when lights are very intense, because the eye itself cannot stand intense excitation or irritation from light—a wonderful provision of the construction of the eye. This is done unconsciously. It is one of those wonderful features of the construction of the human body, with the compensating apparatus for the contraction of the eye and for the actual correct perception of color.

Now suppose you look at a bright light; immediately the iris contracts and the pupil becomes small. Then suppose you direct your eye to some dark spot; immediately the pupil expands, becomes larger. If that contraction and expansion is going on all the time the eye tires, and that is why indirect illumination of a room is so much better for the eye, better for any person using his eyes, than the form of illumination such as we have here, because unconsciously every one of you, as he looks at these lights, is tiring the eye by the fact that the pupil contracts, and as soon as he turns away his eye and looks at a dark object the pupil becomes larger, and that alternate contraction and expansion tires the eye. That is why indirect illumination is so much better than direct illumination.

Bearing that in mind, while it is perfectly true that light colors reflect more light, they are more deficient. The important thing is that there shall not be, at any point in a room or at many points in a room, intense illumination, because in a comparatively dark room, if the illumination is uniform, the pupil of the eye will expand and the effective illumination of the room is very much greater than it might be in a very bright room, where there is a local intense illumination.

I want to make that point clear, because it has a direct bearing on what Mr. Gardner says. I do not want it to be thought that I am criticising Mr. Gardner, for that paper is perfectly true, and the more you study it the more valuable is what he says. But bearing in mind this point

that even in a comparatively dark room, if the illumination is uniform, the pupils of the eye will expand so that the eye itself takes care of that imperfect illumination. Of course, this will take place only within comparative limits, and the provision in nature takes care of some of the differences which Mr. Gardner has referred to.

We will say we have a room painted in a color which reflects only fifty per cent. of the light, which, as compared with another room painted in a color that reflects one hundred per cent. of the possible reflection. If the illumination of the room that reflects fifty per cent. of the light is uniform the eye may take care of that, and you may have an effective illumination so far as the retina of the eye is concerned, equal to the other rooms, and it simply means that extraordinary, bright illumination is bad for the eye and perfect illumination is good for the eye, and between those two limits you have quite a range to work.

Now there is one other application of what Mr. Gardner said that is quite important, and it is that great contrasts in a room are trying to the eye.

George Heckel said:—The University of Michigan, Department of Engineering, some years ago made a report of a series of tests of standardized radiators, and their conclusion, as I remember it, was that the lighter colors or enamels or flat paints, it made very little difference, transmit on an average about twenty-five per cent. more heat, and that the entire transmission of heat, the whole phase of the transmission of heat, is governed entirely by the final color. They were investigating the subject of bronze, especially, and they extended it to include paint used on radiators, and they found that, after seventeen coats of paint, including several coats of bronze, that it made no difference how much paint was on the radiator, if the final one was the proper color—a light enamel or flat paint—the transmission was considerably increased by the addition of this final light coat.

Mr. Gardner replied:—I would naturally think that the radiator painted with the aluminum or bronze paint would transmit the greatest amount of heat in the room, because aluminum and bronze are both metals, and metal is a good conductor of heat. As a matter of fact, the paint that transmits the greatest amount of heat to a room is flat black paint. That is the result of determinations that have just been made. But, of course, dark paint on a radiator is not very pleasing in some rooms when you have to select your color to harmonize with the wall and ceiling colors.

I think the point Mr. Thompson brings out is a very important one, and that is, there should not be too great contrast. That is the reason I advocate the light color in Pullman cars, instead of the dark mahogany they are now using.

Mr. Macnichol said that in a job done in Washington about seven years ago Professor Woodbridge, of Boston, who was the expert of the United States Government, specified that the radiators in the House and Senate office buildings should be painted, irrespective of any conditions of the woodwork and walls, only one coat of a thin flat black. The radiation was of more importance than the color. And the heat that they got out of these radiators is such that they have to keep the windows open one-half of the time.

The next thing taken up was a paper by G. W. Thompson, chief chemist of the National Lead Company, New York.

Some Suggestions Bearing on Painting Practice.

In my paper on "Painting Defects, Their Causes and Prevention," which all of you have probably read, I had frequent occasion to speak of the importance of hard undercoats if good and permanent results are desired in painting. In that paper it was shown that hard undercoats could be obtained in several ways. One way was to use as small an amount of binding material—linseed oil in the undercoats—as was practicable. Another way was to allow considerable time between coats, and a third way was indicated by the use of acetate of lead in the undercoats.

During the last year we have carried on some investigations which have thrown further light on this subject, but before I describe these investigations, it would be well to consider for a little the information which was in our possession at the time the paper on Painting Defects was written. We knew, at that time, that linseed oil, which is the principal binding material in paints, was by no means a permanent substance. By this, we mean that we knew that it was subject to chemical change, and that on exposure to air linseed oil would change in its composition continuously due to a chemical reaction between the linseed oil and the oxygen of the air. We knew that linseed oil had a great affinity for oxygen. The affinity for oxygen is shown by the fact that linseed oil will increase in weight about 18 per cent. on exposure to the air in thin films. While this increase in weight is taking place, certain products of the decomposition of the oil are given off. These products of decomposition are principally water and carbon dioxide. In a paper read before the Institute of Chemical Engineers by J. C. Olsen and A. E. Ratner, at their meeting in September, 1912, the results of a careful investigation of the increase in weight and the water and carbon dioxide given off are as follows:—

At the end of seventy-four days, 18.05 per cent. of increase in weight had taken place, and during this time 14.55 per cent. of water and 5.21 per cent. of carbon dioxide had been given off. This shows that the oil absorbed oxygen, some of which was fixed by the oil and remained combined with it, and some was given off in combination with hydrogen as water, or in combination with carbon as carbon dioxide. It is fairly safe to assume that the amount of oxygen present in the water and carbon dioxide given off was first absorbed by and combined with the linseed oil before it was given off in the form of water and carbon dioxide. As the hydrogen and carbon in the water and carbon dioxide given off come from the oil, it is evident that the sum of the increase in weight of the oil and the amounts of water and carbon dioxide given off represents the amount of oxygen absorbed—this equals 37.81 per cent. It must be remembered in this connection that these chemical changes did not take place suddenly, but were continuous during the entire seventy-four days. Furthermore, there was no indication at this time that the oxidation of the linseed oil was complete. Other tests which have been conducted indicate that the oxidation continues indefinitely as to time so long as the film is exposed to the air, and that the only way to prevent this oxidation from going on is to keep the air away from the paint film.

These figures and this information which we possessed at that time are of very considerable scientific interest, but they are also of much practical value. They show that the destruction of paint is primarily due to the oxidation and decomposition of linseed oil. The effect of pigments upon this decomposition is of secondary importance. Some pigments may accelerate this oxidation and decomposition and others may retard it, but after all the decomposition of the oil is the cause of the decay of paint.

With this information at hand we have been conducting, during the past year, some very careful experiments to determine just what the effect of this decomposition was upon the volume of the oil present in paints. These tests were conducted along the familiar lines of painting glass plates and observing from time to time the change in weight of these plates. After about two hundred days the weighting of the plates was discontinued and the change in the volume of the paint was determined by methods which are well known to the chemist and which he uses in the determination of the specific gravity of substances. The result of this investigation brings out some very remarkable information. It was found that in every case there was a shrinkage in the volume of the paint. In the following table we give you the results of this investigation:—

Changes in Volume of Paints and Oil in Them After Two Hundred Days of Drying.

	Shrinkage in Volume of Paint.	Shrinkage in Volume of Oil.
N. A. raw linseed oil.....	.....	13.0%
S. A. raw linseed oil.....	.....	12.4%
N. A. boiled linseed oil.....	.....	13.6%
White Lead and N. A. raw linseed oil.....	13.6%	17.9%
Zinc oxide and N. A. raw linseed oil.....	11.9%	13.9%
Red lead and N. A. raw linseed oil.....	12.4%	17.3%
Whiting and N. A. raw linseed oil.....	11.6%	18.9%
Barytes and N. A. raw linseed oil.....	12.8%	23.0%

It will pay you, I think, to study this table at your leisure. I will call your attention here to this general feature—in every case there has been a decrease in volume. We have assumed of course that none of the decreases shown have been due to any changes in volume or composition of the pigment and that all of the changes have been due to the oxidation and decomposition of the linseed oil. All of these tests were conducted in a specially constructed cabinet supplied with fresh air. The tests were not subjected to the action of the water, except in so far as water was a component of the fresh air. It would seem very probable that the results which we have obtained are much lower than the practical results when paint is exposed out-of-doors to the sun and rain in addition to the ordinary oxidizing action of the atmosphere.

When I wrote my paper on Painting Defects, I felt quite sure of the correctness of the statement I made that paints exposed to the weather finally shrink in volume. These tests confirm that statement. The practical application of this information is fairly obvious. If a paint film on drying and exposure to the weather shrinks in volume, is it not probable that this shrinkage is an important factor in paint decay? It must be remembered that paint, even when applied to a surface, occupies space, that is to say, it has length, breadth and thickness, and if the paint film on drying shrinks in volume it must affect at least one of these dimensions. If it were possible so to construct a paint film that the shrinkage took place solely in the thickness of the paint film, it is very probable that that shrinkage would have very little effect upon the ultimate durability of the paint. But in the present state of the art, we do not know how to secure only this kind of shrinkage. Inasmuch as,

in practice, paint films are usually made of at least two coats of paint, and in the case of old work, of many coats of paint, it seems probable that the shrinkage varies in direction with the various coats. Thus we can conceive that an outer coat of paint will shrink simply in thickness, but that the under coats of paint will shrink in all directions. If, however, an undercoat of paint shrinks in length and breadth, it will tend to pull apart the outer coat of paint.

Referring back now to my paper on Painting Defects, I advocated as great a maturity of undercoats of paint as was practicable before the other coats were applied thereon. My reason for this was that if an undercoat of paint was not matured, it would tend later on, in maturing, to shrink in volume and pull apart the outer surface of paint, producing various paint defects.

Now let me pass from this more technical aspect of the subject to the broader proposition of its bearing on the painting craft. I am quite sure that there is nothing new in my proposition that painting work to be done well must be done slowly and that this accords with all your experience. I am quite sure that if any one of you was asked to do a piece of work without regard to time or cost and solely with regard to quality, you would allow as much time between coats as was reasonably practicable. I know, however, that with most of your work you are not allowed to take your time. I know also that time is money and that you cannot afford to tie up your scaffolding and other appliances on a job or stand the expense of labor and delay in moving them more frequently from place to place, and it would seem desirable that something should be done which would enable you to proceed with more rapidity in your work than your present knowledge teaches you is best. The question is:—What can be done to assist you in securing good results more rapidly than is now practicable? I do not know that I am going to be able to help you very much in this direction. It does seem as though in general human beings cannot ignore the element of time and that everything that is really durable takes time to produce. Nevertheless it is the mission of man to conquer time as much as he can. There are a few points which I have considered as possibly of value to you in the obtaining of good results in painting, which, however, I offer simply as suggestions, which you may possibly find of value in your painting practice.

The first suggestion I have to offer is one which I have made to you before in your conventions, and that is that in paints the amount of oil you use in undercoats should not be greater than that necessary for obtaining good results. All the information we possess, as I have indicated above, points to the oxidation and decomposition of the oil as the prime cause of paint decay. I have given you above good reasons for believing that the shrinkage of paint during its exposure to the weather is due to the oxidation and decomposition of the oil, and I can draw but one conclusion from this, which is the one which I have embodied in my suggestion that undercoats of paint should contain as little oil as is practicable if good results are desired.

I know the objections to this suggestion. The principal objection is the financial one that a paint that contains a small amount of oil costs more per gallon than a paint that contains a large amount of oil. With linseed oil at 60 cents a gallon and good white lead paint costing you for materials \$1.50 per gallon, it is very easy to see that the more oil you add to a paint the cheaper the paint is per gallon. I am afraid sometimes that this question of cheapness influences some of the master painters more than it should. I know, of course, the feeling that in the buying of paste paints the master painter is apt to desire the paste paint that will take the largest amount of oil, or, in other words, produce the largest amount of paint. I do not say that this view of economy in the mixing of paint should be lost sight of. I simply contend that it should not be the only consideration, and that in the long run the stiff paint well brushed in is better than the thin paint flowed on—that other things being equal, the stiff paint well brushed in is more durable than the thin paint flowed on.

Another suggestion which I have to offer is at present only in the formative stage. In my paper on Painting Defects, I show the effect of acetate of lead in white lead paint prepared and exposed under certain more or less imperfect conditions. I have been quite thoroughly convinced, by further work that we have done along this line, that the prejudice against the presence of acetate of lead in white lead which exists in some minds is unfounded, and that really acetate of lead is an advantage to white lead paint. The manufacturers of white lead, however, would be extremely unwise if they changed their methods of manufacture so as to materially affect the amount of acetate of lead in white lead. Practically all their methods of manufacture are designed for the purpose of avoiding the presence of acetate of lead in the finished product. How then shall we proceed to test the practical value of acetate of lead in white lead paint?

I presume most of you know that the old-fashioned paste dryers were supposed to contain acetate of lead. Unfortunately, however, most of these dryers were loaded down with so much of what can only be called adulteration that the percentage of acetate of lead present in them was very

small. Paste dryers are not as convenient as liquid dryers, and it is probable that comparatively little paste dryer is used in this country today. We have been working for some time with the idea that an acetate of lead dryer could be prepared which would be of superior value to you, but up to the present time we have not been as successful as could be desired. We have been led, therefore, to try the use of water solution of acetate of lead in the preparation of the surface for painting. This solution is made by dissolving one pound of ordinary lead acetate, or sugar of lead, and one-half pound of litharge in a gallon of water. All my work so far has been in the use of this material on new wood or plaster surfaces. So far it has given satisfaction, in the sense that it has obviated some of the troubles which are usually incident to painting such surfaces. It hardens up the resins in cypress so that there is no trouble in getting good hard, quick-drying coats. On plaster it seems to prevent the saponification of the oil by the lime in the plaster, and also helps in securing good penetration. My idea is that possibly acetate of lead may have an effect in maturing undercoats so as to produce more durable paints. I would not want to be considered, however, as giving unqualified approval of this method of treatment. It seems to have good reasons to comment it in my mind, but I am quite confident that if you will try this method of treatment you will be able to determine what its real value is.

In conclusion I would simply ask you to note that in the work of Olsen and Ratner where they show that over 14 per cent. of water was given off by the oxidation of linseed oil, they used dry air. It would appear that this water which is produced by the decomposition of the linseed oil is held in loose combination with the oil, and that in the presence of dry air it is given off from the oil.

The practical application of this knowledge is this. It is important in order to obtain good results in painting, particularly with regard to the undercoats, that painting should be done in dry weather and a reasonable amount of dry weather should follow such painting. From some tests which we have made it would appear that washing, which was discussed at the Philadelphia meeting, is due to the formation of water soluble compounds, the production of which is favored by the retention of moisture by the drying oil. It would appear, furthermore, that this washing can be prevented, to some extent at least, by proper regard to weather conditions during painting.

In the plaster slabs I hoped that we could get some tests that I could bring here but, unfortunately, the pressure of other work prevented me from bringing some specimens of painting where the surfaces were treated with acetate of lead. In our tests we have found that on comparatively fresh, hard plaster with lime finish, by painting one-half the panel with acetate of lead solution, letting it dry over night, and then applying the ordinary coat of white paint right over the panel, that where the acetate of lead was used we got a great deal better penetration than you would where it was not used. Furthermore, where it was not used the oil stood out in yellow ridges, very sticky. There was very little of that on the surface where the acetate of lead was used. The explanation of this is a very complicated one, but it seems that where acetate of lead is used on a surface of that kind the resistance of the plaster to penetration by linseed oil is produced. The oil penetrates the surface a great deal better; the second coat applied over this surface where acetate of lead is used dries uniformly better. Where lead acetate was not used it was slow. A final coat was more uniform over the lead acetate treated surface.

Cypress which is thoroughly dry is not so hard to paint as when it is tinted for simply washing. But the ordinary new cypress that is put in a building contains considerable moisture, and the usual effect of applying linseed oil paint on cypress is that it will retard the drying of the first coat and it will be very soft. We have found that the acetate of lead seems to harden this resinous matter and you get good penetration into cypress, and a good hard undercoat without very much trouble.

I am not so sure as to its effect upon red cedar. I don't know whether you gentlemen have had any experience in the painting of red cedar, where what are called tobacco juice spots appear over the cedar, over the paint or enamel. Red cedar contains a large amount of water soluble matter, and from the experiments which we have made it would indicate that the lead acetate will fix this water soluble matter and prevent it from coming out through the paint. I say it indicates that; I would not attempt to say that it is positively so, because, unfortunately, while this defect occasionally arises in painting red cedar, it is one that is hard to produce, and the only way we have been able to produce the defect was to take red cedar panels and pack them under wet sawdust and then, when we painted them we would get spots coming through the paint. And the cases of trouble which I have given in painting red cedar were where the wood was evidently exposed very much to the weather or to a great deal of water, and the paint was put on it before it thoroughly dried out; and this moisture seemed to bring to the surface the water soluble matter contained in red cedar. It will sometimes act also almost like a size under the paint, and then on exposure will work out through the paint.

Now I want to say just one more word in passing in

regard to the experiments conducted by Olsen and Ratner. That showed that, in the drying of linseed oil at the end of seventy-four days, 14½ per cent. of water was given off in the actual drying of linseed oil, giving them air, dry air, very dry air, passing the air through sulphuric acid to take out all the moisture; otherwise they could not determine the amount of moisture given off. It would appear that linseed oil holds water, in the course of drying, in a very loosely combined vapor. In dry weather this water is very rapidly given off. In damp weather the water is held by the linseed oil. That shows why better results are obtained in painting in dry weather than in moist weather; not merely the fact that the linseed oil is not drying, but the durability of your paint is affected when you attempt to paint in damp weather, because the under coats of paint will not give off this water which is produced by the oxidation of the oil. And so it is a very practical problem, bearing on what your experience has told you, of why you get poor results when you attempt to paint in damp weather.

I have an idea that some other troubles are occasioned by painting in damp weather. I only want to refer to this incidentally, but we know there was discussion as to the cause of paint washing in Philadelphia. And without mentioning any pigments or any results due to that part of the subject I will say that we have conducted experiments in our laboratory, drying paint films in a moist atmosphere and drying the same paint films in a dry atmosphere, and then examining the paint films afterwards, we find that the paint films that were dried in a moist atmosphere contain a large amount of water soluble matter, and that it would appear from those tests that the cause of washing is largely doing the painting work in damp weather; that the water soluble matter is produced due to the fact that the linseed oil does not give off its water so readily in damp weather as it is favorable to the formation of water soluble compounds. With 14 per cent. of water given off in this time you can readily see that it is a very important factor upon results. (Applause.)

Mr. Macnichols:—I move that the paper be received and a vote of thanks tendered to the reader. Carried.

Mr. Gardner said:—One point brought out by Mr. Thompson is very important. He states that linseed oil in drying gives off 15 per cent. of moisture, which is produced by decomposition of the oil through the agency of the oxygen of the air. If linseed oil paints are applied in dry weather this moisture is dissipated in the atmosphere. If the paints, however, are applied in damp weather this moisture is held within the film of the paint in a sort of emulsion. This emulsion makes a compound more or less soluble in water and is the real cause of the washing of some paints. I have recently conducted some experiments with paint films made of lead, zinc, barium sulphate and other pigments. These films were allowed to remain in distilled water for six months. The water was then filtered and evaporated and a large quantity of residue was found, which upon analytical examination was shown to be composed of organic matter from the oil, containing some of the pigments used in the paint. No matter what pigment was used it went into solution to some extent. The other matter he mentioned, regarding the use of acetate of lead, is interesting. It is possible that the basic nature of this solution neutralized the acid nature of the resins in the wood. This treatment might be tried by the painter, in conjunction with the regular treatment of present paint, with a large quantity of thinner, such as benzol or turpentine, in the priming coat.

Mr. Dewar said:—It has been demonstrated by both Mr. Gardner and Mr. Thompson that the fault of the average paint breaking down is the oil. Mr. Thompson dealt altogether with the exterior wood painting. There is where we have the trouble, and he is very wise in confining himself to that.

We all agree that the life of a paint for exterior purposes is the oil. To that 15 per cent. of water in the oil, I think is attributable largely the decomposition of the oil and the breaking down of the paint film. Mr. Thompson has said use as little oil as possible for undercoating.

Mr. Thompson said:—You have to use enough oil to get penetration, the binding of the paint to the surface. I use the word "possible" there advisedly.

Mr. Dewar continued:—Before you can determine the quantity of oil you should use in the primer you must diagnose the surface of your wood upon which you would apply that oil. If it is cypress you want to use very little oil in your first coat, because the wood itself is permeated with oil. It is not the resin in the cypress that we have difficulty with, but it is that greasy, oily matter which will stick to the wood. You know cypress grows in the South, in the great swampy bottoms, and it is permeated with the oils that are found in those swamps. If you take that wood and treat it just as you would white pine and poplar, you are going to get into all kinds of trouble. You want to use as little oil as possible, and then in addition to that you want to use a neutralizing agent, so as to permit the oil to enter into the wood, a vehicle, carrying the pigment with it, so as to find a lodgment down in the wood, or an anchorage for your subsequent coating.

Now with white pine and poplar it is altogether different. In the priming coat for these woods I advocate 80 per cent.

oil. Those two woods are of an absorbent character, while cypress and yellow pine repel oil. Therefore the larger quantity of oil in the priming coat. By putting so much oil right into the body of the wood it will leave a surface of such a character that it will absorb from the second coat applied afterwards. I cannot understand why we should have 15 per cent. of water in our linseed oil when it is realized by the expert chemists and the master painters that that is the ruination of two-thirds of our paint coatings for exterior work. (Applause.)

Mr. Thompson:—I would like to make clear what I meant by referring to the 15 per cent. of water given off. I distinctly said that this water came first from the oxygen of the air and second from the hydrogen in the linseed oil. Now water contains approximately one-ninth hydrogen by weight and eight-ninths oxygen. So that you can see that the water was produced by the oxidation of the linseed oil—don't get the idea that the water was in the linseed oil at the beginning. This oil that was used in these tests was oil which was furnished by the American Society for Testing Materials, and it was the best oil obtainable. It simply means that under 2 per cent. of the hydrogen in the linseed oil combined with the oxygen of the air to form water which was given off. Now we know that water is had in any paints, at least in those paints that I know anything about. But you cannot get away from the simple fact that, no matter how your oil is prepared, unless it be to boil your heavy bodied oil, in which you might get different results; but take your ordinary raw linseed oil, treat it in every way that you can think of to take water out of that oil, and still, when you expose it to the air it is possible that oil will, in time, give off as much as 15 per cent. of water. It is not in the oil as water; don't think that at all. The oil doesn't contain any water. We could not get it out in that way. It is the product of oxidation, just as these electric lights that you are burning give a lot of moisture. You put a cold glass over a flame and you will get a condensation of moisture over the glass. That was not in the glass but it is produced by the oxidation of the gas, the burning of the gas. It is the combustion of linseed oil that produces this water. When I used the words, "As far as possible," I used them advisedly. I did not pretend to tell you specifically how you should do your painting, because every job, just as Mr. Dewar says, has got to be considered and studied out, and you have got to determine what you will do.

A great many years ago I wanted to test this thing and primed about a hundred panels with good linseed oil primer, no turpentine used. Half of those panels I gave a second priming. You ought to have seen the panels after the paint was finished and exposed for a little while. I got too much oil in that priming coat and the panels went bad. It is certainly clear that you have to cut down your oil in the priming coat to where it will serve its purposes. You don't want a dead flat coat for the second coat, but you want a flat. Eggshell gloss may be just what you want, but you don't want the gloss to get into the second coat. Otherwise you will have too much material in that second coat and give trouble in the final coat, because you cannot allow enough time between your second coat and the final coat for it to mature properly. So cut down the oil in the second coat to the point where it will give you a good, hard, smooth surface.

Mr. Heckel said:—The master painters here may go away with the idea that linseed oil as made today contains water, but it is not the case. But you cannot dry linseed oil without producing water, and the quantity of water produced in the drying of linseed oil is much larger than has generally been supposed. It seems to me the lesson from Mr. Thompson's paper is that if this water that is produced by the drying of linseed oil is evaporated into the air it will probably do little harm. It is unfortunate that we do not have an oil that will dry and set like cement and stay there without further attention. That is the ideal paint. But we haven't got that. If the atmosphere during the time of the drying be moist, the water will not evaporate as surely and as rapidly as in dry air, and it is liable to cause additional trouble in the painting job.

Mr. Black said:—About ten years ago or more a committee on linseed oil was appointed by the National Association that gathered samples of linseed oil and they tried to get same cold expressed oil. They sent them to the laboratories of the University of Pennsylvania, and their report was that in the modern linseed oils there was 14 per cent. of undue moisture in solution. I just thought of the similarity of the percentage that came out. I have been forty years in the painting trade, but in the fifteen years which I more or less worked at the business with my father, on all our old bills of linseed oil was plainly written, "Cold expressed linseed oil," which you cannot get any crusher of linseed oil today to write on the bill for you. It will say, "Cold pressed," but not "Cold expressed"; they won't put it on the bill. I have tried time and again to get the linseed oil crusher to put it on the bill that way, paying them ten cents additional for the oil. They will give it to you cold pressed and say it means the same as cold expressed. In my experience in actual applying of paint I never knew of a job of paint that washed. And I agree with Mr. Thompson that the paint should be thickened and well brushed out. The average painter of today

does not use the old-fashioned elbow grease. In other words, we don't paint any more, we just flow it on. That is largely the trouble we have with our stuff. (Applause.)

Mr. Heckel said that boiled oil or heat treated oil or oil that is very long aged, prepared oil, might contain very, very little, under 1 per cent., of moisture, or possibly none at all. But all linseed oil, in drying, produces water, and it is the nature of linseed oil to produce water and it cannot dry without producing water.

Mr. Gardner said he thought Mr. Black got his figures mixed up in that report of the University of Pennsylvania, and that 14 per cent. in the report is probably .14, which means fourteen hundredths of one per cent. Clear linseed oil cannot hold in solution as much as one-half of 1 per cent. The only way to get water into linseed oil is to saponify it by adding alcohol. If it is clear you will know that there is less than one-half of 1 per cent. present.

Mr. Black replied that he would accept this explanation under protest until he could hunt up the report and find out which is right.

Mr. Dewar said:—Some years ago the seed was crushed and it was put under hydraulic pressure and the oil pressed from it. I have no doubt there is a little moisture in it.

Mr. Black said:—I said 14 per cent. abnormal moisture. I mean there was moisture, there was that much more than there should be there for standard linseed oil.

Mr. Dewar continued:—We get approximately, say 16 per cent. of oil from the seed. In the modern way steam siphon is poured into the meal and it is practically superheated, then it is put into the press, and instead of getting 16 per cent. of oil we get about 34 per cent. of vehicle from the meal.

When we had the cold pressed linseed oil we had the oil cake which was sold to farmers and as a nutriment for cattle. Today these oil cakes are simply a compressed assortment of the hulls of the linseed, and you might as well feed cattle sawdust as to feed them modern linseed oil cake. When we had the cold pressed linseed oil the tanks were filled up by the manufacturer and they were permitted to filter by a natural process. Today we order a barrel of oil and if we are in close touch with the manufacturer of that oil we get the barrel in a heated-up condition, caused by the heat of the oil undergoing this superheating process, so that every particle of that linseed meal would go into our linseed oil.

Mr. Heckel said that in the old days when painting was not so universal and therefore the demand for linseed oil was not so large the manufacturers produced linseed oil in a very leisurely way, and there was very little improvement in that method for very many years. Demand and opportunity always promote efficiency, and also conduce to the cutting out of waste. After the microscope came into somewhat general use among manufacturers it was found that this oil was found in cells, and that the ordinary pressure of the hydraulic press will not break up all of those cells. Therefore there was left in the cake by the old method from 7 to 10 per cent. of oil. It was found that by injecting live steam into the seeds the oil was expanded and the oil cells were broken up and the pressure would bring the residue of the cake down to $4\frac{1}{2}$ or 5 per cent. And simply because linseed oil is more valuable than linseed oil cake, and the hunger of the painters is greater than the hunger of the cows, they are producing a larger percentage of linseed oil from the seed than they ever did before, but the linseed oil produced is chemically and physically exactly the same as it was produced by the cold process. The cultivation of flaxseed has been a haphazard, temporary expedient for breaking old land and the result is that the flaxseed infects the soil and the crop naturally deteriorates, and property of the oil deteriorates, and the oil yield deteriorates. There is very important work being done at the present time to conserve the flaxseed crop and, if possible, to bring back the quality of the seed where it was in those days of cold process linseed oil, when there were fifteen or twenty mills in the State of Pennsylvania producing linseed oil from home-grown flax. I can say that the last drop of linseed oil gotten out by the steam process is just as good as the first drop of linseed oil gotten out of the same cake by the cold process. The linseed oil is of the same quality from the two processes and from an equal run of seed. The linseed oil from South America is very different from the linseed oil from North America. This has been surprisingly shown in the last two years by the Committee of the American Society for Test Materials, with which Mr. Thompson is very closely identified. But your misfortune, and trouble with the linseed oil, goes far deeper than the change in the method of production. Linseed oil is as good today as it can be made out of the material they make it of. One of the accompaniments of linseed oil is about fourteen hundredths of 1 per cent. water; just as you will find if you analyze your white lead or your zinc oxide you will find several thousands of 1 per cent. to about fifteen or twenty, that cannot be got out. Your lead has more water than the oil sometimes.

Mr. Stover asked if the oil that we get today is as good for our purposes as the oil we used to get.

Mr. Heckel said he made no such contention. The trouble goes far deeper than the linseed oil. It goes into the kind of lumber you are painting, the way in which you

are painting, the conditions under which you are required to paint, the multiplication of factories and gases in cities, and so forth, and I think there are a whole line of causes linked up with this, and if you eliminate them you might find very little trouble left, due to the linseed oil. I have been connected for about eight years past with a committee who have been spending \$15,000 or \$20,000 a year to induce the farmers in the Northwest to plant better flaxseed. I know the history of flax in the Southwest and Iowa and other States, that there is a deterioration in the soil, and also that the South American seed is surprisingly different than the North American seed, and probably that difference comes from different sections, different kinds of seed, and so forth. But it is something that is not due to the manufacture of linseed oil; it is probably due to the kind of seed that the linseed oil manufacturers can secure.

Mr. Dewar asked what becomes of the water of the steam injected into the meal? We get it. That is a part of the difference between the 16 per cent. and the 34 per cent.

Mr. Heckel replied that the quantity of steam injected directly into the meal is very small. Moist heat is applied through a steam jacket, which allows no contact of the steam with the meal. There is only enough steam injected to form the cake, which is necessary to introduce it in the form in which the meal is pressed. But I think you gentlemen are really barking up the wrong tree. From what I know of the infection of the seed the heating it should more or less tend to sterilize the oil and improve it. The point of the manufacturer is to get that economical point where he can get out of his raw material, as cheaply as possible, the largest quantity of the salable material. And the linseed oil gotten out to the last drop is just as good as the first drop.

Mr. Thompson said:—The oil manufacturers are following this question very closely. There is considerable competition between them in an endeavor to produce the best oil they can. We grind the seed in a small mill and we put the meal obtained in a small press, which is actuated by a screw, so that we can produce a small amount of linseed oil by cold pressure and examine that oil and compare it with the oil which is made in our linseed oil mills. We can find absolutely no difference in the character or chemical composition of the oil which we produce in the laboratory and what is produced by the oil mill where they are using the heat process of extracting about 34 per cent. of oil from the seed. Oil cake is worth more today than it was in the past, when cows got so much oil. Oil is not the only constituent in oil cake which is valuable. It contains a great deal of nitrogenous matter, which is real food. The oil is valuable, but the oil cake that runs very high in oil cannot be fed to any cow without a mixture with other materials.

After Secretary Lane had read telegrams of greeting from Joel Kennedy, secretary of the International Association, and from Thomas Pierrepont, the convention adjourned until afternoon.

WEDNESDAY AFTERNOON.

The meeting was called to order at 2.40 p. m. by President Fowler.

George B. Heckel said:—Mr. Titzel has asked whether the two gases, oxygen and hydrogen, will not produce water. Two atoms of hydrogen combined with one atom of oxygen will produce about 1,034 of an atom of water, and if you will take say two pints of hydrogen and burn those two pints of hydrogen just as you burn ordinary illuminating gas, in an atmosphere of one pint of oxygen, at the end of that time the utensil in which you burn it will contain nothing but water. In other words, the oxygen and hydrogen will have combined to produce water. Now the hydrogen of the linseed oil to all intents and purposes burns in the oxygen, which constitutes four-ninths of the atmosphere, and produces water in a film. This merely emphasizes the fact that water does not have to be put in the linseed oil to produce water in the paint film. The water is there, because it is the result of combining hydrogen and oxygen to produce water.

Mr. Heckel then read the paper assigned to him on the program, as follows:—

A Progressive Craft and a Progressive Industry.

The subject on which I am to speak to you today was selected by myself. When I announced it to your genial secretary he proposed to confer on me the honorary degree of "Doctor of Jolliality." The evident implication was that I intended to "jolly" you. Such is not my intention. I hope to be able to prove, with the inexorable logic of a geometric solution, that yours is a progressive craft served by a progressive industry.

Let us propose here our theorem: Progress is motion forward or upward—an advance in position, condition, knowledge, opinions or practice. That craft or that industry which advances in one or more of these respects is progressive.

Let us also consider the utilization of paint and the painter's craft. Paint was originally regarded as decora-

tive only; today it is employed for decoration plus preservation. The addition of a function is progress. Moreover, in this case it is progress of a particularly useful type, in that it tends to conserve for the use of the future the accumulated capital of civilization.

In every walk of life, in every art, craft and industry we continually meet with individuals whose unvarying theme is the decadence of modern times—the excellence of the good old days. It is quite human to look forward or backward for what we do not possess and are too indolent to acquire. Humanity started in Paradise, and is to end in Paradise. The Golden Age lies behind history. There were giants in the days of old. Some day human nature and human conditions are to be perfected. But today, now, during the only life and experience over which we have any actual control, things are very, very bad. We should realize that it is we who make our conditions. It is our eyes that produce the colors we see. We look, as it were, through stained glass windows which we ourselves fabricate, and things take their color from these mediums which are a part of us.

Meanwhile, evolution continues its inexorable progress from age to age. Man improves his conditions, his intelligence broadens, deepens and the world is better today than yesterday—for those who are in a state of mind and heart to realize and accept the improvement.

This state of mind and heart, gentlemen, is important. To a blind man the universe is always dark; in the ears of a deaf man the spheres make no music.

We are wont to talk largely and vaguely of the great ages of painting, literature, sculpture, architecture and what not; but I hold that the greatest age of any field of human endeavor is that age in which the most people are most benefited by that endeavor.

What boots it if some super-musician, super-poet, super-architect, create in some unpeopled desert some divine work of art? If it does not reach humanity it is but the fabric of a dream, meaningless, useless, lost. I hold that the lowliest doer of the humblest deed that helps his fellowmen is worthier of praise than the most gifted creator of monuments to his own glory.

Coming back now to our progressive craft and progressive industry. Is it not progress that the comfortable dwelling, preserved and decorated with paint, now houses the humblest artisan of America? Is this not a more significant, a more stupendous, fact than the miles of superlative are spread upon miles of private palace walls? Is it not progress that democratizes beauty and well-being?

Furthermore, is it not progress when a craft, conservative by tradition and by the natural inertia common to us all, adopts itself rapidly to changing conditions, adopts the new, faces ever fresh difficulties and masters them? I doubt if you gentlemen realize how progressive you are. We hear, in these annual conventions, the old-line conventional stuff about the glories of art, the beauties of decorative genius, *et id genus omne*, and it sounds well, very well, indeed. But it gets us nowhere. You are not artists. You are craftsmen, and the world owes far more of all that is worth going into debt for, to its honest, sincere artisans than to its inspired artists. Their works may not shine so brightly but they diffuse a more comforting warmth.

It is always the leaders who enforce progress—the rank and file follow reluctantly and perforce. It was a leader among painters who introduced oxide of zinc, not only to painters, but to paint manufacturers. It is always a leader among painters who, through persistence and the endowment of the larger vision, overcomes the shortcomings of the newer materials and teaches his fellow-craftsmen how to use them.

Coming right down to our own little circle: Who taught you how to prepare plaster and cement surfaces for painting? Who showed you how to prime cypress and yellow pine? Who, in the face of criticism and powerful opposition, taught you to use zinc with your lead? Who taught you a thousand and one ways of overcoming new difficulties in new ways? It was the leaders among you, and to them is largely due the fact that I am justified today in addressing you as members of a progressive craft.

In all the world I know of but one public monument to a house painter, and that is to the memory of Le Claire, who introduced zinc oxide. Monuments are not commonly distributed according to our merits, but according to the noise we make in the world. If monuments went to merit some new ones might speedily be erected right in the State of Pennsylvania.

And now for our progressive industry: The value and utility of paint depends entirely upon chemical and physical properties. These must be understood and utilized, otherwise we proceed by rule of thumb and learn the industry slowly through a long series of failures. That is the way the farmer, until the day of Liebig, learned to use science. The latter half of the nineteenth century was the well and good. If it didn't stick, better luck next time! He made the stuff and tried it out. If it stuck, within the memory of this generation, learned to make paint, and that is the way the paint maker, until a time

awakening. Every one began to ask of everything:—"Is this so, and if so, why?" No answer was satisfactory unless it looked reasonable, and no assertion went unchallenged unless accompanied by a mathematical diagram.

This condition brought the chemist into every paint factory, and when the chemist came in the front door many things came in with him, while a lot of other things promptly left by way of the back door. The study of paint and painting problems from the point of view of the physico-chemist is in its infancy—the world lies before it—but within my own short connection with the industry I have witnessed a revolution.

I have seen the development of zinc oxide and leaded zincs, the introduction and perfection of sublimed white lead; the introduction and phenomenal development of lithopone; the introduction of quick process and mild process white lead; the wonderful development of aniline lakes, involving the introduction of a dozen pigments now in common use; the introduction of China wood oil and its wonderful development; the introduction of soya and lumbang oils, and even at this moment the promising outlook for perilla oil.

There, gentlemen, are but a few conspicuous items of the progress I had in mind when I selected my subject. The revolution has been silent and unnoted, but it has been in progress and is in progress even while I speak.

I hold, notwithstanding the claims made for that golden age, which, you will recall, always lies behind us, that paint products are better today than ever before, with these products better adapted to their uses. Only there are more uses than ever before and more products used, so naturally there are more failures and the failures are more conspicuous.

The paint manufacturers of the United States were the first of all industries to unite for the serious study of their problems and their products, and were the first to establish an independent laboratory for each study.

The results of this study have been fully given to you and to the public generally, as they developed. Even at the present meeting, I believe, Mr. Gardner is to present a paper dealing with the very latest phases of his work.

You will remember that less than a year ago the Philadelphia Association called a conference at which the closely connected subjects of washing and saponification were discussed. You will be interested to know—and I cite it as a proof of the progressiveness which we are considering—that within two months of the date of that conference the Paint Manufacturers' Association had seven competent specialists at work on all phases of this problem. When their work is completed I am confident that you will not only have full information as to the cause or causes of the trouble, but also the means of prevention, either by the painter or the paint manufacturer. This is a real research, and was suggested to our progressive industry by our progressive craft.

One more instance will, I think, be sufficient to justify our claim to progressiveness.

Only a few years since it appeared that the cultivation of flaxseed was rapidly disappearing from agriculture. The paint and varnish industry promptly formed a joint Flax Development Committee and started co-operation with the agricultural colleges of the Northwest to save the flax crop. Something like \$15,000 a year has been raised and expended in teaching the farmers how to grow flax on land supposed to be exhausted. The work has been so successful that the United States Government has taken it up, and it is thought that by next year the committee's work will be completed.

I could give you hundreds of examples of this type, but I believe my case is sufficiently proved.

In conclusion, I wish only to suggest that the natural corollary of all this is closer co-operation between the two classes of progressives. This co-operation has been somewhat impeded by clashing interests during the past few years; but, as I see it, the way is now clear for united and mutual service. Only a word of caution to each—to the painters I would say: Don't insist too strongly on your own brand of salvation for the manufacturers; and to the manufacturers, I would say: treat the painters' views with receptive consideration—you need them in your business.

Mr. Titzel moved that the paper be received and the thanks of the convention be tendered the writer. Carried.

Mr. Titzel said:—This paper is a statement of fact that there is no argument on.

The next thing taken up was a paper by Frank Brown, of Pittsburgh, read by Secretary Lane, as follows:—

Observations Along the Way.

As we travel along life's road we get our impressions, make our observations, and try to reason out the problems before us.

In trying to develop one's self, we are most successful if we unselfishly consider and help in the development of our associates.

From our viewpoint, Tommy Lane told you of last year

and called it "Get Together." The greatest good for the greatest number. Number one must not be always the greatest number.

"REMEMBER THE OTHER FELLOW."

An old man, going a lone highway,
Came at the evening, cold and gray,
To a chasm vast and deep and wide.
The old man crossed in the twilight dim,
The sullen stream had no fear for him;
But he turned when safe on the other side
And built a bridge to span the tide.

"Old man," said a fellow pilgrim near,
"You are wasting your strength with building here;
Your journey will end with the ending day,
You never again will pass this way;
You've crossed the chasm deep and wide,
Why build you this bridge at eventide?"
The builder lifted his old gray head—

"Good friend, in the path I have come," he said,
"There followeth after me today,
A youth whose feet must pass this way.
This chasm that has been as naught to me,
To that fair-haired youth may a pitfall be;
He, too, must cross in the twilight dim—
Good friend, I am building this bridge for him!"

Business organizations such as ours are often a fierce and intractable thing, to which no bounds can be set, and to which no bounds of a few men's choosing ought ever to be set.

Every member of this organization who has drank at the true fountain of principle and tradition must subscribe without reservation to—"equal rights for all and special privileges for none"—that high doctrine of a square deal. That doctrine is that this organization is or ought to be and must be for the common benefit, equal protection, equal advancement of each and every member, being willing and able at any time and all times whenever within the problems of the organization, to act. Seeking no individual, selfish or trust control, we should be able to disseminate practical and scientific information to our members. We should at all times insist upon and be able to insist upon undisturbed security and peace in the prosecution of our occupation. We should demand it for others. We should be as fiercely jealous of coercion or dictatorial power within our ranks as we should view with fear and trembling the many inroads and aggressions from without. The organization should be more than a matter of men and money or men and pleasure—but a disciplined might.

Does our organization measure up to the principles thus outlined? My opinion is, that it does not. If you have an opinion on the matter, be equally candid. If you have not an opinion on the matter, will you think about it, or do you care? If you do not care, what in the name of common sense are you here for? If the men of our craft are ever to fight effectively, the many inroads of our business and the many evils, costly abuses and burdens imposed upon us, we must study and learn how the other fellow does it, and advisingly I say, if ever your state of mind, failing to comprehend the almost criminal unpreparedness that confronts you, can only be likened to the peace of heaven—it passeth all understanding.

The first and most satisfying observation I have to make is, that the Master Painters and Decorators' Association of Pennsylvania contains in its membership (honorary, associate and active) more unselfish and self-sacrificing men than any other such organization that has come to my notice. With such an asset we should move the world. We have our Dr. Thompson, never known to fail us on any demand or task imposed; always willing to give us, disinterestedly, from his wonderful source and opportunity of technical knowledge; Charlie Macnichol, regular as the rising and setting of the sun, with something up his sleeve; Bob Perry, that effervescent combination of business, theory and pleasure, the wisest of the wise guys, and a heart as big as a tub; the practical Heckel, who told us at Reading that we will be "hung together"; that big—big all over, big Frank Lane, who can put more hot air into dry—than any many of his size, big!—many a time has it saved his hide; our Harry Gardner, the dean of that great and numerous Dewar creation—the "doctors"; and passing to lesser lights, the active member, we have that friend of all, that keen, shrewd, diplomatic John Dewar, 99.4 per cent. pure, always digging, always plodding and doing for us. He should be the "doctor"; he is the doctor; that plausible, round-it-up, get-together Tom Llano; that show-it-to-me—"oh, that's attended to," never neglecting friend of all; the prince of the bunch, Dick Cluley, endowed to the fullest extent with that gratifying and satisfying grace of common sense; that bull terrier Al. Rapp; that "do it sure" John Morrow; that irresistible and irresistible, but big-hearted and practical Charlie Fowler, but why go on? Is not Kelly at one end of the State and I at the other, on the job?

I said we don't quite measure up. I mean it in this sense. Often upon soliciting a master painter, not a member of the organization, to join, we are asked, What is the use? What good will it do him? Frank Black answered that question at Reading, but that answer is not always available. My reply has always been, if you mean in a financial sense, or will it get you more work. I can't answer other than to say, that good, as you call it, is there for you to get, and it is up to you to get it. If you take it,

it will give you knowledge and power along both lines; but that answer to my thinking is no longer satisfying or sufficient. He is justified in expecting that it will do him good in his business, that it will help him in a purely business sense, and I assert that we are some lame on that point, and are not getting, along these lines, all or sufficient good and protection that we are capable of securing, having so close an association with the manufacturers. This we should endeavor to get, namely, ethical and practical business methods of present date.

At Scranton, I suggested that the organization of active members should have set apart a specific time, at each convention, devoted to what might be called the executive session. I will go a little farther on that and suggest that the active members and the associate members go into a separate session at each convention, taking up such business questions or suggestions as might be brought before or referred to them, where separate and secret discussions can take place and then get together by means of a conference committee. The possibilities for good along this line are great.

The human element enters so largely into the painting business, that it is very hard to keep the cost of production from increasing out of proportion to the increasing quality of the standard or commercial standard of quality of work. There is a commercial standard, and we are unwittingly and unnecessarily allowing the cost of same to increase to the point that there is a question, from the consumer's point of view, as to whether the day's production on the job is intrinsically worth what the men draw down as wages for the performance of same, hence scarcity of work.

There is a commercial standard of work, same as we speak of commercial putty, commercial this and commercial that. That standard naturally gets higher as people live and become more enlightened. We are interested, so is the manufacturer interested, in keeping pace with this increased standard or quality demanded, and it must be done without increase in cost to the consumer, at least to the breaking point, as in other commodities we get better shoes, better clothes and better everything for the money than some years ago. A better shoe for \$4 than we ever got. Thirty years ago a ready mixed paint was a joke. The ready mixed paint of today will likely be a joke compared with thirty years hence. This brings to the front the point that painter and manufacturer must meet the demand together. We are interested in good materials and better goods. We have and will co-operate with the manufacturer in producing proper and good goods to meet the demand of the higher standard.

The manufacturer will meet it and we must meet it. If we don't, the manufacturer will do as he has done in the past, as he was compelled to do, as you were not on the job or equal to the occasion—put the knife into you and give it a turn. He will get his goods on the market if he has to educate the people to do the work themselves. The higher the quality of the manufacturer's goods, the more he is interested in having good workmen, those who know how to put it on, hence he is interested in the greatest question for us today, namely, "a supply of good workmen," and he will help us in this matter, too, if asked to and it be properly presented. I think this one of the most plausible, if not the best, sources of immediate relief to our craft.

Is this everywhere question of industrial education honest, or is it a fad, like the efficiency fad, the uplift fad, insincere and in many cases dishonest? If a fad, it is much more dangerous for, in this case, unlike the others, the public is going to pay the bills, but it will be well worth the money at whatever cost, if it solves the industrial problem and gives an outlet to the American youth worse sinned against than sinning. I can see no place for him in the future, but laborer, clerk or habitual habitant of the back parlors of depravity. The "easy life," to put it into polite language, the male element of commercialized vice; drawn from all ranks of life, including the millionaire class, a small, but growing one, into which any of us maybe flung tomorrow by the accidents of commerce, and perhaps it is the most neglected in the country.

I see by the fashion papers that overalls will be the same color, but the seat will not be reinforced, *get busy*. But after all, it is as Mr. Stevenson told you yesterday morning, our prayer should be, "God, give us men."

GOD, GIVE US MEN.

God, give us Men! Is the urgent cry,
Men, who are honest, who will not lie;
Men who are strong, noble and true,
Men who have courage to dare and to do.

God, give us Men, who stand for the right,
Men who are ready all evils to fight,
Men who are clean, whose word is their bond,
Men who when called, are sure to respond.

God, give us Men, that money can't buy,
Men who have faith, and are willing to try,
Men who have honor, virtue and power,
God, give us Men! Is the cry of the hour.

Secretary Lane moved that the paper be received with thanks. Carried.

Mr. Heckel said:—Mr. Brown spoke of the manufacturer

desiring to have competent workmen to use his products. Now I know that many painters have a feeling that the manufacturers are all the time trying to do them. And the manufacturers, many of them, have the same feeling about the painters. I know that the feeling is there and I know to a large extent on both sides it is entirely unjustified. The average of honesty in human nature is very high. A man usually is as honest as his training, his environment and the conditions of his life will allow him to be. We are none of us thoroughly honest, even to ourselves, but we are practically as honest as we can be. Now this practical question of the application of painting materials has two sides to it, which both parties are prone to forget. The manufacturers forget that the painters' requirements are best known by the painter, and the painter forgets that the manufacturer's limitations are known best to the manufacturer. Each is hampered by the lack of knowledge of the other's conditions; and the honest paint manufacturer is never so fortunate as when his material comes into the hands of a competent, honest user.

No matter how good the materials are made, unless you use them with knowledge and discretion and with honesty he cannot give you good materials. You will never be satisfied. The paint manufacturer is always looking for information and touch with the painter who knows and is frank. All painting development has come either through mutual knowledge from one side and the other. That is what has produced development of the painting industry. If a painter wants putty at a cent a pound he cannot get pure linseed oil and whiting putty. That is a practical impossibility. If he wants pure chrome yellow at two or three cents a pound he cannot get it, and if he wants chrome yellow at two or three cents a pound the paint manufacturer will give it to him. If he wants linseed oil or material that he can use for linseed oil at 30 cents a gallon there will always be manufacturers who will give it to him, and they may be honest manufacturers, because the manufacturers do not establish a standard of honesty for the painter. Paint manufacturers are as a rule as honest as they are allowed to be, and painters are as a rule as honest as they are allowed to be. (Applause.)

Mr. Byrne said he thought the manufacturer produces the goods that are demanded of him, irrespective of their quality.

Mr. Dewar said that much varnish and much paint was condemned by reason of improper application. Therefore every manufacturer of paint looks to the master painter to use all diligence and skill in their application, and the judgment should be honest from him.

The next thing taken up was a paper by Frank A. Lane, Harrison Brothers Company, Philadelphia, Pa., which he read as follows:—

Outside White Coating.

Mr. President and Members of the Master House Painters and Decorators' Association:—

In 1914 a well-known member of the Association, addressing the convention in this city, asked the question:—"What scientist or paint manufacturer among us can say I have overcome the many problems of exterior wood painting, and who among us is sufficiently wise to say my long experience has taught me all that is necessary to know, or that I am master of the situation?"

There was no answering voice at that time, and there is none now, but let us adopt the suggestion of that member when he said, let us reason together without prejudice.

I trust that this introduction will remove any impression from the minds of you gentlemen that I come before you as a Moses to lead you out of the wilderness. Outside white coating is a very large and live subject, and covers a big field, and, with your permission, we will confine ourselves to only a small part. I, therefore, shall touch only on outside white paint coatings for architectural wood structures.

Is it not a fact that in the minds of most householders and many architects, exterior house painting does not require any particular knowledge and very little skill, and that any handy man can paint a house? I am sorry to say that some of the paint manufacturers, in their advertisements, create this impression, unintentionally most of the time, and intentionally sometimes, but I do not believe the large progressive paint manufacturer ever intended the householder, the owner or architect to get the impression that great skill, experience and knowledge is not required for a successful, satisfactory and durable job. Every manufacturer of paint must know that paint improperly applied will result in failure. He must know that paint applied to improper surfaces will fail. He must know that no two surfaces are alike; that no two grades or kinds of lumber are alike; that the weather conditions may be different on every job. In fact, during the application of one single coat the weather may show great variation, to say nothing of the variation during the application of three or more coats on a large building, and that some days are totally unfit for exterior painting, and that the condition of the lumber has much to do with the amount and kind of vehicle to be used. I believe every manufacturer knows this, yet knowing it, some paint

makers will make high grade goods, send them on the market with little or no directions, and forget to caution the householder or owner to secure the services of a first-class master painter, and do you know that even you, gentlemen, by your apparent indifference, lack of aggressiveness (modesty in many cases), allow the handy man with the pot and brush, backed up by a line of talk, to convince the owners that no experience is required and that painting is simply a knack. I know differently, and so do you. I know the master painter must study all the conditions surrounding a job, the lumber itself, kind and condition, whether properly seasoned or not (if new work), the weather and the atmospheric conditions such as gases, vapors, etc., the location of the property, whether subjected to continuous shadows from trees, foliage or adjoining buildings, thereby creating continuous moisture condition. A property in shadow and shade continuously is a very different problem from the house subjected to bright sunshine and hot, rapid drying breezes. Therefore, the treatment must be different. It takes brains, experience and skill to know and understand these conditions, and a dub cannot be a successful painter. An inexperienced man will ruin the best paint material ever turned out of a factory, no matter how much skill has been employed in its manufacture. Therefore, I cannot understand how any paint manufacturer can ignore the master painter.

If I were a maker of prepared paint only and used ordinary intelligence in its manufacture and put the analysis label on the package, so that the master would know its contents, and could be sure a master painter superintended its application and exercised his experience and skill in the proper thinning and applying it under proper atmospheric conditions, I would be assured of continued success.

We all know that a coat of paint is only about three-one thousandths of an inch thick, yet this thin coating is expected to withstand expansion and contraction of the underlying surface, abrasion or wear from storms of dust, sand, rain, snow, sleet and hail. The coating must be sufficiently hard enough for this, yet retain sufficient elasticity to meet internal and external strain. The coating must penetrate and cling to the surface to which it is applied. It must retard any excess of moisture or atmospheric gases reaching the underlying surface and cause early decay.

An outside white coating of paint for architectural structures must of necessity limit us to a very small range of pigments and vehicles. Therefore, very great care must be exercised in the selection, keeping in mind the many requirements of the finished coating. Let us classify the requisites of such a paint:—

First. Durability.

Second. Appearance.

Third. Condition for repainting after a term of years.

Fourth. Ease of application.

Now analyze each classification:—

Durability.—A coating to be durable must of necessity possess strength, elasticity and chemical inertness.

Appearance.—Under this heading we expect opacity or hiding power, good color, a smooth, even surface and a full oil gloss.

Condition for Repainting.—To properly fulfill this requirement the surface, after a reasonable term of years, should not be checked or cracked, peeled or blistered, worn off or badly chalked, but should be firm and opaque, with a smooth, uniform white surface possessing some slight porosity.

Ease of Application.—Meaning, of course, spreading, tooth or brushing qualities, the proper drag or feel under the brush essential to all good outside paint coatings; tooth being that quality which prevents slicking or brushing out too thin.

Before attempting to build up our paint coating, let us go over the available materials and look into their fitness for the purpose intended.

Outside White Paint.—As white lead has received more attention than any other white pigment, let us look it over first.

There are two white lead pigments. Some writers differentiate between the two, basing their opinions upon the theoretical composition of the two pigments. You cannot dispute the fact that both pigments are white, and that both are made from lead, consequently the name of white lead applies equally to both.

Custom has established the names basic carbonate white lead and basic sulphate white lead as the proper names. Both pigments are exceedingly valuable white pigments. Although a corrodor of basic carbonate white lead, it would be absurd for me to state that basic carbonate is superior to the basic sulphate for all purposes and under all conditions, or vice versa.

Each one of these white leads possess different properties and fulfill certain specifications. Basic carbonate white lead, also called hydro-carbonate, and termed according to the method of corrosion or manufacture, old Dutch, quick process, mild process, etc. It is a white pigment of variable composition and pigment particle size, but even the finest particles are coarse when compared with the fine particles of basic sulphate white lead, or the

still finer particles of zinc oxide. Basic carbonate white lead has a specific gravity ranging from 6.33 to 6.8 per cent. (depending on the method of manufacture), and contains from 85 to 87 per cent. of lead oxide and 13 to 15 per cent. carbon dioxide and water. In other words, lead carbonate 68 to 70 per cent., lead hydroxide 30 to 32 per cent. A cubic foot weighs about 403 pounds.

Basic lead sulphate, a white pigment made by the action of oxygen of the air on the fume produced by roasting and volatilizing galena (lead ore), a sublimation process, extremely fine texture, somewhat like zinc oxide in pigment particle size. The composition approximately:—Lead sulphate, 75 per cent.; lead oxide, 20 per cent.; zinc oxide, 5 per cent.; specific gravity, 6.2 per cent. A cubic foot weighs about 387 pounds.

Zinc Oxide.—An extremely white (fine) opaque pigment produced by roasting and subliming zincite and franklinite, or the sublimation and oxidation of spelter. The composition of zinc oxide is 99.5 per cent.; specific gravity, 5.2 per cent.

We also find on the market zinc oxides made from Western ore under various trade names. These Western oxides contain from $3\frac{1}{2}$ per cent. to as high as 10 per cent. of lead sulphate. There are also some leaded zincs on the market which contain as high as one-third of the total content as lead sulphate, the balance being zinc oxide. These oxides are usually not as white as the Eastern zincs, and are not generally used in outside white coatings. All of them are very valuable white pigments.

Lithopone, Beekton White, Ponolith, Etc.—The whitest of pigments. A combination of zinc sulphide and barium sulphate made from the double decomposition of zinc sulphate and barium sulphide. The average analysis would show:—Barium sulphate, 70 per cent.; zinc sulphide, 28 to 30 per cent.; zinc oxide, 0 to 2 per cent.; specific gravity, 4.25 per cent. A most excellent pigment for interior use, in the manufacture of enamels, wall finishes, etc. The peculiar photogenic properties it possesses, causing it to darken under the actinic rays of the sun, prohibits its use as an outside white paint. It is, of course, possible that in the next few years of research and development this pigment may be improved to such an extent that it will make a satisfactory outside white coating.

Barium Sulphate (Barytes).—A very stable white pigment, good tooth, retards chalking, an excellent base for certain colors and lakes, but in paint coatings it settles almost as bad as straight basic lead carbonate. It has a specific gravity of 4.4 per cent.

Aluminum Silica (China Clay).—An anti-settler, stable and retards chalking, but lacks tooth and opacity; causes paint to work slippery under the brush when used in excess. It has a specific gravity of 2.6 per cent.

Calcium Carbonate (Paris White, Whiting, Etc.).—Corrects free acidity in oils; should only be used in very small proportions, as it is usually alkaline; it thickens the paint coat beyond the point of efficiency and detracts from its strength if used in excess. Has a specific gravity of 2.74 per cent.

Calcium Sulphate (Terra Alba).—Stable, and has excellent tooth, but lacks almost entirely opacity in oil; very good for interior flat painting when used in reasonable quantities. Has a specific gravity of 2.3 per cent.

Silica or Silex.—Stable, a good filler, transparent in oil; thickens the paint beyond the point of efficiency if used in excess, and owing to its crystalline structure and lack of opacity, it makes an excellent filler for finishing natural hard wood. Has a specific gravity of 2.6 per cent.

Silicate of Magnesia (Asbestine).—An asbestos mineral, notable for its fibrous structure and the fact that it holds up heavier pigments in paint; very stable, retards chalking and has good tooth. Asbestine, owing to its fibrous or rodlike structure; is a great paint coat strengthener. Has a specific gravity of 2.7 per cent.

This practically comprises all the pigments that we have available to make the white outside paint coating.

Vehicle.—Under this heading we include all the liquid portion of our outside paint coatings.

Drying Oils.—The available list comprises linseed oil, poppy seed oil, China wood oil and sunflower seed oil. The linseed oil is most extensively used. It has the property of absorbing oxygen from the atmosphere and forming a tough, elastic film, and used in paint to give the necessary fluidity to insure uniform distribution of the pigment particles to form a film adherent and coherent of proper character and to produce the desired luster or gloss. Linseed oil is easily obtainable, is better understood by master painters and manufacturers, and is more uniform in its composition than any of the other drying oils, and with our present knowledge is the safest oil to use for exterior wood painting; but let me point out here that too much care cannot be exercised in selecting an absolutely pure raw linseed oil for outside work. Insist that your jobber or dealer guarantee the oil to conform to the standard specifications for purity of raw linseed oil. A good plan is to adopt the specifications of the American Society for Testing Materials. Copies of these specifications can be obtained without any difficulty. As a matter of record, I quote the specifications referred to:—

AMERICAN SOCIETY FOR TESTING MATERIALS.
Standard Specifications for
Purity of Raw Linseed Oil from North American Seed.
Serial Designation D1-15.
Adopted, 1913. Revised, 1915.

Raw linseed oil from North American seed shall conform to the following requirements:—

		Maximum.	Minimum.
Specific gravity at	$\frac{15^{\circ}.5}{15^{\circ}.5}$ C.....	0.936	0.932
	Or,		
Specific gravity at	$\frac{25^{\circ}}{25^{\circ}}$ C.....	0.931	0.927
Acid number.....	6.00	....	....
Saponification number.....	195	....	189
Unsaponifiable matter, per cent....	1.50	....	....
Refractive index at 25° C.....	1.4805	....	1.4790
Iodine number (Hanus).....	....	....	180

Poppy Seed Oil.—A drying oil expressed from the seed of the poppy flower, used in artists' colors and special zinc ground for interior enamels, coatings, etc.; not recommended for exterior use. Is somewhat slower drying than linseed oil, very expensive, and does not possess any better wearing qualities than pure North American linseed oil.

China Wood Oil (Tung Oil).—Extracted from the nut or fruit of the tung tree. Has the peculiar properties of apparently hardening throughout from the surface inward. A very valuable oil for use in some varnishes, but I personally do not recommend it in outside white coating.

Sunflower Seed Oil.—The name designates its origin. Is used considerably in European countries, especially in England, instead of linseed oil for colors in oil; not recommended for paint in North American climates.

Volatile.—Volatile oils are added to outside white paint coatings for their mechanical effects to reduce excessive proportions of oil, to facilitate the labor of spreading, to aid penetration, to reduce the gloss of the coating, and thus improve the adhesion of following coats; also to hasten setting. Remember that the volatile oils themselves add no useful property to the durability of the coating.

Turpentine (Pure Gum Spirits).—With its sweet odor, high solvent action and oxidizing value, has always occupied first place in the minds of the progressive masters.

Wood Turpentine.—Produced by steam distillation from fine-cut white pine wood, or the destructive distillation of stumps or sawdust; has been in some cases refined by elimination of odor and toxic effect to such purity that they are equally as good as the gum spirit turpentine. (Please remember I have said in some cases.)

Asphaltum and Paraffine Spirits (Heavy Naphtha, Light Naphtha or Benzine).—Ahe volatile oils which are distilled from asphaltum or paraffine bases, some of which possess boiling point, flash point, color and operative value approximating turpentine, and are excellently suited to partially, and in some cases entirely, replace turpentine in external coatings.

Benzol, Toluol.—Prominent master painters, members of this Association, have proven that benzol and toluol are valuable volatiles to use in outside paint coatings under certain conditions, especially in the first coat; rarely recommended or used in second or third coats.

Driers and Japans.—Remember, driers or japans are added to an outside paint coating for convenience only, to hurry the drying, to enable additional coats to be applied quickly, and also remember that drier detracts from the durability or life of the coating. As a final destruction of the paint film is mostly due to oxidation (in a well-balanced pigment formula), anything that will hasten oxidation shortens the life of the paint. If weather conditions would permit, and there were no other surrounding influences to prevent you from making a coating, especially the finishing coat, the vehicle portion being all linseed oil, and a suitable volatile without the addition of any drier or japan, that coating would wear infinitely longer than the coating containing even small amounts of driers or japans. So again I state, japans or driers are added only as a convenience, and every drop we add detracts just that much from the life of the finishing coat. To quote the dean of the master painters:—"Cheap japan or driers are the vicious enemy of an otherwise good paint. Be warned against the so-called combination of drier and paint thinner," and I can easily understand his alarm. No matter how good quality a combined drier and paint thinner is, the principle is wrong. Think of adding drier in excess when volatile thinner only is required or necessary. Think of thinning down a paint to be applied on a hard, brittle, non-porous surface where you were trying to get the maximum or penetration and at the same time trying to get as much oil into that surface, and so make that hard, brittle surface elastic and in condition to receive a subsequent coat, and all this time killing every effort by an excess of drier. No, combined drier and thinner don't belong.

I believe we are now ready to build our outside white paint coating.

With a vehicle composed of pure North American linseed oil, turpentine or a high grade heavy naphtha and the very minimum of best quality linoleate drier, or a pure gum japan (not rosin or benzine), it is up to us to select our pigment base, keeping in mind our requirements:—

First. Durability.

Second. Appearance.

Third. Condition for repainting after a term of years.

Fourth. Ease of application.

A coating containing basic carbonate white lead would be fairly white, very opaque and would possess tooth, but lack spreading qualities, and would chalk badly; easily repainted, quite elastic, but not extremely strong.

A coating composed of basic sulphate white lead only would be very opaque and white, would resist the action of sulphurous and coal gases to a great degree, and, as it chinks after long exposure and does not peel, it would present a good surface for repainting. As it is neither acid nor alkaline, it has no bad effects upon the oil or other pigments present. But being very fine in structure it requires blending with some other coarser pigment.

A coating, when the only pigment present was zinc oxide, would be exceedingly white and glossy, resist sulphurous and coal gases, but will surely crack and peel, and does not present a good surface for repainting. The reason for using a liberal percentage of zinc oxide is on account of its color qualities, its fine texture and ease of application, and a proper percentage of basic carbonate white lead would improve its opacity and tooth, and would counteract the tendency to peel and add elasticity. A liberal percentage of basic sulphate white lead improves the color, elasticity, working qualities, opacity and power to resist the blackening effects of sulphurous and coal gases of the atmosphere. If it were not for the fact that a combination of this kind lacks strength and would have a tendency to brush out a trifle too thin, it would be an ideal formula. Therefore, I recommend that we add a suitable reinforcing pigment that possesses the characteristics lacking in the opaque white pigments; this would strengthen the film, retard the chalking or peeling without detracting from any of the useful properties of the opaque pigments. In other words, my recommendation for an outside white coating would be a high percentage of basic lead carbonate, a liberal percentage of basic lead sulphate, a reasonable percentage of zinc oxide and a small percentage of silicate of magnesia or a small percentage of silic in combination with a very minute percentage of calcium carbonate. I would not recommend china clay, gypsum or barytes.

Don't let any of us make the mistake of trying to cover up a poor lumber, stained or dirty building by slapping on heavy coats, trying to give too good a job for the money. Gentlemen, I believe the master painters have too many failures by trying too hard to please their clients. I mean by this that sometimes you try to do with two coats that which can only be done by three or more coats. You seem to fear to insist on three-coat work, and with a desire to save your client's money you plaster on two coats, ruin your own reputation, spoil the job and please nobody. You are business men, masters of your chosen professions and gentlemen of respect. Then assert yourselves as such. Your opinion will be valued higher if you are positive in expressing yourselves. Remember, our opinions are only valuable when backed up by years of experience and sound business judgment, and charged for at a price accordingly.

Gentlemen, you will remember that early last summer the Master Painters' Association of Philadelphia called a special meeting to discuss problems they had in outside white paint coatings in and about Philadelphia. This meeting was well attended by the Philadelphia Master Painters' representatives, representatives from Pittsburgh, Washington and other points, and at that meeting a number of gentlemen in the paint and oil industry were honored by an invitation, and I had the pleasure of sitting down to a very enjoyable dinner and listening to the discussions on the subject that evening. No doubt you are all familiar with this meeting, as the trade journals gave it considerable publicity.

A few days after the meeting I decided in my own mind that perhaps the vehicle had more to do with the trouble than many of us were willing to concede. I therefore purchased in the open market some representative and well-known brands of basic carbonate white lead in oil. These were purchased in Philadelphia and delivered to me unopened. I selected for my test some thoroughly well seasoned pattern pine to avoid if possible a lumber lottery. You will be interested in knowing that in all the panels exhibited there were no lumber failures. I made ten sets of samples. These sample boards were painted outside, three coats, were left exposed on the roof of one of our large buildings, and, as you know, our plant is located on the Schuylkill River, Gray's Ferry Road, between Thirty-fourth and Thirty-seventh streets. During the exposure of these panels they were subjected to all of the atmospheric changes plus some considerable gases, as you can easily understand, from a large paint and chemical works, especially on a building right in the

midst of a group of a hundred, where soft and hard coal, coke and fuel oils are used for fuel purposes, where sulphuric acid, nitric acid, muriatic acid and acetic acid is manufactured in a large way, and we would expect the atmosphere to at least be slightly contaminated with sulphurated and various percentages of all the other gases.

On January 5 we cut off a small section of each of these ten panels, and I have brought them to this convention for you gentlemen to look them over.

Sample No. 1 is a pure basic lead carbonate manufactured in that city by a large maker.

Sample No. 2 is also a pure basic lead carbonate manufactured in that city.

Sample No. 3 is a pure basic lead carbonate, old Dutch process of known origin, and the oil content is thoroughly known.

Sample No. 4 is a combination of basic lead carbonate, old Dutch 50 per cent., and quick process or Carter 50 per cent., all of known origin and ground in known North American linseed oil.

Sample No. 5 is a basic lead carbonate, quick or Carter process, of known origin and the oil is of known origin.

Sample No. 6 is a basic lead carbonate, old Dutch and quick or Carter process, half and half, with 10 per cent. of barytes added. All of the pigments and the oil are of known origin.

Sample No. 7 is the same kind of basic lead carbonate as No. 6, with 10 per cent. silicate of magnesia added.

Sample No. 8 is the same kind of basic lead carbonate as No. 6, with 10 per cent. calcium carbonate added.

Sample No. 9 is the same kind of basic lead carbonate as No. 6, with 15 per cent. barytes added.

Sample No. 10 is the same kind of basic lead carbonate as No. 6, with 15 per cent. silicate of magnesia added.

You will please understand that all of these leads and the leads and the reinforcing material combinations were thinned out with the same linseed oil, the same volatile and the same drier. In each case the thinning specifications were alike, namely:—

To 100 pounds of the paste material four gallons of pure linseed oil were added, nine-sixteenths of a gallon of turpentine and one-sixteenth of a gallon of linoleate drier.

The second coat consisted of 100 pounds of the paste, three and a half gallons of the linseed oil, five-thirty-seconds gallon of turpentine and three-thirty-seconds gallon of the linoleate drier.

The third coat was composed of 100 pounds of the paste, three and a half gallons of the linseed oil and one-eighth gallon of linoleate drier.

The No. 1, 1st coat, weighs	17 $\frac{3}{4}$	pounds to the gallon.
2nd " " "	18 $\frac{3}{8}$	" " "
3rd " " "	20	" " "

The No. 2, 1st coat, weighs	18	pounds to the gallon.
2nd " " "	18 $\frac{3}{8}$	" " "
3rd " " "	20 $\frac{1}{4}$	" " "

The No. 3, 1st coat, weighs	18 $\frac{1}{4}$	pounds to the gallon.
2nd " " "	18 $\frac{3}{8}$	" " "
3rd " " "	20 $\frac{3}{8}$	" " "

The No. 4, 1st coat, weighs	17 $\frac{3}{4}$	pounds to the gallon.
2nd " " "	18 $\frac{3}{8}$	" " "
3rd " " "	20	" " "

The No. 5, 1st coat, weighs	18	pounds to the gallon.
2nd " " "	18 $\frac{3}{8}$	" " "
3rd " " "	20 $\frac{1}{4}$	" " "

The No. 6, 1st coat, weighs	17 $\frac{7}{8}$	pounds to the gallon.
2nd " " "	18 $\frac{1}{4}$	" " "
3rd " " "	19 $\frac{1}{8}$	" " "

The No. 7, 1st coat, weighs	17	pounds to the gallon.
2nd " " "	17 $\frac{7}{8}$	" " "
3rd " " "	19 $\frac{1}{4}$	" " "

The No. 8, 1st coat, weighs	17	pounds to the gallon.
2nd " " "	17 $\frac{7}{8}$	" " "
3rd " " "	19 $\frac{1}{4}$	" " "

The No. 9, 1st coat, weighs	17 $\frac{7}{8}$	pounds to the gallon.
2nd " " "	18 $\frac{1}{4}$	" " "
3rd " " "	19 $\frac{1}{8}$	" " "

The No. 10, 1st coat, weighs	16 $\frac{5}{8}$	pounds to the gallon.
2nd " " "	17 $\frac{1}{4}$	" " "
3rd " " "	18 $\frac{3}{8}$	" " "

The first coat was applied in a temperature of 87 degrees F., and the weather was clear.

The second coat was applied in a temperature of 92 degrees F., and the weather was fair, bright sunlight.

The third coat was applied in a temperature of 87 degrees F., and the weather was clear.

Four days elapsed between the first and second coats, and six days elapsed between the second and third coats. The panels have been exposed six months and a few days.

These panels do not indicate anything special on the face of it, except for the fact that they were painted and exposed at the time the white paints in and about Philadelphia were giving bad results. These paints were all commercial articles that can be bought practically any place in the State of Pennsylvania, except the ones to

which I added barytes, asbestine and calcium carbonate. The linseed oil was an oil that was purchased and guaranteed under the specifications of the American Society for Testing Materials. The oil, of course, had been analyzed in our laboratories, approved and accepted, and pumped into our tanks. The linoleate was a pure lead, manganese, linseed oil, turpentine and asphaltum spirit drier of known purity and strength. No special care was adopted in applying the paints themselves, but care was exercised in the selection of the lumber, the oil, the volatile and the drier, and, as stated before, the volatile proposition was a pure gum spirit of turpentine. The writer personally applied the paint.

In looking these boards over you will perhaps notice that none of them have failed. There is no chalking, there is no washing, discoloration, checking or cracking. It is, therefore, up to you gentlemen to draw your own conclusions. The balance of the panels from which I cut these samples were immediately exposed again, and perhaps a year hence they may be interesting to look at.

Mr. Dewar moved that the paper be received and a vote of thanks be tendered the writer. Carried.

Mr. Johnson asked if the same difficulty is met on high buildings as well as low buildings.

President Fowler thought it would not make much difference. If you get into a fog the ordinary house built up three or four stories high would get more dampness than you would on a clear day.

Mr. Lane said:—The samples were painted up where they were exposed. I am a little opposed painting samples inside. I do not think that is the proper way to prepare a sample. The samples were painted outside and put there. The roof of the building is reinforced concrete. The lower edges of the boards were off the roof exactly two inches and nothing between them and the roof. They faced southwest, and the pieces you have were in the bottom section, eight inches off the bottom of the boards.

Mr. Stover said:—These boards were painted under different conditions altogether from the painting that we had the trouble with in Philadelphia. It was in the winter time. This was in the summer time. We had not trouble with the same materials when we used them under the same conditions you did.

Mr. Lane replied:—That is exactly the point. That is what you want to think about. That is the same pigment, I have every reason to believe it is the same kind of oil. These were painted in good painting weather. It looks to me as if, as I said in my paper, there are conditions that are totally unfit for painting.

Mr. Heckel said that in the Philadelphia discussion a good many complaints are connected with the washing of paint on the outside of hollow columns. That is very frequent. Now if there is any place that water is likely to get into wood and accumulate it is certainly in those hollow columns. And dampness on the inside of a column will penetrate the boards and will remain there a long while.

Mr. Lane spoke about the leaded zinc. The leaded zincs are now made both in the East and West and most of the objections to which Mr. Lane has referred have been eliminated. Thirty-five per cent. of the leaded zinc now manufactured is practically as white as the X X used in white oxide. They contain from 32 to 35 per cent. of basic sulphate white lead. The important point is that the American process pure zinc oxide, and still more emphatically the French process, is very high in price. There is a great demand for those grades of oxide for the manufacture of rubber. They do not seem to be able to use the other oxides, and those interested have placed a great deal of stress on giving leaded zincs, of which there is an unlimited supply, and are in such condition that they will be as satisfactory in a paint combination. I believe with the leaded zinc you can make a perfectly satisfactory paint, containing sublimed lead, we will say, and zinc oxide and carbonate of lead. And in the future it will be more and more necessary to do so, unless conditions change very much.

President Fowler asked if it is possible to put anything in the paint that will harden it. I don't care whether you use lead or zinc, there are certain times in the spring and fall when frost is coming out of the ground, it will soften up and wash off.

Mr. Heckel said:—We are up against the innate cussedness of inanimate things. I have noticed on my own house many times that, during a spell of rainy weather or damp weather, the paint would soften up. That happened several years. The paint did not grow really soft, but it was spongy. And when it became dry we would have the hard, dry paint film. Now I think that when linseed oil, in drying, reaches a certain point it is very much like a sponge, it takes moisture and holds it in the little microscopic crevices or pores of the oil. And those things gradually affect the paint. All paint does it. I do not know any way to prevent that, because if you do not have a paint that is partly porous you will have a paint that is wholly peeling. If you have a paint that is absolutely impermeable I do not believe that it will hold on wood or on other materials that naturally absorb moisture. An ordinary paint film will pass moisture back and forth through it. It is an unfortunate thing that the paint manufacturer

has never been able to produce a perfect paint, and it is also an unfortunate thing that the master painter has to work with imperfect materials. But as long as conditions are as they are I am afraid we will have to do the best we can with imperfect materials.

Mr. Stover said a great deal of that trouble that was talked of in Philadelphia occurred there only during the spring and fall, when the weather was bad.

After some further discussion the session adjourned.

THURSDAY MORNING.

The meeting was called to order at 10.45 a. m. by President Fowler.

The first thing taken up was

Workmen's Compensation Laws and Their Application to the Paint Industry.

Francis F. Black, of Philadelphia, first distributed some pamphlets which were issued in Philadelphia, covering the whole matter of detail, and then spoke, in part, as follows:—

The Pennsylvania compensation law is now a fact and it does not bear differently upon the master painters from what it does upon other employers of labor in all other similar occupations.

Insurance rates were not promulgated until about two weeks before the first of the year. At our master painters' meeting in Philadelphia and at the meeting of the Builders' Exchange we had the matter talked over to us recently by insurance agents, and by Francis Bowen, who is legal secretary of the Board of Compensation.

This subject should be presented to you by a man with a legal mind and a judicial study of it and not by me, a layman.

The articles published in the Philadelphia Public Ledger, written by William A. Schnader, a prominent member of the Philadelphia Board of Public works, and a leading lawyer, and printed in pamphlet form, are the best and clearest explanation of the whole thing that I have been able to come across, and which my attorney tells me it would be hard to improve upon until after prospective cases may have been carried to the Supreme Court of Pennsylvania for its decision.

This legislation applies to any occupations in Pennsylvania under the present law, with the exception of four:—Agriculture, domestic service (the house servant, your private chauffeur, if you have one—not the one that you would engage for driving the truck or your business wagon); where people take work from your shops and take it home and do it, like piece work, and, fourth, casual employees.

The casual employee is a man who is not engaged in doing something which is regularly done in your business. If you employ a man to do something which is customary to your business, no matter if you only employ him for two hours or two days, and he is hurt, he comes under the operation of the law and gets benefits. But if this morning had been a snowy morning, and you employed a man passing by to go and shovel off the snow and he was hurt, according to the opinion so far expressed that man would not come under the compensation law and you would not have to take care of him in rendering your payroll account to insurance companies. The law does not say you must take out insurance, must come under the law and conduct your business under it, but it does say if you do not want to come under its operation you must go through certain legal forms and reject it.

The State has provided in this act a Compensation Board, and they have issued or have installed a State Department of Insurance. I understand if any man can show that he is financially capable of protecting his employees the board will grant him an exemption certificate, reserving the right at any time during that year of sending their agent into your establishment, examining your books, examining your assets, your liabilities, and making a general inquiry to see whether the conditions continue so that you are capable of carrying insurance.

There are three modes of insurance generally open to us:—First, by the State insurance. The State Board of Compensation settles the rate; the insurance companies have nothing to do with it. The law says that if insurance companies will furnish you insurance at one dollar per hundred, the State sells you insurance at ten per cent. less, or ninety cents for what they allow other concerns to furnish you for a dollar.

The State insurance is the only insurance which covers you for the year in which you take it, and absolutely protects you from any after litigation in case of bankruptcy of the funds. If you insure in a stock company or mutual company, or any combination, and that company or fund becomes bankrupt, the beneficiary, under the compensation law, can sue you and make you pay what you have already thought yourself protected against by paying the insurance company. The State fund insurance relieves you of any subsequent responsibility in case the State fund should become bankrupt.

The State does not allow an insurance company that car-

ries casualty, accident insurance, and so forth to transact business in the State until they prove to the satisfaction of the State Department of Insurance that they are capable of transacting business and carrying out their obligations. They then issue to them a certificate that they may do business in this State. It is claimed in some States, I think in Massachusetts, that where mutual stock companies have been organized, in some cases they returned as high as 30 per cent. of the premiums that had been paid in; which, if carried out in this State successfully, would give you insurance at 20 per cent. less than the State rate.

The ordinary mutual associations for carrying insurance are perhaps least desirable of all, because if anything happens to them they become bankrupt. Each person who is insured is liable to be assessed to the full amount of the premium which he has paid in, to try to put the thing in a proper position to carry on business and pay its obligations.

If the employing painter wants to reject the law he has to give notice to every individual employee in his service, and he has to make and file an affidavit at Harrisburg with the State board that he has done so, or else he is not relieved. If the workmen in your place do not wish to come under the operation of the law they cannot just come along and say, "Mr. Smith, I do not wish to work under it," but they must also individually give you written notice, prepare, sign and execute an affidavit before the proper authority, and send that on to Harrisburg as well. In other words, rejecting the law is a legal operation attended with a certain amount of preparation and care which you will have to go through to be relieved of working under the law. If you reject the law you will find that the old defenses at common law have been wiped out; that you cannot enter a defense of fellow servant's act or ordinary negligence or anything of that kind, and you are liable to go before a jury and have a very considerable verdict returned against you. Of late years, in most every accident case, the jury apparently leans towards the suffering party or the injured person who is bringing suit.

Under this compensation law if a man is hurt in your shop you give notice to the referees in your district. The injured person sends in his statement, and after two weeks the compensation begins.

The compensation insurance by the State or by the companies does not cover your public liability, or the liability which comes to you by your workmen injuring somebody else not connected with your business. A painter drops his paint brush out of his hand and knocks a man passing on the street on the head; the man might very well sue you for \$10,000 or whatever it may be. Your compensation policy does not protect you. That is something you have to take out a separate insurance for if you want to be protected by insurance. The only defense that you have under the compensation law when a man is hurt is that the accident to the injured party is caused by his deliberate carelessness or recklessness, or being drunk. Those three things are plausible defenses and may estop any payment of compensation to the injured person, providing it was brought about by his own acts under those conditions.

If you are sending a man, in the ordinary course of your business, through the thoroughfares of a city and through the recklessness of some one else he is run down by an automobile and injured, I understand that man is entitled to compensation under the law from his employer, but he has under the law a right of action against the third party who has caused his injury and may collect therefrom. Whatever collection he may make is then, under the compensation law, set over against the amount of compensation that you would have to pay. For instance, if your compensation would run along, say over \$3,000, and he would collect from Bill Jones for running him down the sum of \$2,500, that \$2,500 would be deducted from the amount of compensation that you would have to pay that man on account of his injuries. So when an accident happens we should look it up and see whether we cannot be relieved if you are undertaking to carry the insurance yourself.

I think it would be well to call to the attention of all our employees that unless they legally reject compensation they automatically work under it, unless we have gone through the form of rejection. And we want to educate these employees that unless they are receiving the benefit of the compensation law in their employment, they are aiding and abetting employees to shirk responsibility at law and putting to disadvantage all open-minded employers who recognize the wisdom of the operation of these compensation laws. For every \$100 worth of labor that you put in a contract, in Pennsylvania, it will be wise if you allow about three and a half per cent. additional on it; for instance, instead of making up your labor estimate \$100, you ought to allow for your labor \$103.50. The insurance has got to be paid for out of your pocket or out of the profit that you expect to get, or else, at the end of the year you will find that you have not made as much money as you are accustomed to doing.

I should advocate that all employers advertise in some manner, so that patrons and prospective customers will know the fact that they are conforming to the legislation of the Commonwealth. In other words, that all painters

use discriminating publicity. I might say, in a general way, in the words of another, believe in yourselves, believe in humanity; keep in touch with the day; teach yourselves to be practical and up-to-date and successful. (Applause.)

Mr. Haid asked whether or not one who is injured, after receiving compensation, if he is disfigured, can sue for this disfigurement.

Mr. Black said that is a question that is being tried out in New Jersey, under the compensation law of that State. The probabilities are that disfigurement would not come in under the matter of compensation, but be a regular civil suit.

Mr. Kaufmann said:—Suppose the ordinary painter is only a very little man; he has just enough to pay his weekly wage and his bills, when they come due; outside of that he has nothing. One of his men gets hurt. The man can sue and get judgment. Of course, he cannot collect. It is an injustice to the employee and there is no provision in that law to stop a man from carrying on business if he cannot compensate his workmen for any probable accident. That is a very bad feature, for it penalizes the responsible employer, that a man when he bids on a job, and the insurance rate on outside work is \$3.70 a hundred, on a thousand dollars that means \$47, sufficient in ordinary competition for the responsible party to lose that contract. Our present compensation law is a botch. In fact, it is next to nothing.

Mr. Titzel asked Mr. Black if he knew whether a man who is not financially responsible and does not have insurance, whether the injured workman could go on the man that he was doing the work for, or to the contractor, if he is doing the work as a sub-contractor. All the contractors that I do work for at the present time have sent me a letter asking me if I carry liability insurance, and stating that no work shall be done on their work until I assure them that I have taken out compensation insurance in some responsible company, asking the policy and some questions in connection with it, a form which I think they must have got from their own insurance company or their attorneys.

Frank Lane said:—I cannot conceive how an owner or a contractor would permit a man to compete on work who was not financially responsible or in a position to give bonds for the execution of the work if he was not financially responsible. A sub-contractor or a contractor comes into our premises to perform any specific job, irrespective of whether it is painting or plumbing or anything else. The first requisite on his part is to file with us a form which we send him, setting forth if he is working under the compensation law of Pennsylvania, telling us the kind and name of insurance he is carrying and agreeing that he will compensate his own workmen in case of injury on our premises. He cannot even bid on the job if he is not prepared to do that thing. That applies all along the line. There is a master painter in Philadelphia now working for my company as a sub-contractor, and it was necessary for him to show us that he was able to take care of his employees. So I think that covers the question of what will happen to the little master painter in the State of Pennsylvania who will not take out insurance and properly protect himself. If he has done nothing in the matter, of course, he automatically is working under the law. That covers all of us, irrespective of whether we are manufacturers or master painters. I do not believe Mr. Black touched on occupational disease. Now that is vital to you men, because you have occupational diseases. Under the law as it was explained to us by our attorneys, our insurance men and Dr. Price Jackson, Commissioner of Labor and Industry, of Harrisburg, occupational disease under this law is not covered.

Mr. Black stated that if a man was going home from your job and carrying material, which he was to use the next day on a job he would come under the operation of the law. But ordinary going home is simply his own business and has nothing to do with his employment. His employment ceases when he stops working. Mr. Bowen in his lecture stated, as the law was practically adopted there was nothing which made a property owner responsible for the operation of the contractors and others upon the place. In some other States it is so, but under this Pennsylvania law there is nothing compulsory in the shape of an owner feeling any responsibility about the thing if a man is hurt; there is no claim against him, I suppose, unless he was hurt by the owner himself, then he would be responsible at the common law. Employers having no property may reject the compensation plan without risk in anything except their business. This is apparently a situation in which the new law works a hardship on the small employer who has been able to accumulate some property. There is nothing in the law which counteracts this disadvantage except that one judgment against anyone might completely wipe out his business.

Frank Lane said:—The intelligent man is not as prone to accident as the ignorant, careless man who does not think. All accidents come right down to the question of "I didn't think." Had he thought he would not have had the accident. The man who steps off a curb in front of an automobile is the fellow who didn't think. The man who climbs a ladder in a dangerous place is the fellow who

didn't think. The man who steps out on a scaffold before he makes it fast is a fellow who didn't think. It is reasonable to think that your journeymen painters, who have been in the business a long term of years, know scaffolds and know ladders, and know the conditions under which you are working. And those men are not so prone to accidents as you cheaper men.

Mr. Franklin said:—The man who might get a thousand dollars a minute sometimes doesn't think and he has an accident. Now in case he had an accident he only gets \$10 a week.

Mr. Black said:—Painters speak about taking contracts to paint structural steel construction or bridges, iron bridges spanning waterways and then may be a bridge over a street between two large office buildings. The rate is \$8.86 per hundred. Eight dollars and eighty-six cents would be added to every \$100 worth of wages when you make a contract to paint structural steel work for one of those large modern buildings or painting steel bridges across highways or across rivers, or wherever they may happen to be.

Mr. Dewar stated that it was necessary to keep the men's time separately, those that are working inside from those that are working outside. Therefore the need for getting up a time sheet showing this difference, one column showing inside work and the other showing outside work, on account of the difference in the premium paid. Your premium will be based on your wage account for the preceding year.

After considerable further discussion the morning session adjourned.

THURSDAY AFTERNOON.

The meeting was called to order at 2.20 p. m. by President Fowler.

Mr. Dewar spoke on the subject of

Trade Schools—Is the Country Awake to the Need of Them?

Mr. Dewar said, in part:—There is no question about it that the solving of the question that we are concerned with lies with the industrial trade school. We have in this country industries of every kind, we have dissipated, and now we are confronted with the woeful waste of that dissipation. This country is just awakening to the fact that conservation of our industries is necessary. And there is a bill at the present time before the Congress at Washington to the effect that it is essential for the Federal Government to become active creating schools fitted to teach the American boy the trades and the industries.

The cry has gone out from the Pennsylvania Association for many years past, also from the International, like a voice emanating from the desert, that we must awake to the necessities of the hour, and that it is now up to the municipal, State and national governments of this country to provide us, to care for her industries. There is no question about it.

We have in Philadelphia a trade school where trades in a measure are taught. We have in Connecticut the best trade schools in this country, where the young men are set apart for the different vocations. That is a practical trade school. But it does not matter how practical the trade school may be, the young man emanating from these schools as a graduate is not fitted for his full duty in the industry. It requires of him at least a year's practical experience with a master or masters. In the schools of Europe they require a certain amount of practical experience in the employ of a master before the young man gets his credentials in full, and he goes probably from one master to another or from this town to another town, thereby becoming a journeyman, afterwards the competent mechanic.

Now there is a disposition in this country that will have to be eliminated if we ever propose to have a distinctive American artisan. Lines today all lead towards the producing of the specialist. Now a specialist is a man that is proficient along one line, and when his employer has no work fitted for his specialty he is laid to one side. The young man should realize the necessity of being an all-round man, and then he can specialize along the line of his choice or that portion of it he is best fitted for.

Now it is necessary to begin early with the young man, when he is a pupil at our public schools. We have now manual departments, and boys should be taught or compelled to enter in certain hours of the week into those manual departments of the public schools, and they are under the teaching of proficient men. Women as educators have their forte; but when it comes to the industries it requires the man to teach and guide the boy, or we have more misfits than we have fits.

The boy at the public school that goes into the manual department will take up carpentry, he will take up plumbing. After a few weeks' observation a competent master can see as to the talent of that boy, whether he is fitted to be a plumber or whether he is a misfit. Then he will seek that position for the boy which the boy mentally is capable of filling. That is vocational guidance. He graduates from the public school into the higher classes. And

the manual department should follow in our high schools, and from there he should graduate into the trade schools. And by reason of his education he will become in time the ideal American artisan.

What are our conditions today? Go into any decorative establishment in Pittsburgh that employs fresco painters and you will find ninety per cent. of the men of foreign birth, who have learned their trades abroad. Where do we find the graduates of our public schools and our common schools? We will find them in the offices; we will find them behind the counters. How few young men are there today in the offices and in the stores of any city in this country who have the chance of progress like the ambitious mechanic. It is only the exceptional young man that rises above his fellows, that proves by instinct and by the worth that he has exhibited and proven to his master that rises above the workshop.

What has this country done towards the conservation of our American boys? Not a thing. Look at the woeful waste of the energy of those boys; and the industries today are suffering from that waste.

These are conditions confronting our boys today. Therefore I say that the only solution is in the immediate action of our municipal, State and national bodies in the establishment of trade schools. (Applause.)

Mr. Stover moved a vote of thanks tendered Mr. Dewar. Carried.

President Fowler said:—It is a difficult thing to get an American boy to learn any trade. If you advertise for boys you won't get one to learn a trade. For anything else you can get one. When they want to introduce trade schools are they going to offer chromos or what are they going to do to get the boys to learn a mechanical business? I have one boy learning the painting business in my place today. I would have more if I could get them.

Frank Lane said:—If you men could get men from trade schools that knew brushes, that knew how to do plain brushwork neatly, cleanly, with dispatch, keep themselves clean, do their work clean in the house where they were working, it would be of great assistance to you. You can make decorators of them afterwards.

I do believe that there are many boys who would go into your business and would learn the trade of painter and decorator if they really knew the facts. Sometimes I blame you yourselves for not offering the boy something, for not pointing out to him what there is in the industry. It is up to you to get in touch with the boys. I would not give a snap of my finger for a fellow that comes to me looking for a position that has occupied a similar position. He rarely interests me. When I want a crackerjack that knows the game in any particular branch of our business I look for the fellow who is working for me and not the fellow who is jumping. We expect to get such youngsters out of the schools who haven't strated yet. We are after them all the time. When we get in touch with a fellow who looks as if he had it in him we spend a lot of time on him. I have spent two or three hours talking to a schoolboy who knew nothing about the business, but the chap looked to me as if he had the makings, and I was talking to him about what he could do if he wanted to do it. Every young man who comes to our plant is a potential director; every young man that comes to our plant under me is a potential superintendent. He can get my job if he works hard enough. If I could succeed in raising one of those chaps to my job I would be perfectly satisfied and perfectly happy, because I believe that when he got to that point I would certainly be capable of moving up a little bit myself.

I quite agree with Mr. Dewar that the apprenticeship system is old and antiquated. We have got past that stage. You cannot get boys that way in your business or any other business. You have got to devise some quick means of getting the fundamental principle of the trade or whatever it may be fixed in the mind of the boy and his hands trained skillfully enough so that he becomes a producer quickly, and then he will learn the fine points of the game later on. (Applause.)

Mr. Rapp said:—The school is taking the place of home training and the average boy comes out of the grade schools ready for high school. The line of education has been academic. The boy does not want to learn a trade. That boy is more sinned against than sinning. It is not the boy's fault, and do not lay the blame on the boy. It is your fault and mine, that fault of the educator, the fault of society and the fault of the parents. In a great many cases parents would rather place their boys into a department store, into a blind alley job, where the only hope of the future is \$10 or \$12 a week. If, for some reason, he loses his job he possibly tramps the streets for months before he can find another. The boy is not equipped to be a journeyman, he is not equipped to be a skilled mechanic, he is not equipped to be a contractor. He is equipped for the meanest, cheapest, poorest place that we have. Who will teach in our schools and show the boy that the average mechanic on a building will earn from \$100 to \$125 a month, working eight hours a day, rather than the result that would come to him serving as clerk, with an ambition to reach up possibly to \$70 a month? The mechanic goes from one employer to another and he will be independent and become a contractor, a foreman or a superintendent

himself. The greatest duty we owe to the future is the boy that we raise.

Mr. Byrne said:—In our vocational schools and in our trade schools, and in our technical schools the pedagogue is on the throne, and our boys are not getting the practical part of the business. The instructors are not competent to teach what they undertake to do. I was speaking to a master painter the other day and he told me that he actually said to his only son:—"I will guarantee you \$2,500 a year. If you don't make it out of the business I will pay it to you." And the boy said:—"No," and he went to work in a large establishment as a clerk. He gets up to \$125, but that hardly compares with the \$2,500 a year and the possibilities. What is needed is that the instructors in these primary trade schools are competent to find out what is in the boy and what he is most capable of doing. The boy should be started right. There are lots of them there that can draw the nicest kind of things and they cannot paint a wall, and they cannot paint a door. There are so many doors and so many walls to be painted, and there are so few pictures to be painted, that I think it is an economic necessity for them to get at the thing that there is a demand for. We should see that it is not the pedagogue that is teaching the men painting. We should have something to say as to who will instruct our youth.

Mr. Dewar asked:—How many of the members have the faculty of conveying their knowledge to the pupil? Mighty few of you. You can do the work yourself but you cannot teach the other fellow to do it. There is a dearth all over this country of men capable of conveying their knowledge to the boy, and I am continually in receipt of communications from schools in different parts of this country asking me to recommend teachers for the decorative or plain painting or lettering classes.

Some business matters of the Association were taken up, after which the Auditing Committee reported that the accounts of the Association had been found correct.

Committee on President's Address.

Mr. Titzel reported:—The president's address contains two recommendations, both of which the committee concurs in. The first is that the per capita tax of the International Association be held at its present rate and not be increased to the locals. The second is that the Master Painters' Association of Pennsylvania devise some scheme for organizing the State so that we have all districts of the State organized in proper shape, both of which the committee concurs in.

Mr. Dewar moved that Robert S. Perry, president of Harrison Brothers & Co., become a life member of the Pennsylvania State Association of Master House Painters and Decorators, this being a token of their esteem and high regard for him as a man and manufacturer.

The motion was seconded and adopted.

Secretary Lane presented a vote of thanks for the Ladies' Committee, who so unselfishly devoted considerable time to taking care of the visiting ladies—on behalf of the latter.

Philadelphia was selected as the place for the next convention.

Election of Officers.

The following officers were elected to serve for the ensuing year:—

President, John Dewar, Pittsburgh.

Vice-president, George Butler, Philadelphia.

Secretary, Thomas Lane, Pittsburgh.

Treasurer, William D. Wolfinger, Reading.

After the installation of the officers a motion was adopted that the president appoint the Executive Board.

Mr. Stover moved a vote of thanks to all those who assisted in making this assembly the success it has been. Carried.

Mr. Rapp moved a vote of thanks to Mr. Morgan, who very kindly came forward and drafted the very beautiful testimonial that was sent to Mr. Cluley. I wish that the Association could extend to him a vote of thanks for his kindness. Carried.

The secretary was instructed to engross resolutions showing the adoption and the election of Dean Connelly and Robert S. Perry as life members of the Pennsylvania State Association of Master Painters and Decorators. Carried.

Mr. O'Connor, of Youngstown, Ohio, thanked the convention for the courtesies extended to him and his son while in Pittsburgh.

Mr. Rapp moved a vote of thanks extended to the retiring officers, Mr. Fowler especially, who has presided for two years in his own quiet, nice way, but still at the same time bringing the gavel down on anybody that transgressed parliamentary law. Carried.

Mr. Fowler thanked the convention.

The convention then adjourned.

THE BANQUET.

To the strains of pleasing music the master painters, their wives and friends formed a procession and took their places at the handsomely appointed table arranged in the famous English room of the Fort Pitt Hotel. Notable

educators and representatives of the city of Pittsburgh were among the throng.

A delicious menu was prepared and served, interspersed with the brightest and wittiest songs, together with many of Stephen G. Foster's compositions. The singing was led by W. H. Davis, whose solos were much appreciated and enjoyed. When coffee and cigars had been served, President Charles H. Fowler, in an appropriate speech, introduced John Dewar as toastmaster. Mr. Dewar excelled all former efforts in this capacity and with droll jokes and pleasing eloquence the several speakers were presented to the guests.

First came the toast to the ladies, and with subtle humor and touching pathos Thomas Lane, a favorite after-dinner speaker with the Pennsylvania master painters, uttered words that touched the responsive chords in all of his hearers. He closed with a fitting tribute to women and pointed out particularly the imperishability of a mother's love.

"One Another" was the second toast and was responded to by P. J. Byrne, who in a reminiscent mood told many humorous incidents that occurred in the early days with many of the well known townsmen of Pittsburgh. He portrayed in a most pleasing manner some of the characters of T. A. Daly, the Philadelphia poet, and won for himself much praise and applause. He closed with the following poem:—

The Gathering o' the Clans.

When winter winds did scirl and blaw,
And a' the airth was happed in snaw,
Some painters met to talk o' trade,
An' o' the money they had made;
To see if harvest timed'd bring
The gow'den promise o' the spring.
They figured jobs an' what they cost,
To see if they had gained or lost.
Oh, black the work o' fountain pen
That finds where profits might ha' been.
Here's Titzel looking for a flaw
In mazes o' the compense law;
Here's Cluley loaded down wi' facts,
An' Frankie Brown wi' temperance trac's,
Which proved that any business 'ld fail
Where men kept guzzling nut-brown ale.
Sma' need to mention Dewar's name,
'Tis written big in ha' o' fame.
Well, he was there and would advise
Good work, the thing to advertize.
And here, soothsayer frae the East,
Out Dannelin Danell at a feast.
Doc. Gardner'ld grow before their eyes
'Lectrolis buds o' wondrous size;
And Doctor Heckel'ld hae them think
They'd a' be well that used his zinc;
Alladin Brankin's sesamees
Was bending twigs to grow fine trees,
But wee Al. Rapp, as was his wont,
Laid a' the blame on Dewar's Don't,
'Twould make things rosy that were blue
If he'ld but tell us what to do.
So whiles the moon wi' dimmin' horn
Gave proof o' comin' glorious morn,
Each pledged to each to be a brither
And aye to stand or fa' thegither.

Toastmaster Dewar said:—The next speaker on the program is a man with a vision, and a vision without ambition is as nothing. He is a man that is at the head of one of the greatest educational institutions in the world, to fit men to go out into the world and teach men how to do things. It is with great pleasure that I present to you to speak on the subject of "Raising the Standard," Dr. Arthur A. Hammerschlag, director of the Carnegie Institute of Technology. (Applause.)

Raising the Standard.

Mr. Toastmaster, Ladies and Gentlemen:—With an introduction like that most men would be content to rise and say but a few words and be seated. But I feel it a great privilege to say a few serious words dealing with some of the hard facts in which the master painters and decorators of this country are directly interested, and I am going to reply simply and very much to the point. My message tonight, that of raising the standard, is of such serious import if you will forgive me if I try not to tell any stories but to deal with hard facts.

The painters and decorators of America are eager and anxious to add to their ranks the youth of America. I know that they are eager for this accretion to their ranks, because numerous committees from this industry have repeatedly visited me and asked us this question. And I think that some of the men who have been on that mission have been inclined to think that the director of the Carnegie Institute of Technology was inclined to put obstacles in the way of the Pennsylvania master painters and decorators and young America; and nothing is further from my intent or the intent of the institution which I represent tonight. We merely want to try to give young America the subject fully.

Last night, I understand there was a discussion between

those who advocated the instruction in trade out of public funds and those who did not agree wholly with that point of view, but that there was a general agreement that industrial instruction was valuable and important and essential. And as I sat here tonight I have heard from individuals that same old cry that comes up, that the industry is not attractive and attracting new material; that there are obstacles in the way of new material getting into the field of the painters and decorators. Somehow or other, that is a very wise provision, that new generations are able to take care of themselves, that they cannot be forced or pushed into the avenues or fields which do not offer the right kind of an outlook. I do not say in disparagement, but if young America, looking at the typical house painter or decorator, in his overalls, with a smudge on face and hands, with the odor of his paints and lead, with the attitude which he must assume when trying to paint a ceiling and work in corners; if he eagerly seeks to imitate it, to leave the bright sunshine and go out over the fields and play, and choose it as a thing he wants just because he sees that kind of environment, then I will say there is something the matter with young America; he cannot be healthy, he cannot be strong, he cannot be vigorous, he cannot be ambitious, he cannot have inspirations, if he chooses to work in those surroundings without knowing what is back of the picture when he sees that these workmen are at work. And the master painters and decorators will have to uncover what is back of their overalls, of their paints and their turpentine, and their lead and their brushes and the queer, curious places in which they have got to work, if they expect to attract the boys and the young Americans into their trade.

Now master painters and decorators cannot uncover that without beginning to evaluate themselves. I speak of evaluation in a distinctly particular sense. How much of the thing which you practice is business? How much of it is talent and art? How much of it is skill? How much of it is sweat and labor? What are your master painters and decorators, business men, artists, workmen, craftsmen? Do you know my picture of you? And I have been trying all day to get a clear picture of you—is an extremely composite individual of all of these? And I wondered whether the most skillful craftsman among you, the most artistic among you, is necessarily the most skillful house painter among you, and I wondered how many of you were business men,—shrewd, capable, knowing how to take contracts and to handle men and knowing little or nothing about the art side of your work or the skillful manipulation of your materials and your tools.

But I am convinced that until you begin to evaluate the relationship that exists between all these phases of your composite manhood, you will not be able to make it clear to workmen that the distinction between them and you is a difference between master and man. And if you cannot make it clear to that individual, who is thus associated with you, how much more difficult is it going to be for you to make it apparent to the youngster detached from you, in schools that are far away, in the highways and byways! What are you going to do to attract this young America? What have you done? You have offered the thing that you had as a boy.

And so all these things come in. And we will come now to the apprenticeship. "We will pay you the same rate of pay as you would get as an apprentice in any other trade, and at the end of a certain number of years we will raise gradually that pay, year after year, until you get the munificent and magnificent rate of pay which the journeyman painter now gets." And you wonder that he does not flock in great droves into your places of business. Young America does not want that kind of a vision. Young America wants to see something besides day wages, in his early years, until he has tested his wings. He wants to fly. He is hopeful and ambitious, but he wants to be a bigger man and grow faster than his father did, and he does not necessarily want to travel the same path his father did. And the master painters and decorators have come to me and said: "Since we do not seem to be able to attract these apprentices and make them, and because we have certain difficulties with certain organizations, why isn't it the business of the trade schools to prepare and train these men and send them into our industry?" And I have said to them: "You cannot build up the vital forces of your industry through working at the bottom that way. You have been trying to for generation after generation. You have been trying it with might and main, with kindness and every effort, and what you have failed in, in trying to work up from the bottom, you cannot expect us to win in without such knowledge, such experience, such opportunities for employment. If we have got to give a picture to young America, which does not appeal with such concrete things and such simple forms, we have little prospect, and if we do not give that vision to young America we do not attract him into the school."

And I will say here that a hundred students, in a population of ten millions in America, will be a large number which will be attracted by the externals of the painters and decorators' industry, and less than a hundred will be attracted by the compensation which they know they can get at the end of a long tenure of apprenticeship, and so your apprenticeship is dead. It is never to be revived under the old form. Young America refuses to recognize

that that is the path which he is traveling. And if I can do anything to improve the profession, the industry of the master painter and decorator, it will not be by going against what I know of his master. And you men will not help your case by pleading for something which somebody ought to be eager to get without your plea.

But we are listening for my logic tonight which is, "The Raising of the Standard." Because I believe that the future of the master painter and decorator can only be assured one way, and that is by raising the standard all along the line. The future master painter and decorator is going to find himself in competition with pigments, preservatives, compounds of colors squirted on by machines. He is going to find in wall paper a competitor as well as an adjunct. He is going to find fabrics, where white lead was formerly used. He is going to find wood and metal, and enamel all competing with him. And he has got to raise the standard of his work and introduce into his business enterprise the one thing which makes him unassailable:—Art; he must become more of the artist. He must substitute for the kind of hand labor which wields the brush and thinks in gallons of paint, he must begin to think about ornaments and beauty and tone, and he cannot be color blind. And the workman, whom he is going to use, must be more artist than the old line workman, and he must command a higher rate of pay. He must get something in material return for the environment. He must get his rewards because he does not wear stiff collars and white linen during his work. He must get a definite share of the rewards. And the youngster, to be attracted into that industry, must find assured for him, when he finishes whatever you call your course of preparation, whether in school or out or in both places, a bigger return than any of the old line workmen, because he must be even still more technically trained, with the knowledge of more substances, more materials, more artist than workman—capable. And that kind of workman is going to command higher rates of pay than the old kind of preparation in which you developed one phase of this broad industry and said: "This constitutes a journeyman."

If you want the Carnegie Institute of Technology to do its part towards helping the master painters and decorators, you will have to co-operate, you will have to do your part. And how can you do it? You can do it easily. Let each man, who is a master painter and decorator in the State of Pennsylvania or in your International Association, who has the means and the resources, pick out the brightest eighteen or twenty year old young man in your employ; pick him out and subsidize him. Give him \$500 a year, if necessary, and tell him to spend three or four years studying, working in art and the business, which will make him a resourceful and a useful unit for you when he returns. Give me twenty a year, subsidized like that by your International Association, and it will warrant us in the very heavy expenditure which will be necessary to teach those students. And once you have done that, every one of the twenty, when he goes back into your industry, becomes a real teacher of the green, the semi-skilled, the unambitious, who can do the ordinary work. And if you will do that, you will begin to establish a professional status to your industry. And then, when public funds and public schools and private endowments want to decide into which avenues they will concentrate their philanthropy or their service, they will recognize your industry, and if it does not teach trades with the intensity that you want, co-operate some more. Make arrangements to take innumerable groups of students into your industry for part time work and part time study. But let the man, youngster as he is, when he approaches manhood and maturity, have certain recognition, heretofore not carried by the ordinary masters' associations. And the thing I am asking you to do is not novel. It is not the discovery of a moment. It is being tested and tried elsewhere. The Typothetae of America are doing just that very thing with the Carnegie Institute of Technology for the training of men in the graphical arts, printing and typesetting, and we would kill that particular movement if we should listen to the smaller printer who wants us to do the easy thing, the thing that you can do better than we can do, and that is to take the rougher edges off of the unskilled, so as to make the individual partially productive.

I have spoken thus feelingly because I want you men to realize that we put no obstacles in the way of any industry. We have tried to do what your joint committee asked me to do only recently—train a few so-called apprentices or workmen. We could not get a baker's dozen of students to continue under that method. We have not been able to do it with any other trade, with any other industry. We are never going to be successful. Since we are experts, since we know what we are talking about, we do not want any sentiment of that sort to stand in the way of doing the big thing. And when you are ready to do the big thing and put your Master Painters' Association in the front rank of industrial associations by building up its standard, you will find the Carnegie Institute of Technology ready with wide open doors to co-operate with you. (Applause.)

The concluding toast was responded to by G. W. Thompson, of the National Lead Company, New York.

Success.

In addressing you tonight on the subject of success I cannot help but question myself as to the extent to which I will be able to transfer the thoughts which are in my mind into yours. It has seemed to me sometimes as though human minds were each the occupants, as it were, of a house with doors and windows, and other means of communication with the outside world, and that if one person is to try to make an impression upon the minds of another person he must be capable of entering through one of those openings in the house that surrounds the mind of the other person, as otherwise he will have no effect upon that other person's mind.

It may be that your minds are closed to the thought which I have to present; it may be that your windows are fastened down and your doors closely locked. If that is so how will I find entrance? For whosoever the fault may be, mine or yours, if I cannot make an impression upon your mind the fault lies with one of us; either you have shut your mind up to the thoughts which I have to present, or else these thoughts are of such a shape and character that they will not readily pass through the openings in the house in which your mind resides.

This thought that the mind occupies a house is perhaps a fanciful one, but it surely is not a fanciful thought that in the last analysis all the relations of men with each other are relations of mind. If what I say tonight pleases you or displeases you, it is not because what I say relates to anything that is physically here, our bodies or our environment, but because what I say has some effect upon your mind, and the ordinary events of life, which we are apt to consider as material in their character, in the last analysis are also to be measured by their effects upon the minds of people.

Consider for an instant the mere matter of the production of wealth. What constitutes the value of any form of wealth? It is simply the effect which that form of wealth produces or is capable of producing upon the minds of people. It is the mind that after all appreciates the value of any form of wealth. We should remember that wealth does not always have a material form—a beautiful song is just as much wealth as any tangible product of labor, and yet the beautiful song has no material form which can be handled or seen, the song can simply be heard. The organ of hearing is merely an avenue along which the song impressions are carried to the mind, which is the final appreciator of everything that is beautiful and good.

I am down on your program tonight to speak to you on the subject of Success. To me success means something more than the doing of material things. It involves first of all an effect upon other people's minds. If I am a successful manufacturer it is because I am producing things which other people desire and which other people are able to appreciate mentally. If I am a successful master painter it is because I am able through my art to impress other people's minds with the beauty of my work, and its final service is to be measured by mental appreciation. But while success rests in the first instance upon the ability to do things that other people can appreciate, I would define success in a more definite way as being the accumulated power of affecting other people's minds. Also it appears to me that the affecting of other people's minds for good should be defined as service. The continuously successful man, therefore, becomes the man who has an increasing power of rendering service, and in so doing he has an increasing power of affecting other people's minds, giving them pleasure and doing them good.

Here you will see that I am making service to depend entirely upon mental relations. Service involves the power of stimulating other minds and the power of other minds to accept the stimulus. So after all we must not forget, no matter what our vocation may be, that we are human beings, and as human beings it is our duty to develop the closest mental relationships, because it is through such mental relationships that we are able to render service one to the other.

Now assuming the existence of this relationship between the minds of men, and the desirability of each person having as great an influence upon other minds as is possible in order that the service rendered may be as great as possible, what is the essential thing that we should cultivate in order that this service and the success which involves the increased power of service shall be developed to the highest degree? Referring to my little picture of the human mind as being in a house with doors and windows, it would seem as though there might be a key by which we might open the doors of other people's minds, that even though the doors may be locked—if they are not indeed entirely barred—and if we had the key we could throw open these portals of the mind and enter in. I am going to tell you what this key is and how you may, if you will, enter other people's minds in order to render the services you desire. This key, which will unlock almost any mind, is the imagination, the power of putting yourself in another person's place, the power of thinking of yourself as that other person. That is the key which will unlock the doors of the mind. The man who possesses imagination is the man of widest influence; he possesses the greatest power for good and helpfulness.

Now presuming that your association desires success and that you individually desire success, what suggestions can I offer to you whereby you individually and collectively can be successful in the sense in which I have used the term? Remembering that success is the increased power of service and that all of the relations of man with man are really mental relations, we must, first of all, as I have already suggested, not forget that we are human beings, and as human beings each one is entitled to kindness and consideration in all the little differences which may make up the structure of the soul. We must first of all be gentlemen, anxious to help, anxious to render service in the highest terms in which it can be measured.

As a factor in success I can think of nothing more important than truthfulness and honesty. There is nothing that tends to close up the mind of an honest man so completely as contact with a dishonest man, because it is by faith that we live, faith in our fellow men, and dishonesty tends to make other minds bolt the doors more tightly. Honesty, furthermore, is an essential element to real success—the power of increased service—because success is known by the signs which it hangs forth. Success to be fully acquired must have reputation, and a reputation for honesty and truthfulness is capable of adding a great deal to the power of service. I was once asked by a friend whether I did not think that it was necessary at times to lie in order to sell goods, and my answer was this—that it is very possible that by lying, as by thieving, as by murder, a man could obtain wealth, money and power in a physical sense, but that after all he cannot add to his reputation, and he cannot add consequently to his power of service. And then again the man who is tempted toward dishonesty should not allow himself to think that those with whom he is dealing are necessarily fools. They may see through his dishonesty. He may sell his goods, but when he goes to collect for them he may find himself out of pocket. There is an old saying that “he who sups with the devil must have a long spoon.” No man can be really successful who attempts to build his power of service upon dishonesty.

Another factor in success is the appreciation of beauty. Beauty is purely mental in its effect. It is the mind only that appreciates beauty; the eye is merely the servant of the mind. All of our success contributes to the end that beauty shall be appreciated. It would appear as though all pleasure rests upon a perception of beauty, and whether it be in the succession of harmonies from an orchestra, or the gorgeous colorings of a sunset, or the succession of pleasant viands at a banquet like this, no matter what the service may be, it has its effect upon the sense of the beautiful. And so I would say that in the creation of the beautiful there is a direct means by which each person and each association can be successful, adding to the beauty of life from day to day. Beauty can be in the store, it can be in the clothes we wear, it can be in our personal appearance, it can be in our actions, but wherever it is, it has an effect upon someone else's mind, rendering to that mind a service which after all pays us in true gold.

As service really depends upon the effect of mind upon mind, it is evident that the man who would be isolated, self-centered, self-sufficient, is not a man who can in the long run be successful and have an increasing power of service—the same thing is true with regard to associations. This Association, which is honoring me tonight by permitting me to speak to it, can not be successful in so far as it is self-centered and thinks only of its own success. It, too, must think of its influence upon the minds of other associations. It must go out into the world having its effect upon others, and being in turn affected by them, serving and being served.

One cannot always be free from error. Our mistakes stand up between us and other people, and in so far as they so stand, we will lose the power of service, the power of affecting other people's minds. I would exalt tonight the sporting spirit, the spirit of the man who is willing to take his punishment, the spirit of the man who when he has done wrong takes his medicine and puts his errors behind him. A man with that spirit breaks down the barriers between men. He is unwilling that there should stand before him this menacing error, which like a flaming sword prevents him from entering into his field of service.

There are two kinds of men, and perhaps two kinds of organizations that I can only be sorry for, because they are so self-centered and are so misled in their conception of what reality is. These two classes of men and perhaps organizations are those that have grievances, and those who believe that success depends upon luck. The man who has a grievance naturally turns the world against him. He thinks the world is not treating him right. Such a man cannot achieve success. The world does owe him a great deal, and the world is ready to pay him all that it owes him. But how is payment to be made? Surely not unless a fair exchange takes place. No man can expect to receive interest from the world unless he gives something to the world. The man with the grievance is so apt to think that he owes nothing to the world, but that the world owes everything to him. Such a man cannot achieve success.

So, too, is the man who hopes for success through what he calls luck. He thinks his ship will come in some day, that sometime he will be handed a golden treasure upon

a silver platter. But here, too, the man who believes in luck is unwilling to give that he shall receive, he is unwilling to serve that he should be served. Such men are more to be pitied than blamed; they are standing so much in their own light.

I think you will see that what I am driving at is simply this, that for the greatest success no man should be isolated no man should separate himself from his fellow-men, but should try to influence them in every way in his power. The secretive man is not a man of this kind. The secretive man is like the man who wrapped his talent in a napkin and hid it in the ground—and his reward is very, very small. As a rule it may be said that most secrets are worthless, that the man who possesses a secret is so apt to think so much of his secret that he is unprogressive with regard to other things. I think you will agree with me that the secretive man is personally not an attractive man. I do not know of any kind of man who repels one naturally more than this kind of man—the secretive man. He is not candid. One has a feeling of doubt as to the character of his secret. It may be a Keeley motor or after all only a shell game. I think you all feel a natural repugnance towards the secretive man, the same kind of repugnance that is felt toward the spy. The open-minded man, however, one at least who impresses you as being open-minded is the man you like to associate with, the man that you feel actual pleasure and benefit from. In proportion as a man is secretive, in so far as he cuts off from the serving of his fellow-men and consequently from the acquisition of real success.

All that I have said leads up to a broader theme which includes the highest aims of man. In our industry we have the power of service, and in the helpful relations of ordinary life we are affecting beneficially the minds of others. All this in so far as it exists is a measure of our civilization and our growth upward from the material brute; our growth in this direction is, but an indication of possible future growth. In these days of disaster when the spirit of destruction is traveling through the world, I cannot but ask myself what the real trouble is, and the only answer that comes continually to me is this—that practically all of the troubles from which we suffer in this wide world are due to the barriers that exist between people's minds, and my final plea to you tonight is that you seek for success in your own lies and in your Association by an endeavor to be of greater service to others, by an endeavor to enter into the minds of others more completely, and by so doing you will do your part in breaking down the barriers between people's minds—the barriers that prevent them from an appreciation of that broader humanity that has been the vision of the poets through all the years and the hope of the sages from time immemorial.

The banquet closed by all singing Auld Lang Syne, the guests departing with a feeling that it had been a delightful evening and every moment had been jeweled with a joy.

CONVENTION NOTES.

The opening session of the twenty-eight annual convention was called to order by Carl T. Singhouse, vice-president of the Pittsburgh Local Association, who called upon Rev. Dr. Staples to ask a blessing. Dr. Staples' petition to the Throne of Grace for guidance of the assembled craftsmen was couched in the most eloquent words, which surely found an echo in the hearts of his listeners and carried their own desires and wishes for guidance and blessings, together with his own.

William H. Stevenson, past president of the Pittsburgh Chamber of Commerce, on behalf of the city, welcomed the delegates in a happy and most pleasing manner, recounting the many things of which Pittsburgh could boast with pardonable pride. He particularly emphasized the necessity for and advantage of co-operation among the many civic bodies and complimented the State Association upon what it through the “get together” spirit has been able to accomplish.

One of the most pleasing features of this convention was the painstaking care exercised by the committee to entertain the visiting ladies, wives and friends of the delegates. Frank L. Stulen and Charles A. Haid had provided a well detailed program, with an assembly room for the exclusive use of the ladies, which became headquarters from which the several trips were started with a daily round of points of interest in automobiles, which had been placed at the disposal of the committee. Notable among the provision for the ladies' pleasure was an exclusive luncheon for themselves, with theatre party, a visit to the skating rink, and opportunity to visit the many fine stores which cater to the ladies' wants. So pleased were the ladies with these provisions made for their comfort and happiness that a committee from the ladies themselves appeared upon the floor of the convention to publicly thank the Association in general, and Messrs. Stulen and Haid, in particular, for their many courtesies.

At the noon recess on Tuesday C. D. Wettach, the genial vice-president of W. W. Lawrence Company, corralled almost half of those in attendance at the convention and led

them to one of the handsomely appointed private dining rooms of the hotel where, with feasting, music and good fellowship, was spent one of the very pleasant hours of the convention.

Two veteran members of the State Association were absent from the convention, much to the regret of all who knew them. George Butler, of Philadelphia, who has never been known to be absent before, by circumstances beyond his control, was detained at home, and E. R. Cluley, who is always depended upon for his wisdom and unobtrusive efficiency to make the State convention run along without a jar. Mr. Cluley was ill and many were the expressions of regret at his absence. At the suggestion of Mr. A. C. Rapp a finely expressed set of resolutions were drafted, setting forth in what esteem the convention held Mr. Cluley. This was numerously signed by all who knew him. Mrs. Cluley said it acted like a tonic to her husband. We are now pleased to report that Mr. Cluley will soon be well and about as usual. It was worded as follows:—

"To Our Esteemed Friend and Co-Worker, E. R. Cluley. "Greeting. We send our heartiest and most cordial wishes to one who so truly represents the best that is in our craft, who, by his quiet and persistent helpfulness, has done so much for the success of his associates, individually and collectively, in this organization. It is our wish and prayer that he may soon be restored to health, and that he may renew his accustomed relations with all those who love him so dearly and hold him in such high esteem."

This resolution was numerously signed by friends of Mr. Cluley.

Perhaps no convention had so much publicity as this one, you could not take up a morning or evening paper without being confronted with the doings of the master painters, and the photographs of many of the speakers and officers were featured conspicuously for a week or ten days.

The Pittsburgh Local Association made arrangement to have a debate on the subject of "Trade Schools and Should They Be Supported by the Public." More intense interest centered in the debate than any other feature of the convention. One of the large assembly rooms of the Fort Pitt Hotel was filled to the full with listeners, drawn from the ranks of educators, master painters and representatives of organized labor. Messrs. Brankin and Kaufmann, master painters, took the affirmative, and the negative side was championed by Prof. H. A. Calderwood, of the Carnegie Institute of Technology, together with Jos. Speer, supervisor of the industrial training of the city of Pittsburgh.

The negative side, with an array of figures and reputed facts, endeavored to show the futility of teaching trades in public schools, and tried to stagger the imagination of their hearers with the thought of the cost, while the affirmative side contented itself with showing the urgent necessity for such schools, and that from the time of the Italian renaissance such schools had been fostered and supported by the public. The conviction forced itself upon the hearer that though the cost be great, the need being urgent, a way would be found to make public supported trade schools a reality. The chairman of the debate, Dean C. B. Connelly, of the Carnegie Institute of Technology, presided in the fairest and most impartial

manner, yet gave the proponents the comfort of a statement in which he said he was almost assured there would be made an appropriation this year of \$50,000,000 by the United States Government for the support of industrial schools. A full report of this debate will be published in a future issue of The Painters Magazine.

A. D. Hoagg, of the Acme White Lead and Color Works, whose paper, "Varnish Troubles and the Relative Responsibility of Manufacturer and Master Painter," opened up the widest kind of discussion; many and pointed were the questions asked, all of which Mr. Hoagg answered in the frankest manner, showing that he was not only familiar with the manufacturing knowledge, but also possesses a practical knowledge gained by experience in the painting and decorating business.

The "Architect's Scope and Limitations" was most ably presented before the convention by R. M. Trimble, of Pittsburgh. Out of the fullness of a ripe experience he showed how much was expected from an architect and yet how dependent for his own success he was upon the skill and integrity of the various craftsmen needed to carry a project through to completion. He deplored the lack of means for producing an increase of building mechanics and condemned roundly the efforts of certain trade organizations that would create an artificial scarcity of workmen.

The success attended by Ferdinand Kaufmann in the use of a size over a damp wall, which enabled him to finish his wall in water color, and it had remained intact for the past eighteen months. This was the important information presented by Mr. Kaufmann in his paper, "Wall Sizes of Various Kinds."

The paper of Henry A. Gardner, of Washington, "The Light Reflecting Values of White and Colored Paint," was presented in Mr. Gardner's usual fascinating and instructive way, much interest being shown in the various devices provided by him for showing with scientific accuracy the facts he wished to demonstrate. This paper is most worthy of not only reading but earnest study. Miss Alice Henry, of the Art Department of the Pittsburgh schools, one of the doctor's auditors, was warm in her praise of the value of the information thus gained at the convention.

The philosopher of the Pittsburgh Association, Frank Brown, was called upon to say some very pertinent things under the subject of "Observations by the Way." One of Mr. Brown's hearers was prompted to say in commenting on the paper:—"When Mr. Brown begins to write he usually strikes you several times, and he strikes you pretty hard," yet there is always much food for thought in what he says.

Because of the debate on trade schools, held Tuesday night, John Dewar was absolved from presenting a formal paper upon the subject, although one so well versed in a subject could not be excused altogether. He, therefore, spoke without notes and held his hearers by his earnestness and his eloquent pleading for an awakening of the country to the need of trade schools.

"The Survey of Plans," which was to have been given by Mr. A. C. Rapp, was postponed until the next convention.

The Travelers' Association

OF THE LOCAL PAINT AND ALLIED TRADES.

Dinner at Hotel McAlpin, January 27.

THE annual dinner of the Travelers' Association of the Local Paint and Allied Trades was held in the Green Room of the Hotel McAlpin on Thursday, January 27, and was in every way a most successful affair. Covers were laid for over 125 members and guests, the guests being seated at a long table upon a raised platform along one side of the room, while the others were grouped at round tables, accommodating ten each.

The guests of honor were President Frank P. Cheesman, of the National Paint, Oil and Varnish Association; Hon. Alexander I. Rorke, Assistant District Attorney of New York county, who was down on the program for the principal speech. R. P. Rowe, of the National Lead Company, who had expected to be present and speak, was unfortunately prevented from attending.

The members and guests assembled in the parlor, where they engaged in conversation while waiting for the party to assemble. Finally, when all were present, they entered the dining room to the strains of a lively march, played

by the orchestra, and after finding their places, the dinner began without special ceremony, the following excellent menu being served:—

MENU.

Bronx Cocktail.	
Cape Cods.	
Potage McAlpin.	
Celery.	Salted Nuts. Olives.
Crab Flakes,	Exquisite.
Canada Lamb en	Casserole.
Sauterne.	
Fresh Vegetables in Season.	
Potatoes, Parisienne.	
Roast Philadelphia Capon.	
Salad Moderne.	
Mousse Havanaise.	
Petits Fours.	
Coffee.	
Cigars.	Cigarettes.

But the dinner was not all there was to be enjoyed, for the Entertainment Committee, consisting of William A. Robertson, chairman; Charles Brusle, who acted as master of ceremonies; J. A. Hellowell and C. S. Gatchell, had provided a vaudeville cabaret that was well worth while and was thoroughly enjoyed. The only unfortunate feature of it was that the maddest, merriest part of the show was put on after midnight and the representative of The



President A. G. Schumann.

Painters Magazine, who is a Jersey commuter, and President Frank P. Cheesman, of the National Paint, Oil and Varnish Association, who lives in Brooklyn, were by force of circumstances compelled to leave at that hour, and hence missed some of the festivities. But this is aside from the point at issue, which is a description of the serious side of the dinner—the speech making—which after coffee had been served, was interlarded between the cabaret stunts.

President A. G. Schumann called the gathering to order and said that when we first organized this association, we little realized the good fellowship that would exist between the salesmen and their customers. Nine years ago there were a good many fly-by-night paint dealers in New York who nowadays very seldom show themselves aboveboard. When we meet together we interchange valuable information and we no longer have the paint store that disappears overnight or over Sunday. Although we are competitors by day, on the first and third Fridays of each month we get together and let one another know about conditions as we find them throughout Greater New York. I thank you for electing me to this office, but owing to conditions in our firm I will be obliged to be out of town a good deal, and our vice-president, Mr. Lovell, will have to take my place.

As to toastmaster, my first duty and honor falls on me to introduce a man who some of us know well. His first business venture was selling picture frames. But he dropped that and got into law. Today he is Assistant District Attorney of New York county. I introduce Hon. Alexander I. Rorke.

Address by Assistant District Attorney Rorke.

Mr. Rorke said:—I rather like the gentleman who just spoke as president better than as toastmaster. Most gentlemen like to say how happy they are to be here. After telling some stories about the Irish, he said:—While a man as a student may learn something about colors, my late associate, Judge Delaney, always felt that a man ought to be an enthusiast in his trade. Kings and czars have not

done as much for the world as paints and colors and varnishes and leads. When war is over, paints remain as an inspiration for those who have gone before. We know about the Athenian who painted the flowers so beautifully that the bees lit upon them. Men are oily sometimes; men are varnished, and no one should be better able to distinguish the oily and the varnished man than those who deal in oils and varnishes. This is an era of unexampled prosperity. We have attempted to develop the country within its own borders. The American business man has done all this under a government that has permitted him to work out his own salvation. Today we are thinking of the terrible conflict that is stirring Europe, while we are permitted to sit here in peace. All this proves that man, today, has but a veneer over the savagery that characterized him in the early days. The armies of today fight upon the same mountain peaks that the armies of Xenophon fought upon. The misfortune of Europe is the advantage of the American business man. We have neglected the foreign trade, but our rivals, the English and the Germans, have explored every sea. But the time is ripe for America to take her place. When the war is over, more money can be made if we take advantage of the opportunities that are open to us. But it can be only obtained if we extend the same advantages that the English and Germans have extended—of square dealing.

The manufacturer, the retailer and the salesman have each rights that must be respected. The salesman has the right to a fair consideration at the hands of the credit man of the house by whom he is employed. One of the great curses of the trade is the ease by which a man can fraudulently assign his goods and defraud the man whom he owes. No need for me to tell you how this is done. The trouble is not so much with the man who makes the fraudulent assignment as with the creditor himself. Somehow the business men seem to think that if a man is appointed referee, it is his business to discover frauds. But how can he do it? If a man steals your goods and ships them away; if he defrauds the public, or defrauds the business houses, it is the business of the District Attorney



Vice-President W. C. Lovell.

to root out the crooked men and raise the honest men to the position they are entitled to. I believe there is more honesty among business men than among any other classes. The great majority of men in all walks of life are honest. The stronger a man's nerves, the better he is able to resist temptation. I'd applaud the man who falls after making an honest attempt just as much as the man who wins, but I condemn the man who starts out to be a crook. In Europe the son delights to succeed to his father's business, but in this country the son seldom cares to succeed his

father. What an awful thing for the crooked man to feel that he has no one to succeed him:—

Despite his honor, power and pelf,
The wretch, concentrated all in self,
Living, shall forfeit fair renown
And doubly dying, shall go down
To the vile dust from whence he sprang,
Unwept, unhonored and unsung.

We speak for the love and affection that existed years ago in Europe between the man who works and the man who hires him. Business is successful when the employer and the employe work hand in hand with common aims and common ambitions. I have always believed in the competitive system. I have no sympathy with the Socialist who wants to take the profits that you earn and to which he is not entitled and never will be. When the manufacturer and retailer go into the reference and examine the accounts of the assignor he will discover what is good and what is fraudulent. I am pleased to be here because I have a message to carry to a body of men who will understand what I have spoken of. What a wonderful city we have developed! Wonderful is this great New York, the

P. Andrews a diamond stud and watch fob on behalf of the Association.

Mr. Andrews said he had done all he could to promote the interests of the Association and thanked all for the beautiful gift.

President Schumann said it was with deep regret that he announced that R. P. Rowe was not present. For the rest of the evening we will turn the banquet over to the Entertainment Committee.

About 1 o'clock E. P. Jones of the National Lead Company was called upon for an address and responded in his usual pleasing manner.

J. C. Kelly, who now represents Moller & Schumann Company, was called upon and gave an interesting address:—

Personal Reminiscences of Some City Salesmen.

My Friends:—I sincerely appreciate your very kind manifestation of good fellowship expressed in the sincere reception you gave me when presented to you this evening. Not knowing, until I arrived here early in the evening, that I would have the pleasure and privilege of addressing you,



The Local Travelers' Association Banquet.

gateway of the New World! Our business men are the leading business men of the world. Opportunity exists right here. It is the great center of American brains and American business men. We have built this up because every man can sit down in peace and harmony and work out our common salvation. You and I must, some day, give an accounting for all that we have. Our good name is our best possession. We fight here for years to build up a good name. If we have done our best to be honest men the reward is ours. (Applause.)

President Schumann introduced Frank P. Cheesman, of the National Paint, Oil and Varnish Association, who, he said, had started as a peddler in the varnish business.

Mr. Cheesman said he had thought he was here to enjoy himself, but after listening to the lady members, his remarks would fall flat. The paint manufacturer has to make zinc without zinc and lead with very little lead. I had the pleasure of attending the Credit Man's Association last night. But it seems to me salesmanship is the twin brother of credit. If we don't sell the goods, we don't get the credit. After telling some stories, he recited a poem, which he called "Schumann at the Bat."

When I started as a salesman, he continued, we had none of these happy times. The first day on the road I made seven towns and sold no goods. The second day I made some sales. You can tighten the credit department too much. My first boss told me, when I was playing safe, "It is better to lose 5 per cent. more and sell 35 per cent. more goods."

President Schumann presented to ex-President Charles

I am not as prepared as I would like to be to say something of greater interest; however, I jotted down a few thoughts that I hope will be satisfactory. Here, tonight, are gathered a happy collection of time-long friends full of enthusiasm, happiness and, I hope, contentment. Contentment of mind and heart is a blessing; money cannot buy it; in fact, money cannot purchase many things, namely character, honesty, courtesy and kindness. They likewise never ring true unless nature has endowed these characteristics in any man possessing them.

Time flits by quickly. Come back with me years ago and I will recall to your minds some fine fellows; "Knights of the Road" were they who have gone to their reward.

I recall to you Mr. Bly, who sold for F. O. Pierce Company; he was a gentleman and enjoyed the respect of all who knew him.

Oldershaw, of the National Lead Company; he was a grand old man and loved to be with our Association, of which he was a member; punctuality was his strong point.

Burnett, another National Lead Company man; he also was a member of our Association; his dignity made for him warm friends; I loved to talk with him.

Henry Kehrl, Newark Varnish Company; he was true as steel, built up a great business, taken away in his prime; he was a great loss to those who were his friends.

Louis and Alanson Gillespie, of Chas. H. Gillespie & Sons, staunch friends and supporters of our Association; salesmen they were in their respective spheres, and friends we thought a lot of.

Dentz, of the Lizka Company, had a host of friends; many here tonight were glad to do business with him.

William Brusle, of Valentine & Co.; he was a man of iron. I often had many a talk with him; he was a business builder. His worthy son, whom every man knows, is as his father. May Charlie Brusle long be with us.

Price, of the Keystone Varnish Company; an old-time salesman, also a member at one time of our Association; he sold the goods.

Many more are there whose names I do not recall just now; let us rise and drink a silent toast to their memories.

Passing to the present time, thank God there remain with us many men long in the service, among whom are great salesmen, many of whom are owners of their business.

Benjamin Moore; an inspiration to all young-salesmen, and to some older ones; he was a successful salesman, and today a friend of salesmen. Long life to day, Benjamin Moore, you are a man in every sense.

R. P. Rowe, National Lead Company; youth still holds him a salesman now, although his title reads different; he is a masterpiece of "good fellowship"; his son has taken



William A. Robertson.

up the early vocation of the father. R. P. Rowe, you control the love of all who know you.

Tom Ronan, Egan-Ronan-Hausman; he is a salesman and owner. I often tried to see Tom Ronan in his store on Broadway, some twenty-eight years ago; there were not so many lights on Broadway then. Tom Ronan, good luck to you. His son, Arthur, is, as his father, a salesman; he loaded up his friends on "E. R. H." goods. Nothing flat about Arthur.

Charles Bergman, Benjamin Moore & Co.; he of the days of long ago; some made the roads on bicycles—Packards and Cadillacs were not about then. I can testify that our very esteemed friend, Mr. Bergman, was a hustler, made a host of friends, and still holds them.

Evans Carmichael, of Benjamin Moore & Co.; he of the Civil War time; the only change in him is his age. I first met him and Mecks, of the National Lead Company, in Paterson, N. J., twenty-five years ago. They were my tutors. I like them both and know you all do. Prosperity is our wish to you, Carmichael.

Charles Uncles, Louis Leavitt; I first knew Charlie Uncles when Davidson & Knowles were lively folks. Charlie is no spring chicken; he gave us a scare a few years ago, but Louis Leavitt insisted on retaining good salesmen, and Charlie told his doctor he must get well. We all like Charlie Uncles.

Steve Gatchel, Chas. H. Gillespie & Sons; Steve is the Adonis of the craft; he also tried through sickness for a long vacation, but his many friends said a prayer or two and Steve is, we are all happy to say, here, we hope, for

many a day. Steve Gatchel, you have a host of friends; may you never lose them.

John Whalen, Whiting-Adams Company; John is brushing things all up as he did long ago, in the '80s. He still has friends and believes he knows it. His son, a salesman as his father.

Gentlemen, I have a son, may he be a greater success than his father; may God spare him to me.

Fred McAllister, John Lucas & Co.; Fred, of the old school, thirty or more years and still selling, sometimes getting there in railroad cars; of late he uses a Lozier car. He also got sick and tried to leave us, but Fate at times insists on good salesmen to remain. All call him Mac. There is a smack to him; he still writes the business.

Charles Andrews, Brooklyn Varnish Company; Charlie Andrews made a good president for our Association; he just retired, leaving a great bank balance to the credit of our Association. Fred Geiler says Charlie first sold him early in the '80s, on a sunny afternoon, and Charlie is still going strong. It is great to have friends like that, and may you never lose them. Charlie Andrews' hair is white but Kauri never goes that way.

I don't know the age of some of these fellows, but they are marvels in keeping young.

John Hellowell, John Lucas & Co.; he is a modest genius, but a fellow who does sell some paint; a little lumbago once in a while is John's recreation. He never gets it in the hands, always can write a ton or two. Long life to you, John; you are a salesman, and more, you are a success.

E. P. Jones, National Lead Co.; Ed. is a long-time friend of us all, and a fellow that is rated AAA-1, and then some. If I could get as close to the trade as Ed does my career would not be for long, I could retire. Ed has the faculty of getting right home to everyone. Long life to you, Ed Jones, a sincere wish, speaking, as I am, for every man here tonight; as for me I say it most sincerely.

Charles Brusle, Valentine & Co. In Europe there are princes, but some are found in New York village. Charlie Brusle is a prince. Show me a man that does not like him and lunch is on me, and with red wine. Many make friends, it takes a genius to hold them. Good luck to you, Charlie, is the wish of all of us. As for myself, you know my feeling for you.

Fred Andres, Newark Varnish Company; Fred, you should have kept at the turpentine and oil game; varnish was not the line for you to take up—other men have a living to make. Frederick the Great had nothing on you.

W. A. Robertson, Hanlon & Goodman Company, Bill Robertson, the fellow who has a host of friends. If Bill wants business he simply states the fact to some live wire and the task is over. That daughter of his we all hope to see at some function of this Association. Sickness gave him an Atlantic City trip recently. An Atlantic City malady costs money; I hope I don't get sick. Long life to you, Bill, is the hope of all.

Harry Dashiell, Eclipse Lead Works; Harry is a fearless fellow; a ton order is simply a starter with him. He saw the light one day and now Harry sells his own make. Some of the big ones had to start. May more buildings be necessary. Success to you, Harry.

Mr. Ketchum, of Benjamin Moore & Co. Ketchum is his name, and he does Ketch-em, and some big ones. Modesty buries a lot of knowledge—Ketchum does the business. May you continue to sell (Moore) more paint.

Thomas Bogat, Kelley & Miller; Tom is an oily subject; his only trouble is not keeping everybody posted that oil will go up thirty days before it does. Tom Bogat has a host of friends. May you always retain them.

B. M. Jordan, L. Martin Company. Come back to the days of '70 and you will see B. M. Jordan, young and a hustler. B. M. is our secretary. We want him always; he has the old-time good fellowship about him. Still longer life to you, B. M.

Leo Silverstein, Benjamin Moore & Co. Leo travels in his Peace automobile, and when he plays the Irish game of 45 he always has his T with him. Leo, you have a fine father; his faithfulness makes your motto. Some great men were named Leo.

John J. Gallagher, John Lucas & Co. The saying formerly was, "Let her go, Gallagher." Now it is, "Let it come, Gallagher," and another ton of green is sold. Green is John Gallagher's color. He sells some yellow; there is no yellow in John. Some smoothness to John, and may your friends long be with you, for consistency is a winner.

A. G. Schumann, Moller & Schumann Company. Our worthy president, Al. Schumann, is there, whether in a Hi or Lo altitude—the astronomy of altitude pertains to the elevation of a star. Usually stars have been presidents of our Association. Webster also says, reference the astron of altitude, height of degree, highest point. Webster does not insert the word Hi Lo, due to his having died before the height of degree of Hi Lo startled the world in varnish.

Al Schumann is there with his promises; true may his administration end with the glory of the Red, White and Blue.

There are many good fellows I would like to name, Who daily devote strict attention to the selling game. The battle therein is a steady fight, And I know they will forgive me for Not mentioning them tonight.

William A. Robertson has been chairman of the Entertainment Committee for five years, and much of the success of the Association is due to the hard work he has done in making the meetings, the outings and the dinners thoroughly enjoyable for every one attending them. Robertson is a prince of good fellows and his fellow members appreciate him more than he realizes.

The Annual Meeting.

The annual members' dinner and meeting of the Travelers' Association of the Local Paint and Allied Trades, was held at the Imperial Hotel, Broadway and Thirty-second street, New York city, on Saturday evening, January 15, at 7 o'clock.

During the dinner an enjoyable vaudeville program was furnished, consisting of popular melodies. Charles Haven can told some amusing stories in his own inimitable way.

After the dinner the following officers were elected:—

President, A. G. Schumann, of Moller & Schumann Company; vice-president, W. C. Lovell, of H. Devoe & C. T. Reynolds Company; treasurer, Leo Silverstein, of Benjamin Moore & Co.; secretary, B. M. Jordan; sergeant-at-arms, Joseph Lindner, of the American Varnish Works. The new directors are:—John J. Gallagher, of John Lucas & Co., Inc.; Harold Rowe, of the National Lead Company; C. S. Gatchell, of C. H. Gillespie & Sons, and R. R. Kershaw, of Rogers & Pyatt.

E. P. Jones, of the National Lead Company, was the installing officer.

A rising vote of thanks was given to Charles B. Andrews and E. P. Jones, retiring president and vice-president, for the good work done by them during the past year.

The organization is prosperous; 1915 showed a gain in membership and interest, while the treasurer's report shows a balance on hand of \$807.48.

The Entertainment Committee has completed plans for the annual dinner at the Hotel McAlpin, to be held January 27, at 7 p. m. From the advance sale of tickets this dinner promises to be the largest one in the history of the organization.

MEMBERSHIP LIST.

D. C. Anderson, representing Brooklyn Varnish Manufacturing Company.

C. B. Andrews, representing Brooklyn Varnish Manufacturing Company.

F. Andres, representing Newark Varnish Works.

T. R. Bagot, representing Kellogg & Miller.

J. C. Ball, representing M. Ewing Fox & Co.

Charles Bang, representing Charles Bang.

B. B. Buckingham, representing Pratt & Lambert Company.

F. B. Burggraf, representing Gledhill Wall Paper Company.

Charles Brusle, representing Valentine & Co.

M. E. Carmichael, representing Benj. Moore & Co.

Phillip Carr, representing Moller & Schumann Company.

R. W. Constantine, representing Georgia Pine Turpentine Company.

G. A. Danielson, representing Muralo Company.

H. B. Dashiell, representing Eclipse White Lead and Color Works.

R. H. Earon, representing Hanlon & Goodman Company.

F. F. Farwell, representing Henry Woods Sons Company.

L. C. Ferguson, representing C. A. Woolsey Paint Company.

J. J. Gallagher, representing John Lucas Company.

C. S. Gatchell, representing Charles H. Gillespie & Sons.

C. Goedschmidt, representing John McQuade Company.

Jacob Green, representing Louis Leavitt.

E. E. Ham, representing Ilsley & Held Company.

J. J. Hastings, representing Liberty Paint Company.

H. F. Heckendorn, representing Binney & Smith Company.

J. A. Hellawell, representing John Lucas & Co.

L. R. Helms, representing Devoe & Reynolds Company.

E. P. Jones, representing National Lead Company.

B. M. Jordan, representing L. Martin Company.

E. F. Kelchner, representing Devoe & Reynolds Company.

J. C. Kelly, representing Moller & Schumann Company.

W. B. Kennedy, representing Newark Varnish Works.

R. R. Kershaw, representing Rogers & Pyatt Shellac Company.

F. B. Ketcham, representing Benj. Moore & Co.

Joseph Lindner, representing American Varnish Company.

N. T. Lamb, representing De Soto Paint Company.

Howard D. Leslie, representing Sherwin-Williams Company.

W. C. Lovell, representing Devoe & Reynolds Company.

John Lucas, representing John Lucas & Co.

David Mayer, representing David Mayer.

R. L. Meeks, representing National Lead Company.

Fred McAllister, representing John Lucas & Co.

F. B. McCarthy, representing National Lead Company.

W. H. McIntyre, representing Devoe & Reynolds Company.

A. Naar, representing Rogers & Pyatt Shellac Company.

Thomas L. Nathan, representing Shepherd Varnish Company.

R. B. Olsen, representing R. B. Olsen.

G. J. Reebhausen, representing Decorators' Wall Paper and Paint Company.

J. F. Reiss, representing Newark Varnish Works.

W. A. Robertson, representing Hanlon & Goodman Company.

A. T. Ronan, representing Egan, Ronan & Hausman, Inc.

T. J. Ronan, representing Eagan, Ronan & Hausman, Inc.

Harold Rowe, representing National Lead Company.

A. G. Schumann, representing Moller & Schumann Company.

L. Schuster, representing Dings & Schuster.

L. Silverstein, representing Benj. Moore & Co.

M. Sussfield, representing Liberty Paint Company.

C. J. Tompkins, representing National Lead Company.

C. H. Unckles, representing Louis Leavitt.

J. J. Whelen, representing Whiting & Adams Company.

R. S. Wilson, representing Devoe & Reynolds Company.

C. G. Winne, representing Praeger Wall Paper Company.

HONORARY MEMBERS.

George W. Fortmeyer, representing National Lead Company.

J. L. McGrail, representing Sheldon School.

W. H. Phillips, representing Devoe & Reynolds Company.

R. P. Rowe, representing National Lead Company.

E. H. Trigg, representing John Lucas & Co.

CANADIAN ASSOCIATION EXECUTIVE BOARD MEETING.

THE Executive Board of the Canadian Association of Master House Painters and Decorators met in the rooms of the Toronto Association, in the Odd Fellows' Temple, on the afternoon of Thursday, January 20.

The meeting was called to order by President Phinnemore, the following members being in attendance:—Wm. Delaney, Niagara Falls; T. W. Milo, Kingston; H. Weatherwax, Tilsonburg; Wm. Laesser, Windsor; A. M. McKenzie, Hamilton; B. Goodfellow, Galt; Wm. Barrett, Hamilton; S. N. Hughes, Jas. Kitchener, E. J. Linnington, J. M. Faircloth, H. Paris, M. Sinclair, A. S. Boulton, and J. R. Robinson, Toronto.

The president of the Toronto Association, J. R. Robinson, extended a warm welcome to the members of the board, and expressed the hope that they would have a successful and profitable meeting.

President Phinnemore thanked the Toronto Association and complimented them upon the beautiful quarters which had been so generously placed at the disposal of the board. He was pleased to see such a large number present, and assured the Toronto brethren that they would be accorded all the privileges of the floor.

A number of communications were read as follows:—

From the associate members, inviting the delegates to a banquet in the evening.

From Detroit master painters, asking the Canadian delegates to join with them in the trip to the Cincinnati convention.

From J. B. Thomson, asking that a substitute be appointed in his place on the International Executive Board. On motion, Mr. Phinnemore was appointed to take the place of Mr. Thomson.

Mr. Phinnemore reported that no active steps had been taken by the Committee on Organization, owing to the necessary recruiting activities throughout the country.

Reports as to business conditions and Association matters were received from the various places represented, as follows:—

Windsor.—Mr. Laesser reported business as fairly good, but the painters were somewhat dilatory in Association matters.

Kingston.—Mr. Milo said that price cutting was altogether too prevalent, and it seemed impossible to get the painters together.

Hamilton.—Mr. Barrett said the painters were a fine lot of fellows, and their meetings were characterized by good discussions. Business was rather slack.

Galt.—Mr. Goodfellow reported business as quiet. He could not understand why the painters did not take more interest in Association matters.

Tilsonburg.—Mr. Weatherwax said it seemed impossible to arouse interest in the Association. Business was below normal.

Niagara Falls.—Mr. Delaney said business was good. He believed the Association was founded on sound principles, but it was hard to get more painters interested.

Toronto.—Mr. Hughes regretted that business was not

more brisk, although there was a fair amount moving. The Toronto Association was experiencing the most successful year in its history. This was largely owing to good officers and loyalty among its members.

"Senator" O'Hearn said the Association had been a great blessing to the master painters of Toronto. Competitive jealousy had entirely disappeared when the painters got to know each other better. Conditions could not have been worse than they were before the Association was organized, but now they could not be much improved upon. He could not understand why such lethargy existed in other places.

Mr. Kitchener was of the opinion that some associations did not grow more because they did not meet oftener and give the members something to do.

On motion the Brant House, Hamilton, was selected as the place for the holding of the 1916 convention on July 4, 5, 6 and 7. Kingston and Windsor also extended invitations.

After full and free discussion, the following program was adopted:—

1. Call to order.
2. Opening prayer.
3. Address of welcome.
4. Roll call of officers.
5. President's address.
6. Appointment of committees. (1) Resolutions, (2) Auditing, (3) President's Address.
7. Minutes of last convention.
8. Secretary's report.
9. Reports of committees.
10. Address on "Technical Education," by Dr. McKay, Principal Toronto Technical School.
11. Paper, "Estimating," by member of Windsor Association.
12. Address on "Art," by J. W. Beatty, R. C. A. Toronto.
13. Paper, "Various Woods, and Their Treatment Relative to Beauty and Durability," by Member Toronto Association.
14. Paper, "Made in Canada, How Can We Best Foster This Movement in the Purchasing of Our Materials?" by F. Moore, Toronto.
15. Lecture, H. A. Gardner, Institute of Industrial Research, Washington D. C.
16. Paper, by Wm. E. Wall, Somerville, Mass. Subject to be selected by Mr. Wall.
17. Paper, "Removal of Wall Papers," by Wm. Paris, Toronto.
18. Paper with demonstrations, "Tiffany Blends," by Messrs. Hughes, Kitchener and Fetcher, Toronto.
19. Paper, by Wm. Barrett, Hamilton. Subject to be selected by Mr. Barrett.
20. Paper, by associate member. Subject to be selected by supply houses.
21. Question box.
22. New and unfinished business.
23. Reports of committees.
24. Election of officers.
25. Selection of place for next convention.
26. Adjournment.

At this point in the proceedings, E. J. Linington entered the hall and was given a rousing reception, all the members rising to their feet. Mr. Linington asked to be excused from making any remarks, as he wished to reserve his strength for the evening, when he hoped to say a few words.

The following were appointed a convention committee:—Messrs. McKenzie, Hughes, Sinclair, Boulton, McCausland, Paris, Robinson and Barrett.

The subject of the Workmen's Compensation Act was introduced by Mr. Paris and drew forth a lengthy discussion, Messrs. Barrett, McCausland, Milo, Vernon, Dougall, O'Hearn, Faircloth, Laesser and Gold taking part.

On motion, Messrs. Fletcher, Gould, and O'Hearn were appointed a committee to look after the interests of the master painters in the enforcement of the act.

On motion the meeting adjourned, after accepting the invitation of the supply houses to remain for a banquet in the evening.

Banquetted by Supply Houses.

The members of the Canadian Association Executive Board and the members of the Toronto Master Painters' Association were guests at a banquet given by the supply houses in the Odd Fellows' Temple on Thursday evening, January 20.

The hall was tastefully decorated, and about eighty-five

of the members and their friends sat down to a choice menu which was excellently served by the College Cafe.

After the palatable viands had been done full justice, the chair was taken by Malcolm Sinclair, who made a splendid presiding officer.

The chairman briefly welcomed the guests and hoped they would spend an enjoyable and profitable evening.

The toast to "The King" was duly honored, all rising and singing the national anthem.

Fred Moore proposed a toast to "The International Association," coupling therewith the name of A. M. McKenzie, the International President of the United States and Canada.

Mr. McKenzie was very happy in his reply, and amused the audience by relating a few witty Scotch yarns. He spoke of the good work being done by the International Association, and hoped that many of those present would make an effort to be present at the coming convention in Cincinnati.

A. Boulton paid a tribute to the Canadian Association in proposing a toast to that body.

The toast to the "Canadian Association" was responded to by President Phinnemore in one of his characteristically humorous speeches. Excellent work is being accomplished, and he was pleased to see the manifest interest which was being shown in Association matters.

The chairman briefly proposed a toast to the "Toronto Association," associating therewith the names of President Robinson, Jas. J. O'Hearn and S. N. Hughes, each of whom spoke in glowing terms of the splendid work which was being accomplished in the city by the Association.

The chairman said it afforded him unbounded pleasure to welcome E. J. Linington. He was sure that everyone present was delighted to greet him after such a long absence, owing to prolonged illness. He would now call upon Mr. Linington for a few remarks.

Mr. Linington, upon responding, was tendered an ovation. He spoke of the great delight it gave him to be among his brethren once more. He wished to thank them all for the many kindnesses which had been extended to him during his illness. The Association was very dear to him, and he assured them he would always do what lay in his power to further its interests.

Frank H. McCausland, in proposing a toast to the "Manufacturers and Dealers," spoke of the pleasant relations that existed between the supply houses and their customers.

In responding to the toast, H. G. Hawkins, the representative of the The Painters Magazine, said he appreciated the honor which had been conferred upon him in associating his name with the toast, but he felt inadequate to the occasion, as he possessed neither the resourcefulness of a Barrett, the eloquence of a Phinnemore, the Scotch wit of a McKenzie, the vocabulary of a Hughes, the wisdom of the "Senator," the polished diction of a McCausland, nor even the happy smile of the chairman. Manufacturers and salesmen prefer to let the quality of their goods do the talking. The manufacturers were endeavoring by the most scientific and up-to-date appliances to produce perfect goods, thus enabling the master painter to do the best work possible. Their interests were identical. These social gatherings were very helpful to a better understanding of each other. The manufacturers and dealers extended their best wishes to the master painters and decorators, trusting that the year upon which we have just entered may be one of much happiness and increased prosperity.

The winners at the progressive euchre tables were Chas. Reeve, Chas. Landon, J. R. Robinson, M. Sinclair and Mr. McWaters.

The programme was interspersed during the evening with excellently rendered vocal selections by Duncan R. Cowan and Chas. Leslie. A number of selections were also given setting forth the high qualities of the Edison diamond disc.

M. Sinclair, F. Moore and A. Boulton were the committee in charge, and are deserving of much praise for the great success which attended the enjoyable function.

NEW JERSEY STATE EXECUTIVE BOARD.

A regular meeting of the Executive Board of the New Jersey State Association of Master Painters and Decorators was held on the evening of January 13, at Newark, President Christiansen in the chair, and the following members being present:—Udall, Witt, Bartholomew, Saunders, Eden, Van Syckle, Schoonmaker, Brewster, Greeuhalgh, Bollmann, Mittelsdorf, Kirkham, Conover, Blakeslee, J. C. Kelly and Frank J. Higgins.

The minutes of the open Executive Board meeting were approved as printed in The Painters Magazine.

The report of the Committee of Arrangements for the open board meeting was received, and the committee discharged with thanks.

The resignations of William Sengstack and William F. Smith were read.

In his letter, Mr. Smith said:—"The painting business is a failure in this section of the State, as any old farmer on a farm can do his own painting and does do it, and every old tramp looking for work says he is a painter, and it looks to me as if the painting business has been completely done up with this devilish ready mixed paint, so I wish to be crossed off your books."

A communication from Hahne & Co. was read and placed on file.

A letter was read inviting the members to attend the ninth annual convention of the Connecticut Master Painters' Association, to be held at Bridgeport. This invitation was received and placed on file.

A number of bills were read and referred to the proper committee, if found correct, to be paid.

On motion the secretary was instructed to pay the per capita tax on 110 members to the International Association, amounting to \$110.

On motion the sum of \$250 was appropriated to delegates attending the International convention.

The following members were appointed:—Greenhalgh, Van Syckle and Saunders, as a committee to advise the best time and place to hold our next convention.

The following motion was unanimously adopted:—"That it is the sense of the Executive Board of the Master Painters' Association of the State of New Jersey, that we are willing to again adopt the exhibit feature at our conventions, if our associate members desire it."

The secretary was instructed to send a copy of this resolution to the associate members.

There being no further business, the meeting adjourned at 10.30.

TORONTO ASSOCIATION.

THE annual meeting of the Toronto Master Painters and Decorators' Association took place in their rooms in the Odd Fellows' Temple on Thursday, January 6, at 2.45 p. m.

President Stan. Taylor was in the chair, and there was a large number of the members present.

The auditor's report was presented by F. H. McCausland and showed the Association to be in excellent financial standing. The auditor complimented the secretary-treasurer for the manner in which the books of the Association were kept.

On motion the number of members on the Executive Committee was increased from seven to nine.

The election of officers was then proceeded with, J. B. Thomson and Jos. Crysler acting as scrutineers. The result was as follows:—

President, J. R. Robinson.

First vice-president, Chas. Landon.

Second vice-president, F. J. Cox.

Secretary-treasurer, S. N. Hughes.

Auditor, F. H. McCausland.

Executive Committee, W. Paris, J. Stewart, J. P.; W. Cheshire, R. Dale, R. Wood, E. W. Vernon, M. Watson, J. M. Malcolm, and E. Taylor.

Technical School Committee, Jas. Phinnemore, E. J. Linington, F. H. McCausland, J. W. Mogan, Jas. Kitchener, Stan. Taylor.

On motion an honorarium of \$50 was granted to Secretary Hughes for his valuable and untiring services in the interests of the Association.

Mr. Phinnemore reported that he had in person presented the prizes given by the Association to the successful pupils at the Toronto Technical School, and that the same had been greatly appreciated by Principal McKay.

A resolution of sympathy was passed to Mr. Burt, whose daughter died very suddenly while out spending a social evening.

An adjournment was made for supper at 6 p. m. After supper brief addresses were given by the newly-elected officers, each of whom said they would do their utmost to make the year a successful one for the Association.

Mr. Paris spoke on behalf of the Executive Committee and suggested as a slogan, "A better year than ever."

Mr. Hughes presented the claims of the International Association, and urged the members to make a special effort to attend the Cincinnati convention.

W. M. Weekes received the congratulations of the Association on the attainment of his half century birthday. "Billy" briefly thanked the members for their well wishes, and expected to feel even much younger when he topped off his century.

Mr. Phinnemore reported on the samples of wood which had been finished for exhibition at the Cincinnati convention. The work had been excellently done.

A vote of thanks was passed to the members who had taken such pains in the execution of their work.

The Question Box was opened by Messrs. O'Hearn and Redford. The "Senator" said that washing would not restore whiteness to white lead that had turned yellow. Exposure to the light was the best remedy. Varnish should always be removed from surfaces before painting in order to ensure a good job.

The "Eye-Opener" furnished fifteen minutes of real enjoyment, Messrs. Hawkins, Uren and Phinnemore being the contributors.

A pleasant hour was spent in progressive euchre. The winners were Messrs. Crysler, Cheshire, Pheland and Watson.

WINDSOR ASSOCIATION.

THE annual meeting of the Windsor Master House Painters and Decorators' Association took place in the rooms of the Builders' Exchange on the evening of Wednesday, January 12, at eight o'clock. The president occupied the chair, and there was a good representation of the members present.

The various reports presented were of a most encouraging character, and indicated that the Association had experienced a very successful year.

The election of officers for the ensuing year resulted as follows:—

President, J. Louckner.

Vice-president, A. Lossing.

Secretary, Wm. Laesser.

Treasurer, Chauncey Bennett.

After refreshments had been served, a pleasant evening was spent in brief addresses by the officers elect, each of whom spoke of the great benefits to be derived by adhering to the principles of the Association.

T. W. Brooke gave a most interesting talk on the past, present and future of the Association. He reviewed the history of the organization from its inception, and spoke hopefully of the future outlook.

Chauncey Bennett added weight to the occasion, and incidentally gave an inspiring address along progressive lines.

Wm. Laesser, the energetic secretary, said that the Association had taken a step in the right direction when it affiliated with the Builders' Exchange, as that organization had proved most helpful. He predicted a year of growth and prosperity.

TORONTO SIGN WRITERS' ASSOCIATION

THE sign writers of Toronto have formed an association with the object of furthering the best interests of that branch of the craft.

A meeting for organization and the drafting of constitution and by-laws took place on the evening of January 17, there being about twenty leading sign writers present.

The election of officers resulted as follows:—

President, W. H. Stevenson.

Vice-president, Thos. Macey.

Secretary-treasurer, W. F. Day.

Executive Board, F. White, J. Jewell, F. Metcalfe, and M. Andrews.

The by-laws and constitution of the United States association were adopted, and it is anticipated that an International Association will soon be organized.

The Toronto sign writers are up in arms over certain regulations which the City Council are contemplating. These regulations, if passed, will militate very seriously against the sign writers' business. The City Fathers propose that blue prints and full particulars of all signs shall be submitted to the city architect for his approval before the work shall be proceeded with. The sign writers point out that this is a gross injustice, especially in the case of ordinary cotton signs. The delay and extra cost which such a regulation would entail would practically ruin such trade. In most instances this class of work has to be rushed through with the greatest dispatch. If a delay of two or three days, not to say weeks, were to take place in

order to comply with the red tape of the City Hall, the customer would not need the sign.

It is in order to rectify such unjust legislation, and to further the interests of the sign writers' craft, that the association has been formed. With such capable and energetic officers at its head, the association should prove a great success.

DIRECTORS OF PAINT JOBBERS TO MEET.

PRESIDENT W. A. ALPERS of the National Association of Paint Jobbers has called a special meeting of the Board of Directors to be held at the Hotel Statler, Cleveland, on Monday morning, February 14. There are many things of importance to come before this meeting and a complete attendance of the directors has been promised.

Trade conditions make it necessary for the consideration of many things at this time—market conditions of commodities which ordinarily are classed as "staples" and on which prices only change spasmodically have been fluctuating to such a degree that it is difficult to determine from day to day what the value of them will be a week hence. In order to study the conditions of raw material, labor and selling cost, the subject will be thoroughly discussed in order that the members of the Jobbers' Association can receive the very latest information on the subject. In addition to the paint line, the varnish subject is now one which is quite important and members of the Paint Jobbers' Association should not be surprised to learn of an advance in all classes of varnish at any day—this particularly refers to standard lines of trade marked goods of national reputation, also enamels, flat wall paints, etc. There can be no question about the expediency of this move because all raw materials have showed a decided advance and it is impossible to continue selling on the old basis.

A membership campaign is now under way and will be one of the important subjects discussed. Uppermost in the minds of the Board of Directors is the time and place of meeting for holding the next annual convention. Consensus of opinion already has been received from the Board of Directors as to the time and place of meeting, but no definite action will be taken until the Cleveland meeting.

The various standing committees of the Paint Jobbers' Association have been most active this winter, issuing reports to its members almost weekly. This has proven to be of exceptional value to its members and is sufficiently valuable for the members to consider their annual dues as nothing compared with the benefits they received. These subjects will all be discussed at the special directors' meeting and it is expected that at its conclusion an interesting report will be made.

OHIO STATE ASSOCIATION.

OWING to the fact that the International Association convention is to be held at Cincinnati this year, the meeting of the Board of Trustees of the Ohio State Association of Master Painters and Decorators, usually held in December, has been set for the morning of Monday, February 14—the day before the International Association convenes. The meeting will be held at the Hotel Sinton, Cincinnati, and arrangements will be made for the program and other details for the State convention to be held at Cedar Point next summer.

THE IOWA SHORT COURSE FOR PAINTERS.

PAINTERS and decorators who want to keep up with the progress in their line of work will have a chance to go to school this winter at Council Bluffs, Ia., February 14 to 19. The engineering extension department of Iowa State College at Ames will conduct painters' short courses in which instruction will be given in wall decoration, mottling, stenciling, lining, blending of colors and the graining of woods, along with some instruction in hardwood finishing and new materials and methods.

The instruction will be in charge of John W. Luthe, of Cleveland, O., assisted by A. Abel, of Sioux City. Both men were connected with the short courses at Ames last year.

Iowa's short courses for painters have received national

recognition, information being requested and supplied to several States which are contemplating taking up similar work. These are said to be the only schools for painters in the United States held under State auspices.

To the last two short courses and from all corners of the State came men who "wanted to know," journeymen, apprentices and bosses appreciating the opportunity, boys who were learning the business, grayhaired men who had been in the trade for twenty years and master painters employing from one to twenty men. One veteran painter of 66 years enrolled with this comment:—

"When you've been in the business five years you believe you know all there is to it; after ten years you suspect there is more to it than you know; after twenty years you are convinced that you are just beginning. That's why I'm here."

Three courses this year have been held instead of one, as in previous years. Besides the course at Council Bluffs, there was a four weeks' course at Waterloo as well as one at the State College at Ames.

INDIANA STATE ASSOCIATION.

THE Indiana State Association of Master House Painters and Decorators held its seventh annual convention at Fort Wayne, January 18, 19, 20 and 21. A banquet was held at the Commercial Club on the evening of January 20, about 200 participating.

The convention was well attended and the proceedings were interesting. A large number of manufacturers had exhibits of materials and painters appliances.

Gottlieb Haller, of Fort Wayne, was elected president, and E. G. McNeal, of Indianapolis, secretary-treasurer. Richmond was chosen as the place for the 1917 convention.

Attention value in advertising is the power to halt the casual reader and cause him to peruse the advertisement. An illustration, coupled with an interesting headline, accomplishes this vitally necessary result.



Railway Paint Shop Gossip

—"Dan" Vail engaged in a terrific tussle with that arch enemy of mankind, Monsieur La Grippe, during the fore part of January, and escaped practically unscathed.

—Master Painter and Master Mechanic John R. Ayers, of the Utica and Mohawk Railway, has quite recovered from the long illness that last summer threatened his life, and, today, filling a double office, as above indicated, he is one of the busiest men in Central New York.

—Master Painter Charles A. Cook, of the Wilmington shops of the Philadelphia, Baltimore and Washington, has recently returned to his shop duties after a siege with the "grip." Around the holidays Charley was about "all in," and later spent some time in bed, but he now feels equal to the job of throwing a wood-chopper, and you will recollect that is some job.

—George Diem, foreman painter of the Merchants' Dispatch Transportation Company, has of late been troubled with a distressing head difficulty, and quite unable to attend to his duties with his accustomed regularity.

—H. N. Turner, formerly Eastern representative of the Kay and Ess Company, Dayton, Ohio, has been appointed sales manager of the company, with headquarters at Dayton, and J. W. Wilson, formerly with the Wilson Remover Company, has succeeded to the position vacated by Mr. Turner. Messrs. Turner and Wilson are both widely known among master car and locomotive painters, who will join in wishing them continued success.

—A recent visitor at the Buffalo shops of the Erie Railroad found H. A. Polhemus, master painter, handling a large volume of work, with a strong force of men receiving orders. The Erie, by the way, has just ordered five coaches and one baggage car.

—The Sayre Railroad Club, an organization of recent birth, with Sayre, Pa., as its location, and with Lehigh Valley Railroad employes, car and locomotive painters included, as members, is expected to foster and create a better social atmosphere among all classes of company employes. The club has other objects in view, but for the present the social feature appears to predominate.

—Master Painter O. P. Wilkins, of the Norfolk and Western, has been doing some inspection work in connection with the building, painting and finishing of ten new steel passenger cars, which the Harlan & Hollingsworth Car Company is building for his company. Master Painter "Bob" Scott, of the H. & H. Co., is putting in some of his best licks on this equipment, and Wilkins is dropping in about every two weeks to watch the fun.

—In connection with this equipment for the Norfolk and Western, Mr. Scott is applying for the interior finish what is called "mahogany steel," and the work is said to be particularly attractive. He is also at present supervising the painting of thirty-five passenger cars for the Central Railroad of New Jersey, and forty passenger cars for the Pennsylvania Railroad.

—Master Painter A. J. Bush, of the Oneonta shops of the Delaware and Hudson Company, is being kept busy in his department with a good volume of work right along. The genial ex-president of the Association is one of the able men of the Delaware and Hudson staff, and at his Oneonta home dispenses the fine old York State brand of hospitality known everywhere as the essence that makes the whole world kin.

—Not a painter, but a paint maker, and therefore a friend of painters, R. P. Brydon, of the firm of Wadsworth-Howland Company, Chicago, has for a generation been known from ocean to ocean. Regularly for many years "Uncle Dick" has attended the annual conventions of the Master Car and Locomotive Painters' Association, and his interest in the affairs of the organization has gone on unabated. A convention without his kindly face and cheery word of greeting would be like a banquet with the chief entertainer absent. Therefore, be it highly resolved, that this genial, kindly man be invited to enjoy all the gracious salutations which Mademoiselle Good Fortune may deign to bestow upon him.

—The eight baggage cars mentioned in the January issue as being reinforced with steel underframes at the Billerica shops of the Boston and Maine, constitute a

part of 125 cars, passenger coaches, etc., to be so equipped, and it is expected to complete the job sometime during the coming summer, or, if possible, in time for the summer travel.

—Master Painter J. A. Roost, at the Pine Bluff shops of the St. Louis and Southwestern, is going ahead with painting affairs in a manner to indicate that a prosperous state of things exists in the Pine Bluff "neck of woods." Mr. Roost has under his expert charge 250 locomotives, 223 passenger cars, 14,665 freight cars, and 125 miscellaneous cars, which equipment is second to none in point of appearance.

—The Southern Pacific is in the market for ten baggage cars, six baggage and mail cars, and fifteen coaches, all of which means additional inspection duties for the paint department.

—Master Painter George Swing, of the Pullman Car Works, is busy with the painting of 1,000 freight cars, which his company is building for the Denver and Rio Grande.

—The Lehigh Valley, according to press reports, is in the market for 1,500 steel underframe and steel end automobile cars. Of this number the Standard Steel Car Company will build 500; Pullman Company, 500, and the American Car and Foundry Company, 500. Considerable inspection duties will be involved in this order.

—The Lackawanna is having the American Locomotive Works build seventeen locomotives, all to be equipped with superheaters. There will be seven Pacific type, and ten Mikado type, the latter having a total weight, in working order, of 323,000 pounds. Master Painter B. E. Miller can easily see inspection duties for his department.

—It is expected that a shopping schedule for the Billerica shops of the Boston and Maine will be arranged in which equipment will be classified as to frequency for shopping for varnish, the best to be shopped annually, the next grade in about fifteen months, the next in about eighteen months, and the last, which are termed "storage cars," and used only occasionally for holidays, etc., in two years. It is expected that by this means, when the plan gets in full operation, to maintain a more uniform appearance of the equipment.

—The floor space of the Altoona shops of the Pennsylvania Railroad amounts to more than 2,500,000 square feet. In the machine shop there are 1,783 fixed machines, worth up to \$25,000 each, and all but sixteen of them are electrically driven. There are fifty-one miles of railroad track in Altoona and Juniata for shop use alone, and twenty-one shifting engines, with their crews, are kept busy serving the needs of the shops. The most important single branch of work carried on at the Altoona shops is the repairing of locomotives, and on this work 5,500 men are employed. Something like 1,800 engines annually receive general or classified repairs. In addition, about 150,000 jobs of light repairs on locomotives are performed in the round-houses each year. Passenger car repairs and construction keep 1,400 men busy. The rate of construction is about one all-steel coach per day. In the neighborhood of 250 coaches receive heavy repairs, and 2,300 are given light repairs in a year. Lastly, at the Altoona shops from 12,000 to 14,000 men are constantly employed. These figures will suffice to show the magnitude of the activities which surround D. A. Little and J. F. Gearhart and their assistants.

—The inability of the Wilmington Hotel people to take care of the next annual convention of the Master Car and Locomotive Painters' Association teaches anew the importance of thoroughly canvassing "the lodging-house and superior inn" resources of the prospective convention meeting place. In this connection, the fact needs to be kept in mind that the Association is no longer simply a lusty infant in swaddling clothes. It has grown to be a big chap with a noticeable waist measurement, and wears suspenders and other contraptions of the well-fed gentry, and when it goes abroad it wishes to enjoy at least some of the trappings and the luxurious hospitality conferred by hotels of ample size and superior equipment.

—First Vice-President John F. Gearhart and Mrs. Gearhart have gone to Florida for rest and recreation, and

for a side trip John may journey to Cuba and possibly call upon Master Painter Frank Robbins, of the Havana Central.

—Harlan & Hollingsworth are building a considerable number of all steel passenger cars for the Pennsylvania Railroad, and when Master Painter "Bob" Scott, of the above company starts to throw on the Tuscan red, and the gold and black lines, it will surely bring him back in memory to the early '70s, when he was learning his trade in the Altoona shops of the Pennsylvania. Incidentally, D. A. Little charges "Bob" with being "nigh onto fifty," but adds indulgently, that the intrepid youth drives his Paige car with the jubilant spirit of a boy of eighteen.

—No need of going to the Panama Zone to see Master Painter Henry A. Westendorff, and catch a bracer of warm weather with which to ward off the grip and other ills snarling at the heels of humanity at this season of the year; for right here in this Northern clime, at this writing, there is being furnished a brand of weather that is just about all things to all men. Grass is peeping above ground, robins are hopping around the back door for a handout, and the prospect for an early run of suckers is prime, as such masterful fishermen as Charley Copp, "Dave" Little, J. H. Kahler and W. H. Estabrook will tell you.

—The revised figures, covering the car and locomotives ordered during last year, make the totals read as follows:—Freight cars, 109,792; passenger cars, 3,101; locomotives, 1,612. Some paint and some painters required to cover this equipment.

—At the Sedalia, Mo., shops of the Missouri Pacific, Master Painter C. A. Gilbert is taking care of a good volume of equipment right along, and doing the work in a manner to elicit praise from the traveling public, and from his superior officers.

—At the Terre Haute, Ind., shops of the Vandalia Railroad, F. A. Gowe holds forth as master painter. The Vandalia operates a total of 252 locomotives, 164 passenger cars, and 8,786 freight cars, and a neatly painted equipment it is all the time.

—Fred Wright, of the St. Thomas, Ont., shops of the Michigan Central Ry., is one of the road's busy foremen painters, and every fleeting hour he is on the job of keeping his share of the painting proposition at a high standard of excellence.

—The glad announcement has not been made, but it is expected to shortly be made, that with the March thaws the production of maple sugar will begin in earnest down on the Wolverine estate of that brave soldier of fortune, John Rattenbury, formerly for many years in charge of painting affairs on the Rock Island.

—Another eminent tiller of the soil is our old friends, Charley Mason, formerly of the Altoona shops of the Pennsylvania Railroad. Charley lives in a section of the country where every prospect pleases and only man is vile.

—Ever think how much the Association owes to W. O. Quest, "Your Uncle Dudley," president of the organization during the year 1892, when the convention was held in Detroit for the second time? "Your Uncle Dudley" deserves this little bunch of violets for the good he has wrought in the affairs of the Association, in the bigness and vitality of its life, and in the forward march it is today enjoying. A sentiment of praise, then, for the analytical philosopher of McKees Rocks; and may the sunshine of his philosophy never fail to creep into the sober corners of the earth.

—According to the late press dispatches, the indefinite retention of the Buffalo and Susquehanna Railroad as a steam operated line is assured. Its recent purchasers are highly satisfied with the outlook for the earning power of the road, and everything appears to be lovely and serene. Master Painter C. W. Kester, of the Galetton shops of the company is, as usual, keeping the painting repairs at the top notch of excellence.

—Master Painter J. B. Shuttleworth, of the Springfield shops of the Boston and Albany, is drawing comfort and a deep measure of contentment from his delicious pipe of Prince Albert these mid-winter days, and here is the reason:—The Boston and Albany announces that with the completion next June of the twenty-five steel passenger cars recently ordered from the Osgood Bradley Car Company the road will have enough steel coaches to equip all of its main line trains. With steel Pullman

parlor and sleeping cars, solid steel trains will then be the rule.

—Wooden cars will be used in trains on the branches and in suburban service. The coaches in this latest order will be 70 feet long, over end sills, will weigh 143,000 pounds, and will seat eighty-four persons.

—It is reported that recently President Elliott, of the New York, New Haven and Hartford, telegraphed to every railroad head east of the Mississippi to borrow locomotives. It is said that he was only able to obtain three freight locomotives as a result of the effort. This proves that locomotives are everywhere busy, a state of things which also proves that locomotive painters are busy.

—The thing that is said to annoy Master Painter J. N. Voerge, of Cletburne, Tex., most, is the failure of old Gen. Huerta to salute the flag before exchanging his earthly career for a bed beneath the cactus copse.

—Joseph D. Naber, master painter of the United Railways of St. Louis, is one of the men of the Southwest whom it is a pleasure to know. Naber is a busy man at all times, but never too busy to extend a welcoming hand and a mighty friendly greeting to the stranger within the gates.

—H. A. Ackerman, formerly an employe of the Lehigh Valley, and later foreman painter of the Merchants' Dispatch Transportation Company, Rochester, N. Y., is now connected with the painting department of the La France Engine Works, Elmira, N. Y.

—A rose wreath of sentiment from a master painter who well knew the late Jeremiah J. Toomey:—"Alas, poor Jerry! Stricken with pneumonia in the very prime of life, and in three days called from earth. A patient, generous soul, moved by high impulses, and in all his business relations absolutely square and on the level. I can only think of him as one called to a larger service on the sun-kissed heights of a nobler and finer realm."

—Secretary and Mrs. A. P. Dane will journey to the Advisory Committee meeting, at Pittsburgh, by easy stages, visiting friends en route. We can admonish them only in the language of the old lady in the gingham apron:—"God bless you, my children! Go it while you're young."

—As Chairman of the Master Car and Locomotive Painters' Association Committee on Revision of By-Laws and Constitution, Charles E. Copp advises that he has the matter fully in hand and expects to presently make a report to be forwarded to the various members of the committee for their approval or disapproval, and thus to get the matter in shape for the next convention for the action of the membership.

—A letter signed "Master Painter," recently received by this department, refers to the paragraph appearing as the first item in these columns last month, and sets up the claim that "Noah was the original Safety First man." As a matter of safety first, we are willing to let it go at that, since the ancient mariner is not present to speak for himself.

—The shops of the Norfolk and Southern, at Newberne, N. C., destroyed by fire November 16 last, are to be rebuilt at once, J. Johnson, of Norfolk, Va., being the contractor. This will be welcome news to the many friends of William H. Truman, foreman painter at the Newberne location. It is expected that the shops will cost \$14,000.

—The Baldwin Locomotive Works have an order from the Lehigh Valley Railroad for fifteen locomotives. This will augment the locomotive holdings of this company to a total of 951 engines, and serves to still further increase the importance of the locomotive painting department under such brush efficiency knights as J. D. Brainard and John Butland.

—Swift & Company, of Chicago, are building 100 refrigerator cars at their own shops, and as a result the painting department is having an exceedingly busy time of it.

The International and Great Northern is reported as being in the market for five coaches, two dining cars, two postal and two baggage cars, a little matter which will mean increased inspection duties for Master Painter John F. Rosecoe's department.

—John Stock, assistant to Master Painter Charles E. Copp, at the Billerica shops of the Boston and Maine,

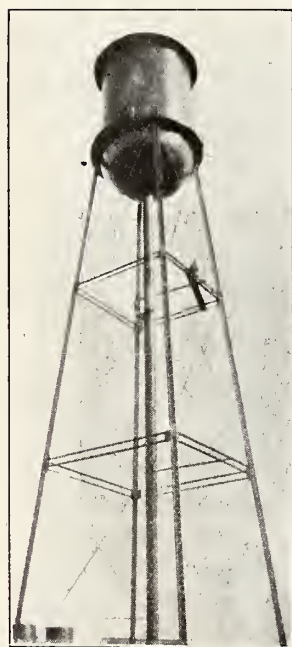
has lately been on the sick list, but at this writing he is able to be about again.

The Illinois Central is said to be in the market for forty-five coaches, four mail cars, six mail and baggage cars, four buffet cars, eighteen baggage cars and seven chair cars. This order will require important inspection duties on the part of Master Painter William Mullendorf, of the company's Chicago shops.

The Erie Railroad, the first great East and West trunk line, with a history of romance and picturesqueness behind it, is credited with many of the first things done by railroads that have reflected credit upon the industry and helped to put it in its present high state of development. It is said to have run the first emigrant train, the first cattle train, and the first milk train, and also the first excursion train. On the "old reliable Erie" the first experiment ever made with sleeping cars was carried out—the "Erie" and the "Ontario" being built in 1843, these two "comforters" preceding the Pullman inventions. If the Erie will now make claim for having furnished the first foreman car painter, this department will move to summon "Dan" Vail to the witness stand.

For the Chesapeake and Ohio, Master Painter W. A. Breithaupt, of the Pullman Car Works, is just now engaged in painting and finishing, in the usual Pullman quality, the following equipment:—Twelve express cars, six coaches and two chair cars.

At Alamosa, Colo., Master Painter S. H. Reeves, of the Denver and Rio Grande, holds forth in a manner to greatly satisfy his superior officers. Reeves is a thoroughgoing artisan, a good manager of men, stirring, and alive to the ideals of the big land in which he lives.



F. W. Hager, the energetic secretary of the Maintenance of Way Master Painters' Association, with headquarters at Fort Worth, Texas, manages to keep busy looking after the bridges and buildings along the line of "the Denver Road," although he still finds some time to look after the affairs of the Association. And it goes without saying that a good deal of the welfare of any organization depends upon the activity of the secretary. As a specimen of the work that falls to his care we are fortunate in being able to show a photograph of one of the water tanks that they use on his road that he has recently finished painting. The inside was primed with red oxide and a coat of tar paint. Now it is up to the Executive Committee, when it meets in Chicago next month, to assign to Mr. Hager a paper on painting steel water tanks, for by this photograph he has proved

that he has gained experience which ought to be valuable to his fellow members.

Members of the Maintenance of Way Master Painters' Association will regret to learn that N. O. Forsberg, foreman painter of the Baltimore & Ohio, with headquarters at Chester, Pa., was painfully injured in a recent wreck. He suffered a compound fracture of the left leg, a broken shoulder and contusions of the body and face. Mr. Forsberg and his wife have attended a great many of the annual conventions of the Association, and have many friends, who will all hope for his speedy recovery.

The force of painters under Ernest Lux, of the Central Railroad of New Jersey, have recently been busy repainting the ironwork in the Jersey City terminal and ferry house.

Martin Kane, the genial master painter of the Delaware and Hudson Company, with headquarters at Albany, who looks after the painting, paperhanging and decorating of the big summer hotels belonging to the company, as well as the office and station buildings, the bridges and other maintenance of way structures, frequently has business bringing him to New York city, and

when he does, he usually drops into the office of The Magazine to let us know he is still looking after the interests of America's oldest railroad.

Foreman Painter J. O. Martin has had a large crew of men at work on the Cherokee, Iowa, passenger station of the Illinois Central, and the natives are astonished because the old station looks just like a new building. It wouldn't take much to launch an enthusiastic "Clean-up and Paint-up" boom in Cherokee now and make the whole town brighter and better and increase property values and build up better business for the railroad company.

E. L. YOUNGER, MASTER PAINTER MISSOURI PACIFIC RAILWAY.

QUITE a good many years ago, under the charm of Southern skies, at Covington, Ky., E. L. Younger took his first peep at the big world of wonderful things. Here the lusty youngster grew and waxed strong and enjoyed merry days after the manner of healthy boys the world over, until he put off boyish frolics to engage in the more serious business of life, graduating in due course from the thralldom of a thorough apprenticeship in the paint shop to the free days of a full-fledged mechanic. For some time he journeyed up and down the country working in various shops and acquiring a broad knowledge of the trade. He entered the service of the Missouri Pacific February 22, 1894, at Osawatomie, Kans., which was then, as it is today, a most actively fermenting hotbed of politics, and young Younger absorbed the political microbe that in these later years has brought him official distinction in the municipal affairs of his home town. In March, 1896, he was appointed foreman painter of the local shops. In 1899, after three years of foremanship duties, he was transferred to the De Soto, Mo., shops of the company, where he remained until new shops were



E. L. Younger, of the Mo. P.

built at Argenta, across the Arkansas River, opposite the city of Little Rock, to which point he was transferred October, 1902, and where he has since remained as master painter, meanwhile living in Little Rock. Mr. Younger joined the Master Car and Locomotive Painters' Associa-

tion at the New York city convention of 1896, since which time he has been an ardent supporter of every plan and practice introduced to advance the true interests of the Association. He is at present the chairman of the Advisory Committee, in which capacity his executive ability is being recognized. In Little Rock, a city of some 46,000 population, Mr. Younger is now serving his third term as alderman of the Fifth Ward, and throughout the city he is recognized as a public spirited official, widely informed on all public questions, and marching in line with the best issues of civic and State and national enterprises. Of Little Rock and of Arkansas, true to the traditions of the Southland, E. L. Younger is intensely and properly proud, and if some day he is called to still higher positions of trust and responsibility in the public life of his favorite State, his friends will come forward with the well turned phrase of an American compliment that "one good turn deserves another."

NOT AT WILMINGTON.

CHAIRMAN D. A. LITTLE, of the Hotel Committee, notifies the Painters Magazine that they met at the Hotel du Pont, at Wilmington, Del., last month, to make arrangements for hotel accommodations for the convention of the Master Car and Locomotive Painters' Association, to be held in September next. In view of the invitation extended by the city, and the glowing representations made by the secretary of the Wilmington Chamber of Commerce at the Detroit convention, the members of the committee were surprised to learn that the Hotel du Pont would be unable to accommodate the convention, and as it is the only large hotel in the city, it will make it impossible to hold the convention in Wilmington. At Detroit, the convention occupied 425 rooms at the Hotel Statler alone, while quite a number of those attending were quartered at nearby hotels. This shows the necessity in the future of using care in selecting the convention city, to choose only such places as have hotels of the largest size, and if possible more than one first class, modern hotel.

The Hotel Committee will present the facts and leave the choice of the convention city to the Executive Committee when it meets on February 22.

ADVISORY COMMITTEE MEETING.

Notice.

THE Advisory Committee of the Master Car and Locomotive Painters' Association will meet on February 22 at ten o'clock a. m., at the Fort Pitt Hotel, Pittsburgh, Pa. Those of the members who can find it convenient to be in attendance will be made very welcome. The committee feels that, in having as many as possible with them at this meeting, some excellent ideas may be advanced that would aid them in a great measure to arrange their part of the program for the September, 1916, convention.

E. L. Younger,
Chairman.

M. W. MASTER PAINTERS' ASSOCIATION EXECUTIVE MEETING.

A MEETING of the Executive Committee of the Maintenance of Way Master Painters' Association will be held at Chicago, in the morning of Wednesday, March 22, for the purpose of arranging a program and settling other details for the convention to be held at Philadelphia next October. This is the week of the National Railway Appliance Show, which will be held at the Coliseum, at Chicago, and this fact will be an added inducement to bring the members to the meeting; enabling them to visit the show later in the day.

As some of the members of the Executive Board live at a considerable distance from Chicago, and it might possibly be difficult for them to arrange to attend the meeting, President Rieboldt has appointed three additional members, as follows:—Charles Ettinger, Chicago; A Schmidt, Freeport, Ill., and J. S. Rice, Elkhart, Ind.

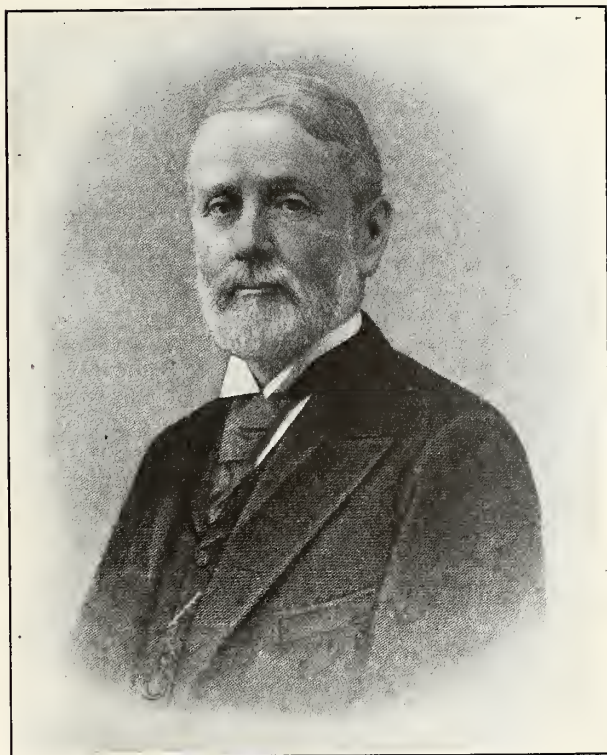


Obituary

WILLIAM H. GREGG.

WILLIAM H. GREGG, pioneer manufacturer, died at his home, at 3015 Pine street, St. Louis, January 11. His death was caused by complications due to old age, he being eighty-six. He is survived by four children, Norris B. Gregg, president of the Mound City Paint and Color Company; W. H. Gregg, Jr., vice-president of the same company, and two daughters. One of the daughters is the widow of Chas. M. Hayes, who was president of the Grand Trunk Railway, who lost his life on the Titanic.

Mr. Gregg was born in Palmyra, N. Y., in 1831. He was a self-educated man, having been forced to leave school after



The Late William H. Gregg.

the completion of the grammar school course by the death of his father and the necessity of supporting himself.

He went to St. Louis in 1845. His first employment was boring holes in shells to be used by the United States army in the Mexican war. He received \$2.50 a week for this. Several years later he became a partner in the Broadway Foundry, with which he remained until 1858, when he entered the bakery business.

In 1866 he and several associates organized the Southern White Lead and Color Company, of which he became president. This company later was known as the Southern White Lead Company, and in 1889 was sold to the National Lead Company. Soon after the sale of the business he retired from active business.

He had a strong attachment for books, one of his favorite subjects being history, and he was the author of "Controversial Issues in Scottish History." He also wrote "Where, When and How to Fish on the East Coast of Florida." Fishing was his favorite recreation. He had a winter home in that State.

He was one of the guests at the ceremonies connected with the driving of the first spike in the Missouri railroad system, and often told of having seen the first locomotive for the road being brought across the ice on the Mississippi River.

In 1877 he built the home in which he died, when the district in which the house stands was the most fashionable in St. Louis. He had lived in the house ever since,

refusing to move when the fashionable residence district moved west. Several years after coming to St. Louis he married Miss Orian Thompson, who preceded him in death.

JOHN E. PATTEN.

JOHN E. PATTEN, president of the Grainers' Association of Boston, Mass., and vicinity, died at his residence, 12 Windsor street, Roxbury, Mass., on Tuesday, January 25, after an illness of four days, from grippe followed by pneumonia.

Mr. Patten was in his seventy-first year. He was born in Halifax, N. S., and came to Boston with his parents when a child.

He served his time as apprentice to the late Christopher Needham, of Boston, who was a thorough workman and able to paint a picture as well as a house. Mr. Patten was always skilful as a grainer and soon after leaving his master he became a grainer to the trade. He also established a paint shop, where he conducted general painting and decorating. For many years past this shop was located at 58 Lenox street, Boston.

Mr. Patten was, for many years, a member of the Boston Association of Master House Painters and Decorators and served two terms as treasurer. He was a member of the Grainers' Association from its formation, and was serving his third term as president when death overtook him. He was for many years an officer of the A. O. U. W.

A man of sterling integrity, skilful as a workman, and highly respected in the community, his place will be difficult to fill.

He was buried from St. Francis de Sales Church, Roxbury, on January 27, and his funeral was attended by all his associates of the Grainers' Association and a delegation of twenty-five from the Boston Master Painters' Association. Many floral tributes were sent by his associates and friends. He leaves a widow to mourn his loss.

William Henry Zinsser, for many years identified with the New York paint, shellac and varnish trade, died at his residence, 1 West Seventieth street, on January 10, aged 56 years. He was partner in the firm of William Zinsser & Co. for thirty-five years, and president of the company since its incorporation in October last. He is succeeded in the business by his two sons, William Herman and Rudolph Zinsser.

Samuel Sherman Allen, in the painting and decorating business with his father, died last month at his home, 194 Putnam avenue, Brooklyn, from pneumonia. He was 41 years old and left a widow.

John Henry Wagener, 48 years old, member of the New York Produce Exchange, president of the Wagener Paint and Color Company, of Brooklyn, and secretary and treasurer of John A. Casey & Co., dealers in naval stores, New York city, died January 12 at his home, 499 Summit avenue, South Orange, N. J., from a complication of ailments. He was born in Germany. His wife, two daughters and a son survive.

Frank T. Woods, a well-known New York interior decorator, died at his home, Bentley avenue, Jersey City, January 22. He was born in Chicago fifty-two years ago, and formerly lived in Philadelphia, where he published a building trades paper. His widow, son and a daughter survive.

Charles A. Valentine, for many years with the Robert Graves Wall Paper Company, died at his home in Yonkers, N. Y., January 13.

Michael F. Tynan, who for many years had a decorating business in Newark, N. J., first on Market street and later at the corner of Broad and Lafayette streets, where the Hotel Broad now stands, died at his home, 216 Sherman avenue, January 15, aged 63 years.

Howard Mettee, proprietor of the decorating firm of Mettee & Co., died January 11 at his home, 3104 West North avenue, Baltimore, Md. Mr. Mettee, who succeeded his father as head of the decorating concern, was educated in the public schools and was graduated from Baltimore City College. He was the son of the late Milton Dale Mettee.

GOSSIP OF THE TRADE

NEW FIRMS, NEW BUILDINGS, BUSINESS CHANGES.

The Greater New York Paint and Wall Paper Supply Company, 17 Monroe street, Passaic, N. J., has been incorporated with an authorized capital of \$5,000, by Nathan and Mary Simon and Morris and Sophia Lapitsky.

After July 1, the Waggener Paint and Glass Company, of Kansas City, Mo., will occupy a new six-story fireproof building, now being erected, at a cost of \$100,000, at 2017 to 2021 Grand avenue. This new building is so planned that two additional stories may be added when needed. The Waggener company has taken a fifteen-year lease upon the premises.

Charles H. Van Aken Co., Inc., New York city, has been incorporated, with \$25,000 capital, to carry on business as plasterers, decorators and building contractors.

Geller-Krauer have been incorporated in New York city to carry on the painting and decorating business, with capital of \$3,000, by Adolph Geller, Isador Kramer and Abr. Cooper.

The New York Color and Chemical Company has leased the ground floor and basement of 212 Pearl street.

The F. J. Austin Wall Paper and Decorating Company, of Detroit, Mich., has been incorporated, with a capital of \$2,000, by Francis J. and Belle S. Austin and William Badgley.

The Cole Paint and Glass Company, at 211 South Main street, Memphis, Tenn., has sold its stock and good will to the Campbell Glass and Paint Company, of St. Louis, a million-dollar firm. The Cole company is the oldest firm of its kind in Memphis, and one of the oldest in the South. It was established in 1878 by William E. Cole. It will be operated hereafter as the Memphis branch of the Campbell Glass and Paint Company, under the management of O. G. Allen.

The Arter Paint and Glass Company, of Charleston, W. Va., was incorporated with an authorized capital of \$25,000. It proposes to manufacture and deal in paint and glass. The incorporators, all of Charleston, are:—John Y. Arter, E. M. Serber, B. T. Clayton, J. H. Nash, Jr., and George P. Alderson.

Kirk & Clark, of Beaver Falls, Pa., bought out the china and wall paper stock of the Merriman Company and closed it out at a special sale.

The Thresher Varnish Company, of Columbus, O., has increased its capitalization from \$50,000 to \$100,000.

J. F. Radcliffe, a decorator of Marshalltown, Ia., has formed a partnership with Bowen Bros., who have been running a book store, under the name of the Radcliffe-Bowen Decorating Company. They will handle a first-class line of wall papers and take contracts for decorating.

Amended articles of incorporation have been filed by the Louisville Wall Paper and Paint Company, of Louisville, Ky., whereby the word "Paint" is eliminated from the corporation and it will be known in the future as the Louisville Wall Paper Company. The amendment was signed by S. S. Thompson, William Wohlweud and John T. Landrum, owners of more than two-thirds of the capital stock of the corporation.

The Adams Wall Paper Company, 314 Twentieth street, Davenport, Ia., has been sold by H. W. Ward to Joseph Huber, who will carry the old standard lines and some new ones. Mr. Ward will engage in the wholesale wall paper business.

After thirty years of active business management of the Allen & Hazeltine Paint Company, of Cedar Rapids, Ia., Mr. Allen and Mr. Hazeltine have retired. Miss Lottie Hrbek, Joe Danziger and Cyril J. Hrbek, having bought a controlling interest, assumed charge January 1.

A new paint shop has been erected for Carl Lamble, at Newman, Cal.

The Evansville Paint and Varnish Company, of Evans-

ville, Ind., are preparing for an output of 200,000 gallons in 1916, more than doubling their last year's production of 75,000 gallons.

The Beck-Davis Decorating Company, of Bethlehem, Pa., has applied for a dissolution of its charter.

The Cedite Roof Cement and Paint Manufacturing Company has been incorporated at Anderson, Ind., with a capital of \$3,000, by Charles E. Dalton and J. S. Eldredge. The office is at 225 Union Building and the plant on Pendleton avenue.

The Crown Oil Company, Syracuse, N. Y., has been incorporated, with a capital of \$50,000, to make oils, chemicals, paints and varnishes.

The Dixie Wall Paper and Paint Company, of Houston, Tex., is capitalized for \$8,000, with the following officers:—A. W. Berdon, president; Claud J. Campbell, vice-president, and Clarence E. Berdon, secretary and treasurer. The concern has leased the Viterbo Building on Ryan street at the corner of Division.

C. M. Nethercutt has opened a wall paper and picture frame store at 121 East Fourth street, Olympia, Wash.

The T. J. Wall Sons Co., one of the oldest paper and decorating firms on the west side, of Detroit, Mich., has been reorganized with Robt. Y. Wall in active charge as manager.

The Texas and Pacific Railroad will build a large coach and paint shop at Marshall, Tex.

O. B. Leach, who formerly conducted a paint shop on Fourth street, Ashland, O., has opened a new up-to-date shop on Third street and will do all kinds of automobile and carriage painting and lettering.

F. H. Dates Wall Paper Company has been incorporated at Detroit, Mich., by Albert H. Murdock, Fred H. Dates and W. J. Rodda; capital, \$2,000.

C. H. Cox has been made Alabama representative for Peaslee-Gaulbert Company, paint and varnish manufacturers, of Louisville, Ky., with headquarters at Montgomery.

At the annual meeting of the stockholders of Harrison Bros. & Co., Inc., of Philadelphia, Russell S. Hubbard was elected president, to succeed Robert S. Perry; William Richter, treasurer, and Thomas D. Armstrong, secretary. The directors are James Dobson, Thomas S. Harrison, Francis L. Higginson, Jr., Russell S. Hubbard, John P. Reynolds, W. Frederick Snyder and Clement Biddle Wood.

FIRES.

January 9. Fire in basement of Samuel Fayman's wall paper store, 103 East Sixth street, Wilmington, Del., caused a loss of \$500.

January 13. Fire starting in the pressing room badly damaged the Spencer Kellogg Linseed Oil Company's plant at Buffalo, N. Y.

January 26. Fire starting in the basement of the paint shop of David Hurwitz, 44 Union street, Manchester, N. H., was extinguished without serious loss.

January 27. Fire totally destroyed the paint shop of R. H. Deunison on the Kutztown Road, Hyde Park, Pa., causing a loss of \$1,000.

PAINTING DAMP WALLS.

THERE are very few painters who are not called upon now and again to paint a wall that is damp. The necessities of the case demand that in some way the wall must be decorated, because it frequently means a money loss to the owner if he cannot use the building by a certain date, and a bare, unpainted wall would militate against the success of his business.

Following his paper read at the Pennsylvania convention, Frederick Kaufmann, of Pittsburgh, gave an interesting account of his experience with a damp, and at the

same time, soft, plaster wall in a theatre in that city. Mr. Kaufmann naturally objected to painting it—especially in water color—but the architect and owner both insisted that the work must be done, or serious loss would follow.

Mr. Kaufmann was induced to give the wall a sizing coat of a certain material containing treated China wood oil as one of its principal constituents, and to his surprise the paint not only adhered to the wall, after the sizing coat had been applied, but made a perfect job, which has remained perfect for fifteen months.

Mr. Kaufmann declined to publicly announce the name of the preparation he had used, on the ground that he might be accused of using the convention to advertise some particular manufacturer's goods, but we are informed by James B. Sipe & Co., of Pittsburgh, that Mr. Kaufmann used Sipe's Enameloil; and other painters who run up against the difficulty met with by Mr. Kaufmann, would do well to try Enameloil.

In the discussion some of the members raised the point that no material could be expected to last for more than two years at the most, and at the end of that time, Mr. Kaufmann might look for peeling paint. This might be true if it were assumed that the wall would always remain damp, but it is more than likely, in most cases, that a wall which is damp because of the excess of water in construction, or because it was soaked by rain before the completion of the building, will dry out thoroughly in a year at most. In such a case, these criticisms would be without weight. But in any event, the owner saved money by the expedient of using Enameloil, even though the wall should have to be redecorated at the end of two years. To say the least, it is a remarkable evidence of the waterproofing properties of Enameloil.

CONVENTION OF JAMES B. SIPE & CO.'S SALES FORCE.

LAST month a convention was held at Pittsburgh of the sales force of James B. Sipe & Co., manufacturers of Sipe's Japan Oil, Sipe's Enameloil and other paint specialties.

Technical paint talk is interesting, and when salesmen are able to enjoy four whole days of it, they are better equipped to be of service to their customers.

Advanced technical knowledge was the subject of the four days' annual convention of the sales force of James B. Sipe & Co., held at Pittsburgh, January 4 to 7. The meeting was brim full of live discussion, and suggestions were made for the solution of various practical problems encountered during the past year by some of the representatives.

An announcement that the year of 1915 had been by far the largest in the thirty years' life of the company was received with enthusiasm, and credit for this was given to the increasing demand among contracting painters for Sipe's Japan Oil and Sipe's Enameloil.

There is no question regarding the value of an interchange of ideas, and the men left for their respective districts carrying new ideas, new truths about their products, and new enthusiasm and knowledge to help them in their work.

LOWE BROTHERS COMPANY'S SALES-MEN'S CONVENTION.

IT was a big day for the salesmen of the Lowe Brothers' Company, of Dayton, Ohio, when, on Wednesday, January 12, the general convention of the company's salesmen was opened at the plant on East Third street, in that city.

The address of welcome was delivered by John G. Lowe, secretary of the company, who told of the excellent work that had been done by the salesmen during the past year to boost the sales above those of the preceding year. Mr. Lowe also voiced his confidence in the men to make 1916 the biggest year in the company's history.

The various district managers presided in turn throughout the day, and only such subjects as were of interest to the salesmen were discussed. A F. Burdoin, manager of the Minneapolis office, addressed the men relative to the detail work they are expected to accomplish in each dealer's territory. They are expected not only to sell the paints and varnishes to the retailer, but are required to assist the dealer in every way possible to sell the goods to his customers.

E. K. Springer, manager of the Chicago district, told of the excellent results secured by dealers in the western district, who have been making adequate use of proper store displays. The Lowe Brothers' Company has the reputation of furnishing its dealers with the most valuable specimens of finishes for store display.

The force of Lowe Brothers' selling proposition was explained in detail by J. E. Martin, manager of the Kansas City office, while W. O. Zehring, manager of the central district, talked of retail selling methods and suggested many things for their improvement.

George C. Powers, one of the most expert varnish men in the country, instructed the men on varnish selling and using, demonstrating the various points by actual tests. It is known among good finishers that the beauty of a home depends not so much upon the kinds of woods used in home finishing as on the treatment and methods of finishing.



James B. Sipe & Co.'s Sales Force.

During the afternoon various other subjects were discussed by George L. Paine, manager of the New England district; H. S. Wauters, manager of the eastern district; W. J. Sohlinger, railway sales manager; J. M. Graham, assistant general sales manager, and J. H. Vance, of the railway sales department.

One of the most interesting and instructive talks of the convention was given Wednesday evening by S. S. King, of the Dayton Lumber and Manufacturing Company. He talked of woods suitable for finishing, told the most popular woods in use, described their preparation and the methods of finishing most commonly used. S. D. Libby, of the Upson Company, manufacturer of the wall board known as Upson board, was also one of the speakers.

Wednesday's meetings were closed with a stereopticon lecture by Harry Mougey, one of the company's chemists. General selling problems and plans for 1916 will be discussed at Thursday's session.

BUILDING IN PROSPECT.

ACCORDING to the report of the New York State Bureau of Labor Statistics, the permits issued for new buildings during the month of December, in New York city, called for work valued at \$11,189,186. Buffalo came next with a valuation of \$839,000; and Rochester, third, with \$592,585.

Returns received from fifty-nine unions, with 31,000 members employed in building trades also indicate a marked decrease in idleness, as compared with December a year ago. The percentage of idleness reported was smaller than for either of the last four years, except 1912. There was, as usual, an increase of unemployment in December, as compared with November, due to weather conditions.

The returns from the first and second class cities as to the estimated cost of building work, including alterations and repairs as well as new buildings, for which permits were issued in December show a decline of 15 per cent., as compared with the previous month, but an increase of 140 per cent., as compared with December of last year.

The Baron de Hirsch Trade School held an exhibition of the work of the pupils at the school building, 222 East Sixty-fourth street, New York city, on Tuesday evening, January 25. This school is supported by the Baron de Hirsch Foundation created for the purpose of elevating the condition of Jewish immigrants.

VARNISH EXPERTS VISIT PROF. LADD.

ON Tuesday, January 25, a committee of five from the Varnish Manufacturers' Association of the United States, composed of men from several of the leading varnish factories in the country, conferred with Professor Ladd at the North Dakota State Agricultural College, at Fargo, on the question of a varnish law and its requirements. The committee was as follows:—J. Frank, chairman, Standard Varnish Works, Elm Park, Staten Island, N. Y.; J. H. McNulty, Pratt & Lambert, Inc., Buffalo, N. Y.; H. A. Hall, Boston Varnish Company, Boston, Mass.; J. S. Stevenson, Berry Bros., Detroit, Mich., and C. F. Brigham, Glidden Varnish Company, Cleveland, O.

These varnish men went to Fargo to learn about the North Dakota varnish law and the requirements a manufacturer must live up to by this law. They also wanted to get in touch with the methods developed in this institution in regard to manufacturing and analyzing varnishes.

Prof. Ladd invited the committee to send three varnish chemists to work in the laboratories of the college and become acquainted with the work done and study the methods used. The varnish chemists will probably go in the near future to study the methods in use at the Agricultural college.

"That the North Dakota Agricultural College is occupying a leading position among the nation's industrial educational institutions is shown by the visit of these men. Prof. Ladd's prominence as a chemist is also emphasized, as well as the State's leadership in legislative matters," is the comment of the Fargo News.

It is reported that the master house painters and decorators of Lancaster, Pa., have taken steps toward the formation of an association. A meeting was recently held at the residence of William H. Guthrie for the purpose of bringing the painting contractors of the city together.

LACK OF PAINT CAUSES LOSS.

LACK of paint causes a greater annual loss through deterioration than the aggregate Kansas fire loss for twelve months," asserts H. H. King, associate professor of chemistry, in the Kansas State Agricultural College. "People generally paint because of the ornamental effect, little realizing that they are preventing a heavy loss through deterioration by so doing."

An experiment is being carried on by Professor King with a view to finding a paint that is best suited to the Kansas climatic conditions. Formulas for 192 different kinds of paint were made—a different combination of pigments and oil in each. The oils used in mixing the paints were:—Linseed, the old stand-by, but more expensive than some others; sunflower, which should appeal to Kansas farmers; menhaden fish oil; soya bean oil; corn oil, and cottonseed oil.

The thinner employed was pure turpentine. Driers of different kinds were also used.

The paint was applied on panels made of specially seasoned handpicked white pine drop siding. Care was taken to get the panels of as near the same grain as possible, so that all would have the same absorbing power.

The attention of our readers is called to the advertisement of the Egan, Ronan, Hausman Company, 62 Water street, Brooklyn, N. Y., which appears in this issue. Mr. Ronan, of this company, traveled for many years for Masury, and is well known to the trade. Three years ago he united with Messrs. Egan and Hausman, starting in a modest way, to make the best oil colors, varnish colors, enamels and other specialties that their long experience had taught them how to make. By sticking strictly to this principle, they have built up a trade that has grown by leaps and bounds. Those house, carriage or car painters who are satisfied with nothing less than the best, will find it to their advantage to give the "E-R-H" brands a trial.

If you have a camera and want a watch—a good Walham watch that anybody would be proud of, turn to page 29 in the advertising section and read the announcement of Wolcott Brothers Company. They want photographs of rooms in which their goods have been used as decorations and are offering a watch as the prize for the best one. The advertisement also tells just how easy it is to hang the Wall-Cut cut-out and embossed friezes. They make very effective and artistic decorations—why not use at least one Wall-Cut frieze on the next house you decorate?

S. J. O'Niel, formerly with O'Brien Bros., Chicago, Ill., joined the selling staff of the Moller & Schumann Co. (Hilo Varnishes and Enamels), Brooklyn, on February 1. Mr. O'Niel will travel from the Chicago branch of the Moller & Schumann Co. organization.

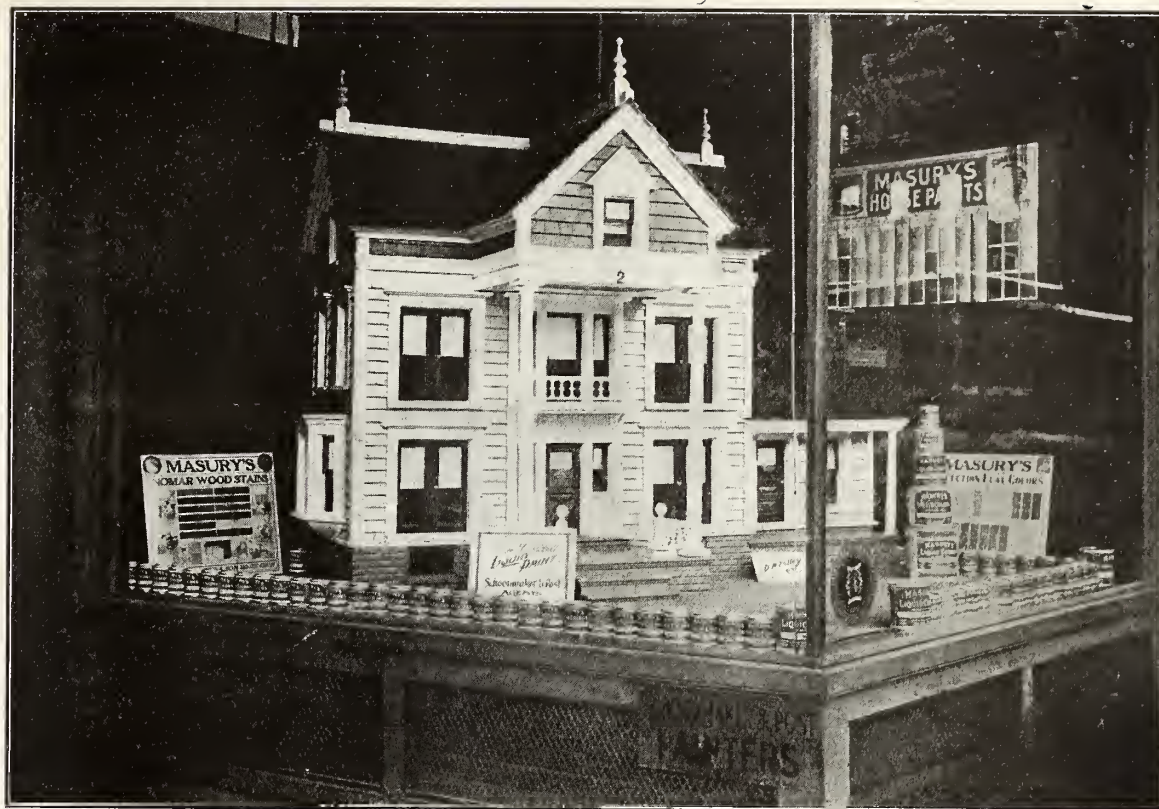
James C. Kelly, for many years with Berry Bros., joined the selling staff of Moller & Schumann Co., on January 1, and is boosting the sales of Hilo varnishes and enamels in New York city and vicinity.

Frank J. Shay, for many years with Berry Bros. in the New England States, is now representing Moller & Schumann Co., Brooklyn, manufacturers of Hilo varnishes and enamels, in Boston and Eastern Massachusetts, with headquarters in Boston.

Distribution, it must be remembered, includes selling and the transportation of merchandise from the point of production to the point of use. In our modern commercial life, this of necessity involves some means of acquainting the ultimate consumer with the special features of the goods to be distributed; which we may term advertising, whether it is of verbal nature or in the printed word. It also includes salesmanship, or the actual summation of transfer of ownership to the consumer.

As a matter of fact, a store window with actual merchandise in it has tremendous "publicity" value. As a direct influence to immediate sales it has scarcely an equal.

The Bridgeport Wood Finishing Company, of New Milford, Conn., announces a new product, WonderLac, which has been successfully used on quite a number of prominent buildings. It is advertised in this issue.



Show Window Decoration by Schoonmaker & Post, Paterson, N. J.

Announcement has been made of the engagement of Charles-Allen Clark, of St. Louis, son of Allen W. Clark, and editor of the American Paint and Oil Dealer, and one of the owners of the Clark-Sprague Printing Company, to Miss Alice Lillian McClevey, daughter of W. S. McClevey, manager of the Western Newspaper Union, and also of Miss March Clark, daughter of Allen W. Clark, to Warren Ridgeway Sprague, president of the Clark-Sprague Printing Company. Miss Clark will be remembered by those who attended the Cleveland convention of the National Paint, Oil and Varnish Association.

We desire to call the special attention of our readers to the advertisement of the Colonial Works, 235 Norman avenue, Brooklyn, N. Y. Not only is their "Klean-Up" Prepared Paint a remarkably good proposition or the retail paint store, because its name links up with the numerous "Clean-Up and Paint-Up" campaigns all over the country, but it is claimed to be a reliable and satisfactory paint as well. We also call attention to the other specialties advertised by this firm, and suggest that our readers write to them for further particulars. Paperhangers will be specially interested in Adhesium.

The Markets

THE question of prices has been of importance during the past month, as there is no let-up to the upward movement of raw materials and naturally this is having a corresponding effect on all branches of the trade. Manufacturers of prepared paints have considered this an issue for some months and master painters are now confronted with problems arising from the higher prices which they are forced to pay in order to secure supplies. Corrodors of lead marked up prices during the month and all pigments show an advance of $\frac{1}{2}$ cent per pound over the quotations in a fact a month ago. Linseed oil is also higher than reported in our last issue. The dry color situation seems bound to grow to worse with the passage of time. Naphthas also are to be included among the items which have risen in price and all these factors taken together present a strong situation in materials. Practically all of the chemicals used in the various branches of the paint trade are going up in price and this helps to strengthen the position of the finished products. Jobbing demand for paint materials has not been active during the period, but there has been a good call for supplies from the manufacturing trades and export possibilities are regarded as very promising.

White Lead, Dry and in Oil.

Higher corrodging costs as represented by advanced quotations for pig lead and acetic acid have kept white lead in a strong position for some time. On January 27 leading sellers announced a higher schedule of prices for the pigments. The advance represents an increase of one-half cent per pound on both dry white lead and the pigment ground in oil. Jobbing demand for dry white lead has been about normal and good call is said to have existed for larger quantities. Prices are established on a quantity basis with the inside figure at 7 cents per pound. Basic sulphate white lead moved up in sympathy with basic carbonate and the lowest price is now $6\frac{3}{4}$ cents per pound. White lead in oil is offered at 8 cents per pound to buyers of 15 tons or more. In ton lots the price is $8\frac{1}{2}$ cents. On smaller amounts the schedule of prices is as follows:—100, 250 and 500-pound kegs, $8\frac{3}{4}$ cents per pound; 25 and 50-pound kegs, 9 cents per pound; $12\frac{1}{2}$ -pound kegs, $9\frac{1}{4}$ cents per pound; 1, 2, 3 and 5-pound tins, assorted (100 pounds in case), $10\frac{1}{4}$ cents per pound. On lots of 500 pounds or more a discount is granted. Some reports have stated that stocks of white lead in sellers' hands were

much smaller than usual and that some difficulty had been found in securing deliveries. This does not seem to be a general situation, however, and the above named prices are given as free.

Red Lead and Litharge.

The lead oxides have shown a disposition to respond more quickly to fluctuations in the metal market owing to the fact that stocks of the latter usually are smaller than those of white lead. Another feature which is likely to cause advances in the asking prices for red lead is the fact that a strong inquiry has set in for export and consuming demand from all quarters is likely to prove larger than can be satisfied by a normal production, accordingly it would not be surprising if prices for this material were further advanced without any change in pig lead or white lead. Two separate advances of one-quarter cent per pound each were announced during the month in the case of red lead. Present quotations for round lots is firm at 7¼ cents per pound. Red lead in oil is likewise firmly maintained, with sellers asking 8¼ cents per pound as a minimum figure. Litharge does not sell freely in small lots, but the large consumers are taking supplies and the output finds a ready outlet. Prices were advanced at the same time as those for red lead and current quotations are 7¼ cents per pound and upwards on a quantity basis.

Linseed Oil.

In our report of last month market quotations for linseed oil in car lots were given at 68 cents per gallon. Early in the year crushers marked prices up steadily until 73 cents per gallon had been reached, and at one time certain crushers were refusing business under 75½ cents per gallon. The latter price, however, was not general and 73 cents could have been done at all times. In the past two weeks prices have eased off from the high level and sales are reported in the current market at 71 cents per gallon. Seed prices at Duluth fell away owing to selling pressure and as there were comparatively low priced offers of Argentine seed c. i. f. New York an easier tone was imparted to the oil market. Demand for oil has been less active and this also helped to bring out selling pressure on the part of crushers. Advances have been received to the effect that India has a larger flax acreage than last year and world's production of seed is generally regarded as large enough for all needs. The shipping situation still remains the chief drawback to lower prices for seed and oil. Scarcity of tonnage and high ocean freights add to the cost of imported seed and likewise have prevented large quantities from being shipped to this country. Some difficulty has been felt in making shipments of cake and this has had some bearing on values for oil. Single barrel lots are quoted in some quarters at 76 cents per gallon, but this figure is largely nominal and 74 cents has been a basis of sales.

Dry Colors.

Market conditions in dry colors may be summed up by saying that practically every selection has gone to higher figures during the interval. In many cases supplies are small and quotations do not mean much, as buyers are unable to secure supplies. In this class it may be mentioned Vandyke browns. Imports of this color have ceased and the small lots held here have gradually been depleted. A quotation of 10 cents per pound has been heard, but there is no guarantee that this is a basis on which sales can be made and some reports say that no offerings are on the market at any price. The potash blues have not changed materially and offers of Prussian blue have been at \$1.25@1.50 per pound. Chinese blue ranges up to \$1.80 a pound. Ultramarines are quoted at 8@32 cents per pound, according to grade. Chrome green is held at 30@48 cents per pound, according to shade, and grinders' is 15@20 cents per pound. Venetian red is offered at 2 cents per pound and chemically pure Indian reds at 5@6 cents per pound. English vermilion is very firm, with \$3 per pound as the lowest price heard. Pure Para red toners are hard to find and are held at \$2.50@3 per pound. Chrome yellow chemically pure is 15@23 cents per pound. French ochre has sold at 2¼ cents per pound and domestic is offered at \$18@26 per ton.

Ready Mixed Paints.

A good export demand is said to exist for ready mixed paints and the domestic grades are also of seasonable proportions. There are still complaints about the prices at which these goods are selling, as many manufacturers claim values are too low in comparison with the advanced prices which they are forced to pay for raw materials. The situation was not improved by further advances in costs

for materials during the month and it is generally considered that advances in price must follow for prepared paints.

Zinc Oxide.

Considerable comment has been heard in the trade regarding reports that a prominent producing company had oversold its output of zinc oxide. The facts are that this statement is incorrect. The company is not oversold. The demand for zinc oxide has been in excess of producers' ability to furnish, but we are informed that every domestic customer who heretofore has been on the books of leading manufacturers and has asked an increased tonnage has been allowed an increase over the tonnage he took in the past. The present condition is not due to the war, but to the domestic demand. Exports have been materially cut. More oxide of zinc is being made than ever before and we are reliably informed that no ore is diverted from oxide to other purposes. Foreign grades of zinc oxide are in limited supply and prices are largely nominal, although quotations of 28@28½ cents per pound have been heard for imported red seal. The spot market for American process zinc oxide is firm owing to limited offerings. Producers are putting out most of their material on contracts, but quote the same prices for spot as are given on contracts. Second hands are asking high prices for zinc oxide and up to 20 cents per pound is said to have been paid for small lots. The contract price over the first six months of the year was established late last year at 8½@8¾ cents per pound for American process and 16@17 cents per pound for French process.

Turpentine.

There has been very little change in the market for spirits of turpentine during the past month. At times primary markets have been reported as nominal, with no transactions reported. A little easier tone has ruled, but price changes have been within narrow limits, with 59 cents per gallon as the high mark and 57 cents as the lowest figure. The present market is quoted at 57½ cents per gallon. Consuming demand has been quiet, but stocks were comparatively small and there was no selling pressure to speak of. Under these circumstances prices held a fairly steady course, with nothing of special feature in the way of trading. With the approach of the spring season it is regarded as probable that prices will advance as the statistical position favors a firmer market should consuming demand reach an active state.

Shellac.

Complications in the shipping situation have had considerable influence on prices for shellac during the interval and all grades are now quoted at higher levels than was the case a month ago. Another reason for the rise in values was the unusual demand which arose from the consuming trade. It is difficult to state whether this resulted from an actual demand for consumption or whether a stimulus was given by the belief that future arrivals would be small and buyers therefore thought it wise to cover as far as possible for future wants. Shipments from Calcutta during January amounted to 18,800 cwt., as compared with 29,600 cwt. for the corresponding period last year. The greater part of this loss was represented in shipments to the United States. Present prices are on a basis of 22½@23 cents per pound for T. N., 22½@23 cents per pound for commercial bleached, 28@29 cents per pound for bone dry, 24½@25 cents per pound for fine orange, and 28 cents per pound for D. C.

Window Glass.

Manufacturers of window glass are said to be sold ahead for the next three months and the market is in an exceptionally strong position. Demand for glass seems to have outstripped producing capacities and with foreign buyers aiding the distributing movement, there is no chance for stocks to accumulate. There has been no change in price or discounts, but there is a strict adherence for the quoted figures and price cutting has not been in evidence. The jobbing trade is also in a more favorable position than usual and are holding out for full prices in making sales. Discounts are quoted on the following basis:—First three brackets A quality, 90 per cent. and 10 per cent.; first three brackets B quality, 90 per cent. and 20 per cent.; above sizes A quality, 89 per cent. and 5 per cent.; above sizes B quality, 89 per cent. and 5 per cent. Three discounts are for single strength glass. On double strength the discounts are 90 per cent. on A quality, all sizes, and 90 per cent. and 10 per cent. on B quality, all sizes. Boxing is charged extra in accordance with the regulations of October 15, 1912.

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March

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1916

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THE PAINTERS MAGAZINE and PAINT & WALLPAPER DEALER

MARCH 1916

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Notice to Subscribers

No one is authorized to receive subscriptions for The Painters Magazine and Paint and Wall Paper Dealer at less than the full advance subscription price of \$2.00 a year, and any one offering The Magazine at a lesser rate should be regarded as without having authority from us.

No money intended for The Painters Magazine and Paint and Wall Paper Dealer should be paid to any agent who does not show a letter of authorization, bearing a date not over one month old and duly signed by us. We are, of course, not responsible for the actions of unauthorized persons, but being anxious to protect our constituents against loss, we hope that the caution herewith given will be remembered and always acted upon.

THE CINCINNATI CONVENTION.

The full report of the thirty-second annual convention of the International Association of Master House Painters and Decorators of the United States and Canada, which was held at Cincinnati on February 15, 16, 17 and 18, will be found elsewhere in this issue, and deserves the most careful reading by every one connected with the paint trade, whether a master painter, a manufacturer or a jobber. While some very interesting technical papers were presented, the chief characteristic of the convention was that of a body of business men, meeting to discuss business questions in which the trade is vitally interested. The papers read and the discussions that followed them are interesting, not only to the members of the master painters' associations, but to every one in any way connected with the trade, and we commend them to the attention of every reader of The Magazine. Aside from the technical and business questions, we wish to specially commend a paper on decoration, by one of the most eminent artists in Canada, who started life as a house painter, and who still has a love for the craft by which he earned his living as a young man and which proved the stepping stone to his present high place in the art world. The exhaustive report on workmen's compensation laws in the different States also deserves special mention. Indeed, the whole convention was marked by the high standard of its proceedings and the dignified way in which the business was conducted. The officers elected for the coming year are men who have been tried out by long service in association work and may be relied upon to give a good account of themselves. William J. Albrecht deserved the advancement to the office of president, and George E. Egdorf well merited the position of vice-president, although it came to him in the nature of a surprise. The reorganization of the Association, which requires that the secretary give his entire time to the work of the office, made it necessary to drop from the roll of officers two who have faithfully served the Association to its best interest for a number of years—Joel Kennedy, who had made an excellent and efficient secretary-treasurer, and Alexander Peters, who has done good work as chief organizer. This latter office has been abandoned, its duties falling upon the secretary-treasurer under the new order of

things. The Association can feel satisfied that New Haven will be abundantly able to take care of the next convention, for it has ample hotel accommodations for the great throngs that attend the Yale-Harvard football matches and other occasions of that kind, and hence is well equipped to take care of a business convention, even though it is as large as the International convention has grown to be. And, by the way, the problem of housing such a convention is a serious one, for at least five hundred rooms are needed, and it takes a city with ample hotel accommodations to furnish this number without inconvenience to the regular traveling public that the hotels must accommodate, no matter how much they may be tied up with a convention crowd. In this connection it may be said that nowhere has the Association met with better treatment from a headquarters hotel than it did at Cincinnati, at the Hotel Sinton. And in the matter of entertainments, the local association right well maintained the record for hospitality that has long been characteristic of the "Queen City of the West." Long will the thirty-second annual convention remain a red letter occasion in the memories of those who were fortunate enough to attend it.

THE PERMANENT SECRETARY.

The recent convention of the International Association of Master House Painters and Decorators of the United States and Canada, held in Cincinnati last month, marks an epoch in the history of the organization and starts it out along new lines that may well lead it on to become of far greater benefit to the painting trade than it ever could have been under old methods and practices, even though they have served very well to bring the Association up to its present influential position in the trade. The revision of the constitution that provides for a permanent secretary, at a salary which has made it possible to obtain a competent man to give his time to the service of the organization, should do much to increase the usefulness of the Association to its members, and to increase its effectiveness in matters that advance the welfare of the craft. In the matter of organizing new local associations, assisting State organizers, and the general increase in membership, the permanent secretary can be of great value. It was said by some of those present at the convention that the Association had made a step forward that was greater than could be accomplished by twenty years under the old plan, and The Magazine sincerely trusts that the results will show that this has been the case. In selecting A. H. McGhan, of Washington, D. C., for this important office the Association has secured the services of a man who has great capacity as an organizer, and who is able to rouse people of diverse interests to work together for the benefit of a common cause. He brings to his office ripe experience with men, business ability, and good judgment. May success crown his efforts.

PROGRESS OF TRADE EDUCATION.

No more interesting or instructive session of an International convention has ever been held than the half day at the Cincinnati meeting devoted to the consideration of trade education in connection with the public school system. The address delivered by Frank L. Glynn, director of

trade instruction in the State of Wisconsin, and until recently director of the Boardman Apprentice Shops, of New Haven, Conn., should be brought to the attention of every Board of Education throughout the country. The most striking feature about it was the clearness with which he brought out the fact that the present educational system is responsible for turning into the streets every year vast numbers of boys and girls who have no preparation whatever for earning a livelihood, and who drift into blind alley occupations which lead nowhere and which utilize their services for a few years, then turn them adrift in order to replace them with other boys and girls who will work for low wages, thus filling the country with discontented men and women, who are unable to earn a decent living wage, because they have had no training which fits them to do the class of work that commands good wages. On the other hand, the building trades and other mechanical occupations requiring skilled labor are suffering from a lack of trained mechanics. Present conditions in Europe are such that it may be many years before we will again be able to fill our industrial ranks with artisans who have learned their trade abroad. As Mr. Glynn said:—We are confronted with the jobless man and the manless job. A very small proportion of the youth of our country have the taste or inclination for the ordinary high school studies, and if the State law compels them to remain in school—as it does in some States until they are sixteen or eighteen years old—they idle away their time—for they will not study—to be turned adrift at the end of the period of compulsory education, with acquired habits of laziness that unfit them for work of any kind and a distaste for manual labor that prevents them from taking up a trade. Indeed, they have lost the most valuable years of their lives, so far as acquiring a handicraft training are concerned—from fourteen to sixteen. While it may be true that apprenticeship under a master who is willing and able to impart his knowledge of the trade to his apprentices is the ideal method of learning any handicraft, we are confronted by the fact that the apprenticeship system is dead and cannot be revived. Parents are unwilling to bind their boys to a term of apprenticeship, and what is even more important, boys are no longer willing to submit to the conditions of the old-time apprenticeship. The nearest thing that has yet been evolved to the old apprenticeship is the trade school along the lines of the Boardman Apprentice Shops at New Haven, where boys are trained in actual work having a commercial value, under the instruction of competent mechanics who have been taught how to teach. There is no attempt to teach a trade by short cut methods but, after working in the school for more than two years, forty-four hours a week for fifty weeks in the year, the boy is graduated from the school—not as a finished mechanic, but as a two-thirds apprentice, who must serve in a shop for a year before he becomes entitled to journeymen's wages. These Connecticut trade schools have won the favor of the employers and the labor unions alike and are turning out graduates who are fitted to become useful members of the community and to earn for themselves and families an honest and comfortable livelihood. Let it be the aim of every one who has the interest of the country at heart to work without ceasing to bring before the school authorities of his own locality the urgent necessity for trade education in connection with the public school system. Connecticut has paved the way. Let the other States follow her example.

MUTUAL FIRE INSURANCE.

In adopting the resolution authorizing the Committee on Mutual Fire Insurance to organize a company composed of such members of the International Association of Master House Painters and Decorators as desire to avail themselves of the saving in cost of fire insurance that can be effected by a mutual company of the character outlined by the committee in its report, the Association has taken a long step forward in answering the ever raised question:—"What benefit is derived from membership in a master painters' association?" When the organizer can point to the tangible fact that members can save from 50 to 60 per cent. in the cost of fire insurance, it will be a strong inducement for the non-member to come into the fold, for paint shop fire insurance has always been a costly item, because of the prejudice which has classified paint shops as an extra hazardous risk. The committee in its report presented statistics which go to show that paint shops are far from being extra hazardous, for the percentage of fires in paint shops is exceedingly small, and the cost of paint shop risks to the insurance companies is only a very small portion of the amount of the premiums paid—the great bulk of the money paid out for your insurance going to pay commissions of agents, salaries of officers, and other overhead expenses and profits to the stockholders of the companies. There has been a more or less general impression that when a man insures in a mutual company he renders himself just as liable for possible debts of the company as he would for the debts of a partnership of which he might be a member. But, as the committee explained, in a mutual fire insurance company organized under the laws of Pennsylvania—the State most favorable for the organization of a company of that kind—the extreme liability, in case a disastrous conflagration should cause such a large number of fires that the company would not be able to pay its losses from current funds, would be only three times the annual premium paid. Moreover, a prudently managed mutual fire insurance company takes care to divide its risks over a great extent of territory in order to avoid disastrous losses from conflagrations. And again, to protect itself, it reinsures with other companies all above a certain moderate maximum amount of risk, which is fixed in accordance with the financial standing of the company. For example, in the proposed company the amount of risk

which would be actually carried by the company on any one paint shop would probably not exceed, for the first year or two, say one thousand or fifteen hundred dollars—all above that amount being protected by reinsurance in other companies. As such reinsurance is effected without agents' commissions, advertising expense or some of the other overhead charges incidental to the insurance business, it necessarily follows that the rate is considerably below what the members could get independently. A well managed mutual fire insurance company, charging the usual premiums, would in all probability pay back to its members at the end of the year from 40 to 60 per cent. of the premiums paid and at the same time be able to lay by a substantial amount toward a permanent fund. There are a number of firms or corporations that make a business of managing the affairs of trade mutual insurance companies, taking care of all the operating expenses, and supplying the necessary insurance knowledge and experience required to carry on such companies successfully, for which they receive a percentage of the premiums paid. The firm consulted by the Committee on Mutual Fire Insurance, among several such mutual companies, already successfully manages the Paint Trade Mutual Fire Insurance Company for the National Paint, Oil and Varnish Association, the Paint Manufacturers' Association, and the Varnish Manufacturers' Association on the basis just named, and according to statements made at the convention the affairs of this company have been satisfactorily conducted and have made a very material saving in the insurance paid by its members, beside inducing the old line companies to materially reduce the rates charged to paint factories and stores. We believe that the International Association has an opportunity to vastly increase its usefulness, provided the proposed mutual fire insurance company can be successfully organized, and it can be if the members generally will but agree to place at least a portion of their insurance with the mutual company. There need be no fear of becoming a charter member on the ground of increased liability—for all members are equally liable, and experience has shown the liability to be a negligible factor in a well managed mutual fire insurance company. We therefore urge every member of the Association to write at once to Edward C. Beck, chairman of the committee, 166 Devonshire street, Boston, Mass., and pledge support to the new enterprise. It is a dollar saving proposition and deserves the support of every master painter, because it means money in his pocket.



Hints for the Country Craftsman

REPAIRING WALLS, PAPERING AND INTERIOR PAINTING.

By John Brice.

WE will take as an example an old interior, one that has been neglected until the old paint and varnish is in bad shape, and the side walls, with their many layers of paper, are a fright. This is the kind of a job where the painter and paper-hanger finds something to do. When such places are for rent or sale, or owned by people who don't care and therefore don't want to spend much money for repairs, it is up to the workman to do the work the best with the means at his command.

The first thing to do is to remove the old paper. This is absolutely necessary in order to get a good job. There are a few ways of doing this besides scraping it off. Perhaps the best, quickest and cleanest way is to steam it loose. Put a large kettle of water into the room and put a rather slow fire under it, just enough to make the wet steam rise from the kettle. An excessive amount of heat will dry the walls about as fast as the steam settles on them. A cool day or night is preferable in which to do this. All the paper that comes off easily should first be removed before steaming. The room should be made as nearly air tight as possible by filling and plugging all cracks and crevices. This method does not work well sometimes, but often it does, and the paper, becoming saturated with steam, is easily removed.

The surest way, but somewhat dangerous and of more trouble, is to burn the old paper off. Use a gasoline torch. This does very well where most of the paper has been removed, but to burn off a whole room is about as slow as burning off old paint. If the paper does not char quickly apply a little grease of some kind. Do not cover too large a space before burning. Be very careful about using kerosene; you may get more fire than you bargained for.

Another way is to saturate the paper with hot water. The paper must be thoroughly saturated.

After the paper has been removed the walls should be fixed. Stop all holes and cracks with plaster. It is not necessary to use plaster of paris, as the modern wall plaster will do the work, no matter how small the holes. For large cracks and holes a little fine sand should be added. In very old houses you will find more or less patched plaster. This was, perhaps, done when lime, sand and hair were used for mortar. And, in many cases, it was done with one coat, leaving a hollow where the patch is. The best and quickest way to get away with these places is to paste a piece of wet muslin over them. Stretch the muslin comparatively tight. It may be held in place with small tacks until dry. If the old paper came off easily the walls, perhaps, need sizing. If the old paper was difficult to remove, it is evident they do not.

Use glue size or a prepared size. A sized wall is more easily papered than one that has suction, as it does not absorb the paste which allows the paper to slip easily.

After the walls have been made ready for papering the painting should be done. If the paint is scaled, cracked and in bad condition generally, the way to do a good job is to burn off the old paint.

Varnish and paint remover do very well to take off varnish, but when it comes to removing old, dry paint it is much more difficult. I have always had better success with a strong soda solution. Removing old, dry paint is a slow operation at best. Burning off is in my opinion the quickest and cheapest way. A coat of oil or grease facilitates the burning.* Be careful not to char the wood. You will undoubtedly scorch it in some places, as that cannot be helped unless extreme care is used. The burner should be followed with the scraping knife and wire brush. Putty the holes and cracks. This should be done after the first coat of paint, with putty colored to match the finishing coat.

It has been the writer's practice in interior two-coat work to make the first coat rather stout and to dry slowly, as this enables one to get the surface pretty well covered, and also to get away with the laps. Then mix the second coat so as to cover perfectly. Three coats, however, are always the best.

The interior of a dwelling should never be painted alike all the way through. There should be several tints, and they should be so arranged as to show to the best advantage as to light, shade and color, as desired.

The living rooms should always be in cheerful tints, usually warm tints, which may be neutralized by using blueish or greenish tints.

The living room grained to imitate some light-tinted natural wood is usually satisfactory. As to the kitchen, dining room and hall, the tone depends a great deal on whether they are dark or well lighted, and also the height and shape of the rooms have to do with the color tone. Narrow rooms with low ceilings look best with the sides painted in medium, warm, light tints, with the ceiling lighter than the sides.

A dark ceiling seems lower than it really is, and a light ceiling higher. The same rule applies to wall paper.

The decoration of the parlor and drawing room is always the most expensive, and more latitude is taken than in any other portion of the house, owing to the fact that the taste of different owners differs as to what is proper and what is not. The prevailing styles govern the decoration of these parts somewhat, and as often as not it is entirely wrong. A safe rule to follow is to use colors that harmonize with the furniture, but in lighter tints, unless the furniture is very light. If the furnishings are very dark it is a hard job to get a good decorative effect without using very warm tints.

Bath rooms, closets, etc., are usually in dark corners, hence, they should be done in light tints. White enamel or paper for that purpose is the general method of finishing bath rooms.

Sometimes it is advisable to use a dado around the kitchen. It should be as high as the back of an

* As the painter can be held responsible for loss caused by fire occasioned by a paint burner, and mulcted in damages, it is more prudent to avoid the use of the paint burner wherever the paint can be removed by any other means.—EDITOR.

ordinary kitchen chair. If paper is used it should be heavy and well pasted to the wall, and darker than the rest of the room, so as to stand rough usage and

not show the dirt so readily. A half round or ogee may be placed over the joining parts, which improves the appearance.

Putting Punch into Your Advertising

By Frank Farrington.

HOW much of the advertising in the local newspapers do you read? Do you look over all the announcements of your fellow merchants, those selling competing lines and those engaged in other business?

As a retail merchant you are naturally engaged in doing more or less advertising, and advertising well done has an interest for you. You ought to get something out of the advertising in most issues of your home paper and you could if you would study the matter, get a line on what is good advertising and what is not.

If you look through the paper, scanning the advertising columns without being impelled to stop and read, it must be that there is no advertising there that stands out conspicuously, none that compels your attention.

Look at it from the general reader's point of view. Is there anything about your advertising that compels his attention? Is your advertising any better than that low average in the paper?

Your advertisements may be free from grammatical errors. They may tell a straight story in plain enough English. They may refer to your goods in a perfectly logical way. They may be placed at the top of the column and next to reading matter. Your advertisements may be negatively good enough and not subject to any criticism. It may be that the reader of one of them would admit that you have a good line of goods.

It is not enough that all these things are true, not if you are going to try hard to build up a greater business. Your advertising must be something more than fairly good. It must have a punch to it that will make people give it attention and remember what it has said to them.

The forceful advertisement must compel attention, not simply wait for it. It ought to have something about it that will make people look for it in every issue of the paper. You can remember when those little single-column advertisements of Rogers Peet & Co. were something of a novelty and you turned to look at the new one every day, almost before you read the news. This was because they were different. They had an element of novelty without being freakish or absurd. They got out of the rut in which advertising was running at that time and they secured readers.

If you will take pains to get up advertisements that will have a distinctive individuality to them, that will tell the story in a different way and that will tell something that folks want to know, people will get into the habit of looking to see what you have to say. They will regard your advertisement as a sort of standard, and others will be described as almost as good or not as good as yours. When

you have established your advertising as the standard, you have put it where it will sell goods.

How are you going to make your advertisements better than those of the other fellow's? How are you going to put that punch into them?

I know merchants who would never think of yelling or screaming at a customer when they wanted particularly to impress some point upon his mind, and yet those same merchants will shout their loudest in an advertisement when they try to make it doubly effective. They apparently think that mere typographical screeching will mean closer attention by the readers. They do not realize that it is more likely to drive the reader away entirely.

We see advertisements headed by sensational lines, "Terrible Accident!" "Man Dropped Dead in Our Store," "Stop, Thief!" etc. These headings are twisted into some kind of an application to the subject of paint or wall paper. The writers think that, in this way, they are going to get the attention of the reader and then tell him about their goods before he can get away. Noticing a sensational head line is one thing and reading an advertisement through is entirely another.

If the advertiser had anything sensational to tell he might have a reasonable right to use the sensational heading, but he has not and the come down from "Terrible Accident" to a commonplace talk about the price of paints cannot but disgust the reader, who turns away with the same feeling we have all had when we started in on an exciting news story which turned out to be patent medicine advertisement.

Sensational methods might, by a stretch, be considered as having a punch, but if they do they fail to put the punch where you want it. They are like punching at the empty air. They do not impress anybody with your importance.

In putting a punch into your advertising begin with the type you use. It must be plain, clear, easy to read. Don't be inveigled into using some freak type in the hope of gaining an individuality in that way. Avoid a type which has such thin lines as to be almost invisible when your page of the paper happens to get a very thin dose of ink.

For the body of your advertisement use just a good, plain news type like the body of the paper, only larger if your space warrants.

You ought to use at least a ten-point type (such as this article is printed in) and a size larger (twelve-point) will be better if you use quarter or half-page space. If you use a single-column space only a few inches deep you cannot waste it by using larger than ten-point type, with perhaps an eighteen-point heading. Try to make your adver-

tising appropriation cover a double-column space, four inches or more deep. If you cannot afford this every issue, it may be better to go into alternate issues rather than make the space inconspicuously small.

Your heading should be of readable type, something like a "Cheltenham Bold" or "Caslon Bold," which your printer will show you on request. If the advertisements around yours are pretty black with heavy type use a Gothic letter, which is itself black. Avoid the use of all capital letters in your headline. Make it small letters with the first letter of each important word a capital.

Inexperienced and many experienced advertisers try to make their advertisements stand out by using lots of capitals. It can't be done. "Caps" are hard to read. If you doubt it contrast the following two lines:

THE PAINT THAT'S PERMANENT

The Paint That's Permanent

IN ORDER TO DEMONSTRATE FURTHER THE DIFFERENCE BETWEEN READING CAPITALS AND READING SMALL LETTERS, see how much more easily your eyes slip along a line of the latter. Words are identified at a glance when in small letters.

Study the make-up of some of the modern magazines if you want to see how type puts a punch into head lines. There's the American Magazine, for instance, the typographical arrangement of which has been planned by a man who makes it his business to get the most out of typography. Contrast the current American with any magazine ten or twenty years old.

But after type has done all it can to get your message across with a flash we have to fall back on the wording of the message and the substance of it for the real punch that counts.

Take such a heading, for instance, as "Making Your Property Valuable," to be followed with a terse explanation of how frequent painting makes a property look more valuable, and in reality makes it more valuable. How would this compare in pulling power with an advertisement headed, "We Sell the Purest Paint," with a treatise on the chemical constituents of paint?

It may be that the chemistry of paint is important. It makes good talking points in selling the goods; but what does the average newspaper reader care about it? He is not looking for scientific information when he picks up the local paper. He is more interested in business affairs and in local matters. Something that has a bearing on the value or appearance of his property as compared with that of his neighbors will come nearer to interesting him.

Your appeal to the reader must be through his interests. You have to get his attention through what he wants to know about rather than through what you think he ought to know about. Educate him all you can, but don't let him know you are doing it, and be careful about trying to do it in your newspaper advertisement. Interest is the keynote of the successful newspaper advertisement. Interest and punch pretty nearly go together.

Right at the outset, the paint dealer might as well abandon such headlines as "Latest Styles in Wall Papers," "Everything in the Paint Line," "Our Prices Are Right," etc. No matter how much

people, theoretically, ought to be interested in right prices, latest styles, chemical purity and other equally dry subjects, they are unlikely to become interested in their exploitation in your newspaper advertising.

Many of the people whom you want to have read your advertising are not in immediate need of your goods. Perhaps it is a time when they could not use them if they wanted to do so. You have to advertise for future sales all the time. This makes it all the more necessary to get up interesting advertisements. It is hard enough to get people to read advertising about the thing they are vitally interested in at the moment. It is doubly hard to get them to read for future interests.

When you are advertising for future business, to develop prospects, you have to impress your message the more firmly on the mind of the reader. You want him to remember you and your goods when the proper time comes.

When a man is ready to buy paint he is interested in its cost, in its covering capacity, in its durability. Those will help the punch in the midst of the painting season in your appeal to the people who have decided to paint. The punch that is going to awaken the non-buyer and make a buyer of him, is that which has to do with the advantage of a coat of paint, the profit in keeping painted up, the satisfaction in looking as well as the other people on the street.

Something along this line will perhaps hit the man who ought to want to buy, but who has not thought of it:—

HOW YOUR HOUSE LOOKS

Every man is proud of his home.

He thinks it is a little better than the other fellow's in one way or another—perhaps in many ways.

You must remember, though, that the folks who go by do not know your home as you know it. They are going to judge it by its looks.

How does it look? Would a coat of paint make it look neater, tidier, more prosperous?

Perhaps you think it will go another year, but how does it compare now with the houses either side of it?

Is your wife satisfied with the way it looks?

Are you spending money perhaps for other things and letting the house fall behind, depreciate?

Perhaps you think it would cost too much to paint. Let us figure on it for you. Your ideas of the cost may be too high.

When you talk to a man like that you talk to him in a way he understands about something in which he is interested. You can make him think if you use that kind of advertising, showing him that the matter of painting his house is something more than merely getting along with as little protection to the timber as is possible.

When you can make a man think with your advertising you can make him buy paint and wall paper.

Some dealers have an idea that a picture in an advertisement will add a hundred per cent. to its value, no matter what the picture may be. They think the mere fact of having a picture there is enough. They write their advertisements sometimes to fit cuts they have on hand. They twist the meaning of their headings to fit electros they have secured cheap. They drag the picture in by main force and expect it to put in the punch they have not themselves written into the copy. A picture that is lugged into an advertisement by the hair of its head, figuratively speaking, will not put any punch into anything. It is out of place and a detri-

ment. It is of no use in making readers think. Unless the picture belongs there, leave it out. Manufacturers will supply pretty good cuts, cuts that have a reason for their use. Get those and use them. They cost nothing and they fit in with the goods they advertise.

You cannot interest people in long-winded advertisements or in advertisements that say nothing. Pick up any of your newspapers and you will find advertisements that say practically nothing of interest or value. It is not advertising to tell people that your store is a good place to trade, that you have been in the business so many years, that you sell good paint, that your prices are right. All these things may be facts but they long ago ceased to have any advertising value.

To advertise with a punch, pick out the facts of greatest interest about the goods you are going to advertise. Recount those facts in as few words as

will make them plain to readers. Give the prices of the goods when possible and head the whole with a terse and catchy headline of four words or thereabouts.

Punch in an advertisement is not a trick; it is not a science. It is simply saying something of interest in a way that makes the interest apparent at a glance.

You cannot write "punchy" advertising without effort and you will not write it without some experience. But if you will take time to your advertisements, sitting down and working them out thoroughly and carefully instead of leaving them till the last minute and then throwing them together, you will soon find yourself getting your messages across oftener, and at length your advertising is going to stand out from among that of the other fellow's like a skyscraper in a country village.



By Frederick Arnold Farrar.

THERE are hardly any stores of any account which do not have sufficient and proper material right in their own places to make a very attractive window display. It is merely a matter of getting at it.

A campaign was recently started by an enterprising manufacturer who put out a certain brand of well advertised goods, and created much new business by traveling about among retailers who carried his goods and going right into the store and personally trimming the window.

In many cases he made photographs of the windows as he found them and again, after working an hour or so, made another photograph, which certainly told a very convincing story.

The right sort of a man, one of your own sales people, for instance, can create a great deal of store interest, as well as interest outside of the establishment by the proper handling of his window display.

Every store needs an energizer. Every retailer needs at least one man with that kind of enthusiasm that is contagious. One that will inspire action on the part of others, particularly those with whom he associates. As the public gets used to seeing windows spic and span, properly handled, the displays create and spread their own enthusiasm to other departments of the shop.

There is always a certain amount of preliminary work necessary to a good window trim, just as care in manufacturing is needed in the preparation of your paint before it will actually make good on the job. There is the window glass to have absolutely clean, the floors properly treated, etc.

The background plays a big part in the success of your windows. They should not be too elaborate. Plain surfaces or evenly paneled backgrounds are the best. You don't want to permit anything on these walls that will detract from your display of goods. They must not cry out, "Look at me first." They must be subordinate and materially lend themselves, adding value to the goods which are the real item of importance. Panel backgrounds should usually be about six feet high.

To want business is one thing, but to get it quickly is quite another.

What you should strive for is to make the shortest distance between buyer and seller. To present your facts convincingly and make the connection without interruption. To carry good paints is not



enough. There are many who want to buy just the goods you carry, if you can only find them and tell them about it, but you must tell them right.

This finding of the customer is a big problem, and there are many ways of ferreting him out. One way, and a very good one, is to catch him as

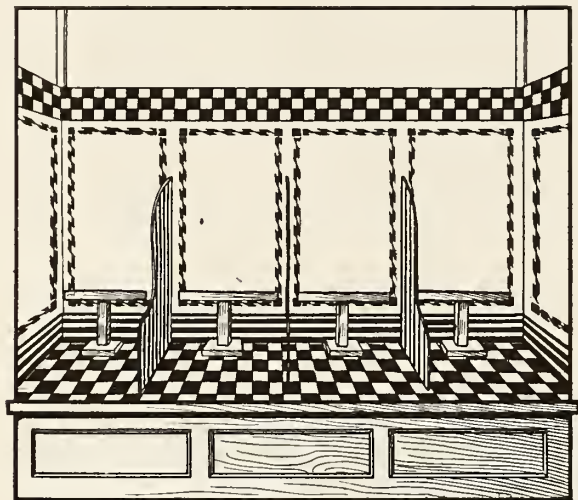


Figure 1.

he passes your store—meeting him more than half way when he is coming in your direction.

Business getting is not an easy proposition. It is much easier, though, if you understand the game and use the proper tools. Going after it right does not necessarily mean an advertising debauch once or twice a year, a big splash that lasts only a day or a week and is over. You must go after it consistently and persistently, never dissipating your time or money, they only add worries and profits and worries are not very close friends.

Your windows can be planned just like a good

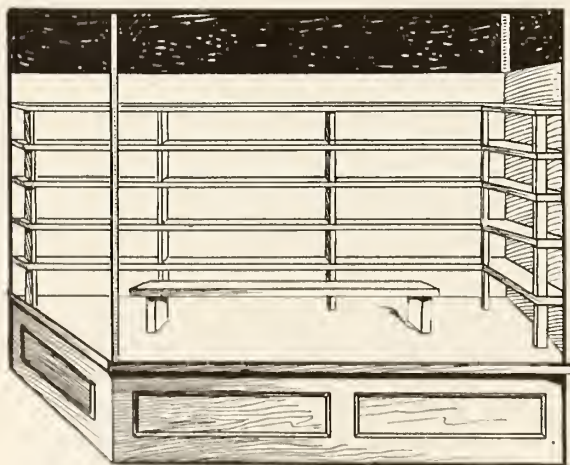


Figure 3.

advertisement. You must have some strong attention getter, and the balance of the plan must be clean, consistent and well balanced, giving it an intelligent analysis of all selling. You must know what your prospect wants or is about to need and tell him in his own way, telling him the story as *he wants it told*.

Don't wait until the business for the other fellow picks up before you start. A gardener never waits until harvest time before he plants his seeds. If you want good sales crops, your advertising seeds must be planted early and tended all the way up to the harvesting season, and then you must take care of the crop *after* it is gathered.

We are giving herewith a few simple yet effective window trims that will bring results, each worth the installing—try any one of them and your store will call out "attention" and your sales will move up.

Black and white effects are unusually popular this season. Some of the very finest stores in the country are making a feature of this type of dis-

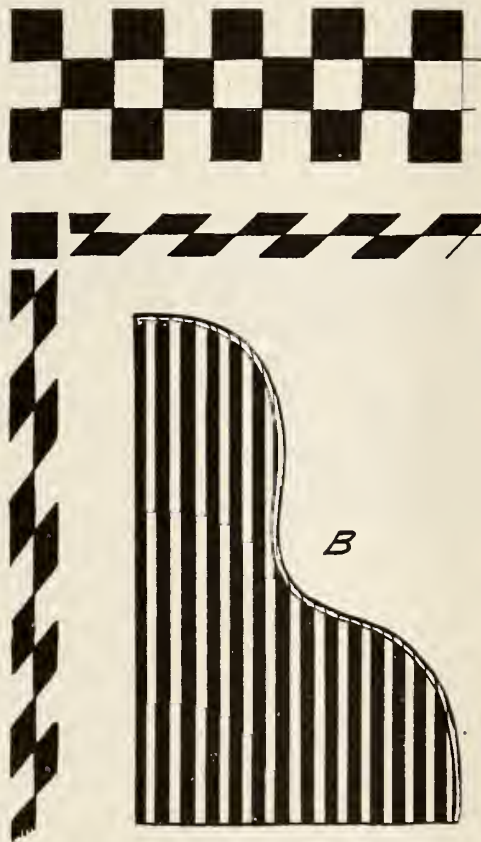


Figure 2.

play, and it lends itself particularly well to displays of paints, varnishes and kindred products.

A window conforming to the illustration shown in Figure 1 can be very easily arranged by following the design featured. The back and side walls can be made of wall board and decorated as shown.

The small illustration (Figure 2) gives an easy method of producing this. The floor space can be covered with wall board or white canvas. Mark it off in squares and every other one filled in black as indicated. The "partitions" can be made of one thickness of wall board and striped in black, as shown in "B," Figure 2. The four small stands in each "booth" are easily made and can be used for holding groups of cans. Black and white striped wall paper might be used for the partitions.

This would be an unusually good opportunity for featuring white enamels showing the goods, finished panels and small pieces of finished furniture. Mahogany stains would also look well in this, but

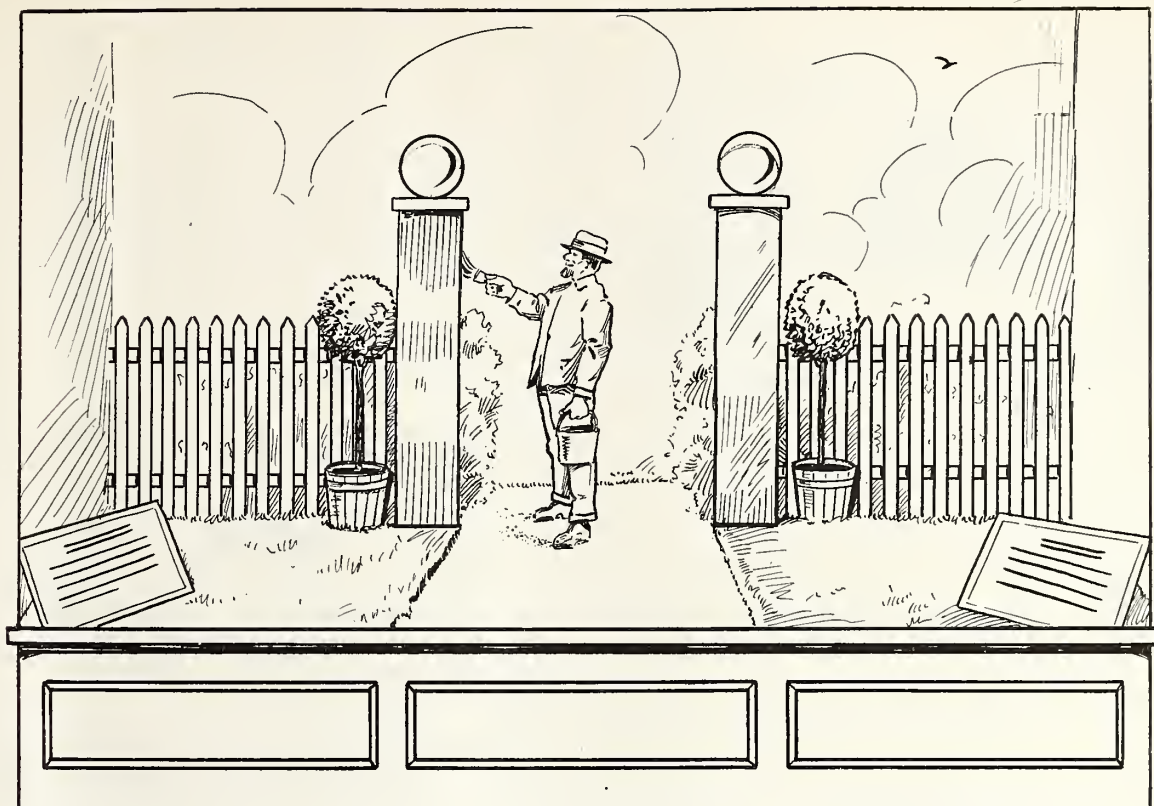


Figure 4.

the white enamel display would make a brilliantly attractive window.

Figure 3 is a very good one for a corner window. The shelving is easily built in, and when filled with cans makes an attractive picture. The different sections can be used for different paints, varnishes, enamels, etc. Color cards, price cards or show signs can be hung or tacked to the edge of the shelves or set on the floor in front of them to give added attractiveness.

On the small "bench shelf," in the foreground, attractive cans can be displayed and finished panels, color cards, etc., grouped around it. Any one taking the trouble to build a display of this kind will be amply repaid, and the shelving can be used for future trims.

Figure 4 is a winner for a spring display, particularly where a wax figure can be used. Put a painter's suit on, a paint can in one hand and a brush in the other, and stand as picture indicates. Paint a solid blue canvas background to run at the back of the window and have imitation clouds if your dexterity permits.

The two large posts can be easily made of boards and painted white. On the left hand side, where the painter is at work, have the post only half painted and see that it is a good job. The pickets in the fence can also be painted white and have a few branches back of the fence or paint them on the canvas if possible; the use of potted plants would add materially to the good effect.

In the walk indicated in the center of the picture, put in some real gravel and on either side, either put in sod or imitation grass. This latter is also easily imitated by using excelsior, colored with any

cheap green dye. Put two big tree plants on either side and letter the cards as follows:

"Paint Up"
Spring is doing her work,
You do yours.

"Add Dollars"
Increase the value of your property
and give it lasting protection with
Blank's Paint.

"Red Seal Week" can be advertised in your local papers and properly carried out in the matter of a window trim, shown in Figure 5, can be made very effective.

Get a full or double sheet of red card board from a local picture frame firm or a printer, and cut out and letter as indicated and put in the back of your window. Have two large seals on either side. Lettering one

"Save money by purchasing during
Red Seal Week."

and the other

"Blank's paints, the seal of protection."

Have red seal price tags. Make appropriate

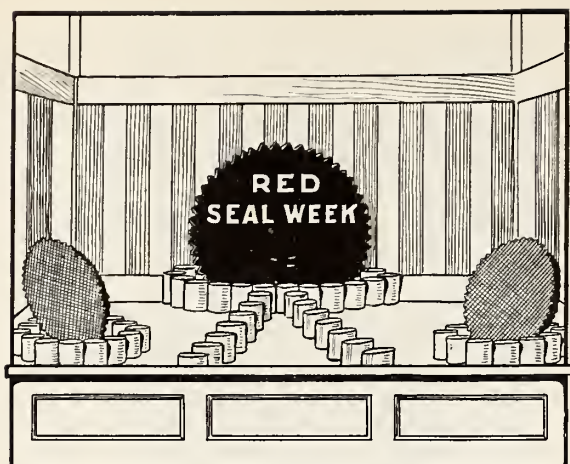


Figure 5.

groups of cans featuring spring painting. Alternate stripes in back and side walls can be made of red and white. These can be painted or alternated full widths of crepe tissue paper can be used. It will make a brilliant trim.

Advertise a few bargains. Get some of the old stock which you have carried for some time, or the tag ends of your winter stock and get rid of it, all

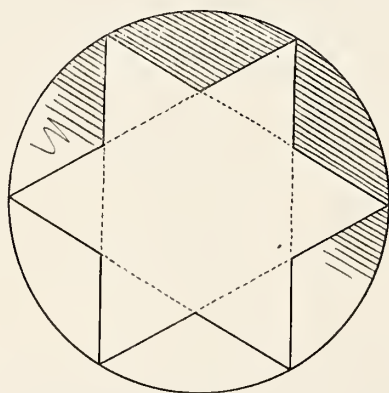


Figure 7.

in one week. Make room for the spring stock of new goods.

The "star window," shown in Figure 6, will not fail to attract attention. On the little cards in the foreground, carefully letter some good points regarding the goods you carry. Have a little ribbon or tape, preferably in some bright color, run from the cans in the background to each card. For instance, from a paint can, "One gallon covers 250 to 300 square feet, per gallon, two coats." From the varnish can, "Goes farthest and lasts longest." From another varnish can, "Shines long after it sets," etc.

Have a large circle in the back, showing a gold

star with blue background. Stars can be easily drawn as per simple illustration herewith. Put gold stars all the way around the back and side walls and top boarder. Star price tags can be used, etc.

We would suggest that cards be lettered and hung in back as indicated, and that the background be painted in light blue. This can be done with kalsomine or flat wall paint having the stars gold on white. These stars can be cut from gold paper or can be drawn on and cut from white paper or

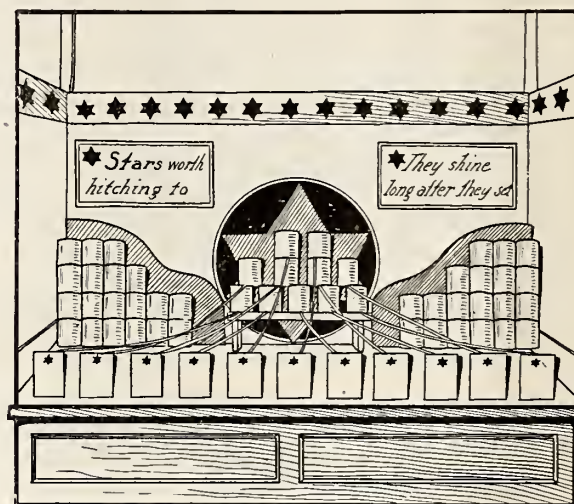


Figure 6.

card board and painted with any liquid gold paint you have in the house.

Be careful to feature only good products for spring painting.

Men are cutting the ground from old business methods every day. The time will come when we have to do something out of the ordinary to attract attention.

You have to tell old stories in a new and more interesting form. If we are to put our sales across, we must have new methods. People seldom stop to look at an old picture, something new and bright attracts them. Don't let people pass your windows every day without stopping. Make them compelling and reach out and hold their attention.

Let them get into the habit of expecting something new from you. You know how a new suit or new label attracts attention. The same plan of reasoning will attract them to your counters, and here is just a little big point, the foundation of practically all successes rests on service. That which you give with the goods beyond the price paid and when you have made an initial sale, do not stop there; it is not what they pay, but what you give that holds the trade.

Your windows are willing workers, you will never find them "stalling" if you treat them right.



Modern Paperhanging

By Robert N. Hunter.

THE modern paperhanger must be a man of extensive knowledge and possess peculiar qualifications, if he would successfully meet and conquer all of the problems with which he is confronted in this, the day of "fads and fancies." He must not only have an extensive experience, he must also have so profited from such experience that he has not only acquired that degree of modesty which is so becoming, and which is so usually a characteristic of able craftsmen; but also a certain degree of caution that will enable him to carefully examine all matters that come before him in his "day's work." This combination of qualities (modesty and cautiousness) in conjunction with either natural or acquired ability—will enable him to steer clear of many of the pitfalls into which the conceited and reckless workmen are constantly falling, and establish for himself an enviable reputation in his community, and a reputation acquired in this manner is, without question, a very valuable "trade asset" and has an advertising value second to none.

It is remarkable how universally it becomes known that one particular man stands alone in his class. This is so well known that it may seem superfluous to mention it here; but as I am writing this with but one object in view, the elevation of the standards of the paperhangers' craft in the estimation of the paperhangers themselves—I feel that, in so far as is possible, I must leave no word unsaid, if it will but help, even so little, to elevate this very important branch of the decorating trade and open up visions of greater achievements and brighten the perceptions so that the erstwhile humble paperhanger of yesterday will see and grasp his opportunity to become the decorator of tomorrow.

Like other trades or professions, the paperhangers' craft is what he makes it himself. It is an indifferent way of making a living if his attitude is one of indifference toward it. If he considers it only as a poor way of making a living, and is constantly looking around for another way of doing better, it certainly will never be anything else but a poor way. In other words, if he will persist in looking through the wrong end of his telescope, his opportunity will appear so small that he will be unable to see it. If, however, his vision is not distorted by discontent, he may discover, as many have, that there are many less desirable ways of making a living; indeed, it is not only possible but highly probable that he will find it is not only one of the best ways of making a living, but a very enjoyable one as well. If he considers it as a splendid opportunity for the development of his talents and perseveres in his efforts to master the difficulties and the niceties of this very interesting craft, he can without question obtain for himself that enviable reputation as an expert mentioned hertofore. No matter how he has prepared himself he will always find the problems and tasks worthy of his best endeavors.

Quality of workmanship counts for just as much in the work of the paperhanger as in any other de-

partment of the business of the painter and decorator. Ofttimes unsatisfactory results are attributed to so-called defects of the wall paper, while, as a matter of fact, the fault lies mainly with the workman, and the most astonishing thing of all is that it is hard indeed to get the workman to see this clearly, and the cause for this failure of the paperhanger to see his own fault is largely due, perhaps, to his lack of opportunity to become familiar with what is called really first-class work. This lack is due perhaps to the faults of his early training. Perhaps he has been trained to consider quantity first and quality last. Perhaps, whatever attention he has given to quality has been limited to one or two of the first principles of the paperhangers' craft. His one idea may be to so perfectly trim his paper that it will make a perfect joint. He may even go so far as to have a system of starting his work at a given point and carrying it satisfactorily to a conclusion, but, as a rule, all systems and plans are born of a desire to rush things through speedily, and so long as the paper is hung clean and straight and the joints properly made, it would seem that the very acme of perfection had been reached.

So long as things run along smoothly under this plan of operations, the paperhanger of average ability feels perfectly delighted with his work and with himself; but as soon as anything goes wrong and this distressing possibility is inevitable, the erstwhile happy and prosperous paperhanger immediately attempts to prove an alibi by laying the blame upon the man who made the paper. He is very apt to be sincere in his claims in the matter, but the joke is that he finds it more difficult to convince his customers or the manufacturers who make the paper than it is to fool himself. It seems hard to get him to understand that his early training as an apprentice was merely a foundation upon which to build a future career of greater usefulness, or, in other words, his early instructions were merely preparing him for that fuller and more complete instruction which comes from paying attention to that greatest of all teachers—"Experience."

There are, of course, certain elementary rules and methods which the young apprentice must acquire before he can attempt to execute a satisfactory piece of work; but these elementary rules and methods cannot be depended upon as an equipment which will enable the paperhanger to take care of all emergencies. The surfaces upon which wall papers are hung are ever varying, as are also the colorings, patterns and qualities of wall paper itself. Conditions may so vary that a certain pattern will produce a very satisfactory job one day and a very poor one the next day.

The difference between a machine workman and a brainy and live one is that the machine-like man works by a regular rule or routine (almost automatic) without deviations. He has a certain line of action, which he follows rigidly without variation. If he has acquired the knack of hanging his paper straight, keeping it clean, matching

it perfectly, cutting economically, starting at the right point and finishing up the final cutting and hanging of the pattern in the right corner for disguising any mismatch there might be, he he acquired that degree of expertness and confidence in his ability to cope with anything in his line. When conditions are normal, one has to admire him for his ability in mechanical dexterity. It is a pleasure to see him at work; not a move or step is wasted. The ease with which he does things and the amount of work which he accomplishes, without seeming to hurry, is noticeable and attracts the attention of the onlooker. I have had customers make a special request that certain workmen be sent to execute their orders because of their admiration for these qualities.

All of this is very good, and as I have said, it is all right while things are running along smoothly, but just let things change from the ordinary to the unusual. Say, for instance, that the paper that he has covered the walls with has turned out "spotty?" What does he say when confronted with a complaint that his work is not satisfactory? Why his self-satisfaction is so great that he immediately declares it is the fault of the paper; he says it must be so; because he has hung paper for so many years just that way; and, if there is anything wrong it is in the paper. There is no use in trying to argue with him (you cannot argue with a machine), he knows that he is right and that is all there is to it.

For illustration, let us consider some of the conditions that could cause the paper to turn "spotty." First, the paper might be of a very lightweight stock, and the paste, if applied too heavy, would dampen the surface of the paper and be so long drying that it would loosen up the colors on the surface and cause water stains or discoloration resulting from the use of paste too lumpy or greasy in its nature. It might be caused from improper sizing materials or from the use of ingredients to prevent the paste from turning sour. Take Venice turpentine, for instance. Unless it is put into the paste immediately after it is made and is consequently boiling hot, it will not mix well. The re-

sult of adding this material to paste in a cold condition will cause grease spots to strike through the paper and they will come through so heavy a material as buckram, as I have learned from a painfully costly experience. The particles of coagulated Venice turpentine, which will remain gummy while in a cold state, will strike through exactly like a grease spot. Another cause of the spotty condition will be the hanging of a lightweight paper on a hard surface which has not previously been lined. The paste, not finding a porous wall, will strike through the surface of the paper and as a result, in most cases, will leave a water stain after it has dried out. In warm weather the colors will be dislodged and leave the paper in a streaky as well as a spotty condition.

Another cause of trouble along these lines is occasioned by improper pasting; especially is this the case when using ingrain papers or other plain color paper, and this defect can be directly attributed to the acquirement of habits to promote quantity rather than quality. The paperhanger who spreads his paste not only over the breadth which he is about to hang, but allows the paste to spread over the boundaries of that piece onto the next breadth of paper, to the extent of from two to four inches, may expect to have a continuous succession of troubles. This extra strip of paste will undoubtedly show, when this careless method, which has only the excuse of speedy work to justify it, is used when handling lightweight and delicate papers. Another cause of much trouble is the misguided practice of putting soda in sizings. This is another practice justified by the desire for speed; the idea being that if soda is a good thing to kill the paint, that the same result can be obtained that results from washing the walls with a weak solution of soda and water by adding the soda to the paste, thus saving one application and consequently putting more profit in the pocket. One or two jobs affected by the free soda burning out the colors of certain papers will show the fallacy of this theory. There are certain methods which must be followed to produce good work, and only by producing good work can a lasting reputation be made.



Questions Answered

We solicit questions on any topic connected with painting, decorating or paperhanging, and will use our utmost endeavors to supply any practical information, through this department, that any of our subscribers may be in need of. We cannot, however, answer any questions unless accompanied by the name and address of the writer—not for publication, but as a guarantee of good faith; nor can we undertake to supply answers to such questions as this department covers by mail or in any other way than through the pages of The Painters Magazine. Inquiries should be received not later than the twentieth of the month to insure answering in the succeeding issue.

Painting a White Marble Mantel in Flat White.

H. L. T., New York, has a customer who wants a white marble mantel painted flat white and would like suggestions how the best and most lasting effect may be produced.

Answer: If the mantel has a high polish, as most of them are usually finished, it should be first rubbed down with pumice or rubbing brick and water in order to give the paint a good hold. Then apply two coats of white lead in oil, that has been ground fairly stiff, thinning with turpentine, only adding a trifle of pale japan. When the second coat has dried hard, sandpaper lightly only, to avoid scratches. Follow this up with a coat of French zinc, ground in damar varnish, thinning it with pure turpentine to flowing consistency. The finishing coat should also be of this character, but held more liquid by adding more turpentine. This last coat must be applied deftly to avoid shiners. A better method, but requiring more labor, is to add French zinc ground in damar varnish to very pale rubbing varnish and rub it down with pumice and water to a flat finish.

Finishing Old Painted Doors in Mahogany.

W. Mc., New Jersey, writes:—Please tell me the best way to finish old painted doors in mahogany.

Answer: We could answer your question more intelligently and in a shorter way if you had given us information as to what kind of lumber the doors are made of and how they have been painted. However, we will do the best we can and tell you that if the doors are hard wood, such as oak, birch or hard pine, use a paint remover and clean off all the old paint clean to the wood, then stain with a good mahogany stain and, if required, fill with mahogany paste wood filler and finish with a good varnish. If the doors are of soft wood, such as white or red pine or poplar, and you do not care to remove the old paint, sandpaper the surface of the old paint thoroughly, then apply as many coats of mahogany ground color as may be required, made from Venetian red and orange chrome yellow, thinned with equal parts raw linseed oil and turpentine, adding liquid dryer or japan, so as to dry nearly flat. Then either grain with mahogany color or for cheap work use a mahogany stain in varnish that is strong enough to finish in one coat over the ground color. To make such a stain you

can use two pounds of burnt Italian sienna and one pound rose pink ground fine in japan, break up well, strain and add one gallon or more of good cabinet varnish for interior work or spar varnish for exterior use. By deftly working this over the ground you can make a good imitation of rich mahogany.

Silicate of Soda Paint on Bricks and Tin.

L. N. C., Connecticut, wants to know whether silicate of soda (water glass) paint can be used on bricks or tin that have been painted with oil paint and would such coating last?

Answer: Yes, such a paint can be used over the surface you mention, but we should not suggest its use on exterior surfaces, especially not for tin, because in that case it would be apt to crack from the effects of the sun. As to its use on bricks it would depend very much on how much oil there would be in the composition of the paint. Water glass paint is excellent for inside work, especially for wood, protecting it against fire, but it is hardly the proper paint for brickwork or tin.

Producing Chipped Glass.

R. F. B., Pennsylvania, asked how to produce chipped glass.

Answer: Before chipping, the glass should be either blasted or etched with acid, the former being the better method, if a sand blasting device can be secured. The sand blast method furnishes a ground with a more certain foothold for the glue, the sand going deeper into the glass and working up a greater depth of roughness, thus giving the glue the "bite," which it needs to produce the best efforts. However, in the absence of the sand blast use an etching fluid composed of three parts of sulphate of barium and one part of fluoride of ammonia, to which is added enough sulphuric acid to decompose the ammonia. Pour the fluid over the surface of the glass and stand aside for from seven to ten minutes, at the expiration of which time the etching will be, or should be, accomplished. Should the etching prove too shallow, repeat the acid bath. Fluoric acid will also serve the purpose, as will white acid, or French acid, a preparation which will do the work of etching, and as a rule may be obtained at the local drug store. The sand blast and the acid etching will furnish in themselves chipped glass of regular pattern, but for the irregular design the glue will be necessary.

Use noodle glue, which takes its name from the shape of the flakes, this being stronger and specially adapted for the work. After sand blasting or etching with acid, clean off the glass with oxalic acid, using a solution made of two ounces of acid and two quarts of clean water. Then dry the glass and apply the glue, for thick glass in a heavy solution, having soaked the glue in water over night. For thin glass the glue should be used in a proportionately thin body, otherwise in drying out it will split and break the glass. In this matter of regulating the consistency of the glue to suit the thickness of the glass some experience, coupled with good judgment, will be necessary to obtain uniformly good results. After

the application of the glue it is the best practice, if facilities are available, to set the glass in a dry apartment through which a strong circulation of pure, fresh air may be maintained, until the water in the glue has dried out. The glass may then, if desired, be placed in a warm oven or in a warm apartment, and chipped quickly. With the moisture dried out of the glue, the glass may be subjected to a much more intense heat than it would stand, without breaking, if placed directly into the warm location following the application of the glue. Large concerns follow the practice of air drying the moisture out of the glue, and then placing the glass into an oven carrying a rather intense degree of heat, and hurrying the work to meet any and all emergencies. Ordinarily, however, the glue may be applied and the glass set aside in an apartment warmed to from 75 to 90 degrees, and in such a location the chipping will work out nicely in, say 20 hours, or at most, 25 hours. Strength of glue, uniformity of heat, etc., will, of course, cause any set of conditions, or rules, to deviate somewhat from recommended instructions. Ordinary dry hot air, or warm air, or oven air heated with gas, steam or coal, will serve the work successfully.

M. C. Hillick.

Cleaning Off Stains from Surface of Enameled Bathtub.

L. N. C., Connecticut, asks how he can remove stain from an enameled bathtub caused by constant flow of water.

Answer: Most likely the discoloration is due to iron rust in the water, which may come from the supply pipes and constant dripping. Fullers' earth wet up with pearlash or soda, rubbed over the discolored spots should remove them without injury to the enamel finish. Oxalic acid in strong solution is also excellent for removing discoloration caused by iron rust. You may find, however, on close examination that the enamel has been chipped off in some places and in that case it is the cause of discoloration.

Removing Dried White Paint from Ground Glass.

L. N. C., Connecticut, has accidentally dropped some white paint on the rough side of ground glass. Wiped it off immediately, but at night it looks as if the glass was painted white in spots. How can the spots be removed?

Answer: If you apply one of the modern quick-acting paint and varnish removers and follow directions closely you should have no trouble removing the spots in question. Of course, if the glass is framed you need to be very careful not to have any of the remover touch the frame. If this does not appeal to you try a cloth moistened with chloroform, touching the spots until they yield, then clean up with a soft cloth and tissue paper. Strong liquid ammonia will also remove paint spots, but must not be allowed to run over the frame if there be any.

Bleaching a Dark Knot in Oak Lumber.

J. L. E., Pennsylvania, desires to know whether there is a chemical of any kind that, when applied to a dark knot in oak, will bleach it. Says that in painting a new house there was a column supporting a grille which showed a very dark knot that

the owner objects to and does not care to have it cut out and inlaid with a light piece. The finish is to be natural.

Answer: We have had no experience in the bleaching of knots in oak and doubt whether the chemical salts that will bleach knots and sappy places in white pine would answer for oak, because it is more than likely that on account of the tannic acid in oak such bleaching agents would act in an adverse way, that is tending to make the knot still darker instead of bleaching it. The bleaching of pine wood is done by immersing the wood in a solution of chloride of lime and soda crystals for at least thirty minutes, then washing it over with dilute sulphuric acid and water which would certainly darken oak. You might try a concentrated solution of oxalic acid, that is put as much of the crystals in the water as will dissolve using the water very hot, daubing this solution repeatedly on the knot with a fiber fitch and if there is any bleaching effect wash it over with vinegar and clear water before applying the finish.

Baking Enamels on Automobiles.

A. L. H., Kentucky, intends to enamel automobiles and desires information as to the temperature required as well as to the proper construction of the oven. Also whether each coat should be baked and whether flat color may be used with clear varnish as a finish and the latter only baked.

Answer: We cannot do better then to refer you to the various articles on the subject of automobile painting by M. C. Hillick, appearing in *The Painters Magazine* during the past year, which are very thorough and up-to-date. Look up Automobile Painting on page 169 of March, 1915, number; Enameling and Baking Methods, on page 333 of June, 1915, number, and Automobile Paint Shop Information on page 429 of August, 1915, number and on page 637 of December, 1915, issue. These articles will give you all the information you ask for so far as painting the automobile is concerned by any known method, as Mr. Hillick is a thoroughly practical man of wide experience in the line of car and vehicle painting.

As to the construction of an oven we will say that we cannot give you any information on this point, but would say that unless you succeed in obtaining one of the most modern type you had best abandon the idea of baking your finishes. That every coat from the priming to the finish should be baked if this method is adopted is natural and the priming should be subjected to a higher temperature, then the finish, as otherwise the undercoats are liable to sweat through the finish.

Size to Hold Up Varnish for Fiber Chairs.

R. E. B., Pennsylvania, in sending us samples of paper fiber used in making fiber chairs desires to know what he can use as a size before varnishing, so that the finishing varnish will not strike in the size and produce a spotted or mottled effect. Has used a casein size with the result that the varnish made a bad job of the finish. Has tried shellac varnish as a sizing, but this has proved too expensive. The cost must not be over one half the price of shellac varnish, and there must be no black spots shown when the finishing varnish is applied.

Answer: We believe that you can obtain the re-

sults desired at moderate cost if you make a size by soaking white glue or gelatine in cold water over night and melting same next day by heat, using this as a priming coat. Before applying this size as a dip or brush coat, you can make it waterproof by adding a solution of bichromate of potash in water. For every pound of glue or gelatine figure on two ounces of the bichromate of potash crystals. Expose the chairs to strong light as soon as the size has been applied. If the size is not light enough in color add a little dry zinc oxide, previously wet up with water, and strain through a fine sieve. It may be necessary to give two coats of the size to keep the varnish from striking in.

Dyeing Sheepskins in Various Colors.

G. H. E., Massachusetts, says that he has some sheepskins that he desires to color in brown, green or red, dark shades, to be used as covers for mission oak tables, and wants us to give him an idea how to do it.

Answer: Apply on the stretched skin a stain made from four ounces burnt Turkey umber in oil, rubbed up with one pound of ox gall. If not dark enough add one-half ounce lampblack in oil. Or boil four ounces logwood and four ounces annato in 18 ounces of rainwater, and when the liquor has cooled strain and add a solution of one-half ounce of carbonate of potash and two and one-half ounces vinegar. Either of these produce brown stains.

A red stain may be made by boiling Brazil wood in lye or by dissolving one ounce bruised cochineal in one-half pint hot water, adding one-quarter pint aqua ammonia. The Brazil wood will make the darker red stain. For green one and one-half ounces French verdigris and one-half ounce of sal ammoniac in eight ounces white wine vinegar. By adding to this a small portion of saffron extract the blueish tone of the verdigris is changed to a more yellowish green effect.

The so-called oil soluble aniline colors would be very efficient for the purpose, but are rather difficult to obtain at the present time, due to the European war situation.

Resilvering Mirrors That Show Abrasures.

A. J. N., Pennsylvania, wants to resilver some large mirrors that he says are spotted, and would like to have a good and reliable recipe for doing the work.

Answer: We have published suggestions for this work off and on for a number of years and would refer you to our March, 1915, number, where, on page 162, you will find the simplest method. However, if you have no experience or practice in this line, we would suggest that you do not make the attempt.

Don't Forget to Sign Your Name.

A notice is printed at the head of this department each month requesting those asking questions which they desire to have answered to give their name and address. We state that the names will not be published, but it is sometimes necessary to write for further information or to answer the question by mail. During the past month we have received a letter from a correspondent in St. Louis, which it has been impossible to answer. It appears to be the carbon duplicate which is retained for

filing purposes instead of the original letter. It contains neither street address nor signature, nor is there any information contained in it that serves to indicate who wrote it. It was a letter that should have received a personal reply, but we are unable to communicate with the writer because we do not know who he is. This instance serves to illustrate the absolute necessity for signing your name and giving your address whenever you write a letter.

Imitating Onyx on Slate or Wood.

C. J. M., New York, desires to secure information as to the best possible method of imitating onyx on slate or wood, as he thinks his present method could be improved upon.

Answer: We must confess that we have no experience in this line of decoration. The only imitation of onyx we remember having seen was a finish on large gas radiator fronts years ago. The black used was dead flat ivory black ground in coach japan and rubbing varnish, thinned with pure turpentine, and the ornamental work was done in silver or aluminum leaf. Perhaps one of our subscribers will have the kindness to enlighten us on the subject.

Method of Cleaning Railroad Coaches Before Re-varnishing.

J. C., Nevada, is desirous of obtaining information as to the method generally used for cleaning railroad coach bodies in the shop before varnishing. The color of the cars he refers to is yellow, and after being in service for six months they show up pretty black, as the engines use oil for fuel and the trains pass through many tunnels. He has been using soft soap, but is informed that soap is no longer used in the East for the purpose.

Answer: Almost every large car shop have a method of cleaning cars, also a formula for the cleanser of their own, although we are informed that of late some of the shops use a preparation different from soap. But as you describe the condition of the exterior of your cars, when they arrive at the shop for revarnishing, a mild cleaner will hardly be very effective. While we do not have enough experience to recommend its use on a delicate yellow car body color, the following material has been successfully used at the shops of a large Eastern trunk line: Twenty-five pounds of soap stock and 5 pounds sal soda are boiled in water for about one hour to the consistency of soft soap and then enough warm water is added to produce 55 pounds of soap ready for use. This is used with water and No. 1½ powdered pumice, dipping upholsterers moss into the soap and pumice, scouring the surface in this manner, then rinsing with clear water, so that no trace of pumice remains on any part of the surface. The soap stock must contain less than a fraction of one per cent. of free alkali, otherwise the varnish will be ruined and the color will disintegrate. Oil soap is best for the stock for car cleaning.

Blistering of Paint on a Motor Car.

J. A. H., Hawaii, writes:—Have repainted a motor car for the Hilo Railroad Company, which after a few months is one mass of blisters (samples of which I enclose). The old paint had been on about four years and was in fair condition, with only a few blisters, scarcely noticeable. A prepared paint was used

on the car when it was built. In repainting the surface was well sandpapered and given two coats of standard car body color in varnish. The whole job was completed in five days and two days afterwards the car was put into service. The blistering referred to goes clear down to the wood, taking the old paint as well as the new. This is a tropical country with about 150 to 200 inches of rainfall per year. What in your opinion caused the blisters?

Answer: Our opinion is that the painting was improperly done from the very start. You do not state what kind of lumber was used in building the car, but no matter, the use of prepared or ready-mixed paint in first painting that car was not good practice, at least in so far as to produce the proper foundation for repainting with a color in varnish is concerned.

When first painted the wood should have been

primed with pure white lead in oil, because the prepared paint you have mentioned is composed of a mixture of carbonate of lead and basic lead sulphate, with a good portion of zinc oxide, and while this composition makes a good paint for the finishing coats in a hot and damp climate, it should not be used as a primer for any kind of raw wood, nor will it, when once partly disintegrated, make the proper ground to place color and varnish on, especially when the color is of the Pullman carbody type, as we take it have been from the minute particles of blistered paint you sent us. If you had made a close inspection before repainting you might have discovered that the old paint was devoid of binder. As it is, it could not stand the strain of the contraction caused by the drying of the color and varnish coats, and both old and new paint had to go for the lack of cohesion.

Automobile Paint Shop Practice

LESS SOMBER COLORS—CLEANERS AND RENOVATORS — WASHING — PROPER PAINTING NECESSARY—STRIPING AND MONOGRAMS.

By M. C. Hillick.

THE Chicago and New York automobile shows have indisputably furnished evidence to prove one fact, namely, that the public is determined to break away from the conventional black, and, incidentally, from the other very dark colors as well, to the larger adoption of the lighter pigments, such as, for example, the grays, light tones of yellow, maroon, the lighter lake effects, and even the light shades of brown. Some of the more influential automobile publications have, during the past year, been urging car users to get away from the somber colors, both as a matter of finer surface effects and for the greater service to be derived from the use of the lighter pigments. Automobile painters who read these columns will do well to introduce to their respective localities the advantages of the lighter toned pigments. The city painters, quick to discern the handwriting on the wall, are already employing these less mournful colors, and as the spring advances there is certain to be a stampede in the direction of not a few of the colors named above. Better arrange to fall in line and catch your share of the business due to come with a little effort from the more general introduction of the gay and brighter toned colors.

In connection with the business of painting and finishing vehicles is a feature of activity which the painter cannot, as a matter of policy, if for no other reason, afford to neglect. This feature is, in short, counteracting the influence of the misinformation being spread abroad for commercial purposes concerning the employment of cleaners, polishers and other so-called renovating mediums just now flooding the markets. There are, to be sure, many good cleaning and polishing compounds easily obtainable, but a great swarm of the concoctions are for the most part positively harmful to the finish—ruinous, in fact. Recently the writer inspected a

car with the finish completely ruined through the use of a polish with a formidable name. As a matter of fact, this compound had fastened itself upon the surface to such an extent that it was necessary to call in the painter and have the glue like material rubbed off, and the surface revarnished. If a cleaning and polishing medium must be used, and in the course of time such a treatment will probably be desirable, then it were best to use one that is non-drying—a material, in fact, that can be wiped up, if necessary, a day or a week after it has been applied. A cleaning and renovating material of this nature is seldom very harmful to the finish, even if of little account as a polishing medium, and as a rule it will catch up the dirt and road refuse and then afford the user a chance to freshen up the surface and give it at least a temporary glimmer of its original brilliancy. The ordinary railway coach renovators will serve this purpose in fine shape and most of them will permit a second and third wiping. To a certain extent, moreover, they act in the nature of both a renovator and a feeder of the varnish and in this respect they have a clear advantage over many of the alleged polishes and cleaners.

The main thing the painter should emphasize in his talks with the car owner is the fact that the car should be washed and kept clean by the application of water as long as the varnish maintains its freshness of youth and makes a fine and shining face. When it begins to lose the flower of its brilliancy then is the time to apply and use discreetly some good, reliable renovating and varnish stimulating medium. To this end the painter can do excellent missionary work among his customers and prospective customers, and at the same time perform a substantial measure of advertising sure to benefit his business. The abuse lavished upon the average car is something almost beyond

comprehension and it is high time that the painter stepped in and performed expert service, as he is capable of doing. If by the right sort of advice he is able to keep the car out on the road looking better than it otherwise would look for a period in excess of what is now a fair average, then in the end you may be sure he will be the gainer through an increased appreciation on the part of the car using and car owning public. If the owner can be educated, as we believe he may be, to have his car varnished at least twice a year, or at the longest, every eight or nine months, and carefully washed with good pure water as often as occasion demands, and cleaned, when such treatment is in due order, with a renovating medium having merits for feeding and freshening the varnish, the painter is going to profit through the transaction.

Much that is harmful is spread abroad by people making a bold show of knowledge concerning the car upkeep, and some of this misinformation has to do with the painting. For example, not long since, there appeared in a certain automobile publication some directions anent painting a car, in answer to a question from a "reader." One paragraph was to the effect that the best way to paint over an old foundation of paint is to use a dull colored paint, rub it down and finish with varnish. Just what the writer had in mind it would be difficult to surmise, but at any rate, a paint that is first rubbed down is hardly in a condition to be immediately varnished over. A delicate color, such as is almost exclusively used at the present time, would be a sorry looking pigment after having been rubbed in preparation for the varnish coats. Especially would this be true if the work were in the hands of an amateur. The above class of information is responsible for a good deal of the almost disgraceful looking paint and varnish work that is to be seen on many town and village cars.

The painting of the automobile equipment by the owners thereof may well be discouraged, apart from the financial considerations involved. In the first place, the painting of the car or carriage is a class of work that requires highly skillful processes—comes, in fact, within the range of art work—and under no set of rules that we are apprised of can the untrained hand show sufficient cunning to do the things which the practical mechanic finds difficulty in doing. As in carriage painting, so now in car painting, the paint manufacturer in some quarters is coming forward with a ready-mixed color that at one and the same time and with one coat will enable the owner to slick his car over in a manner to deceive the very elect. And here is the pathetic part of the situation:—All such work is a gross counterfeit, and in the end, if the car lasts long enough, it will cost the owner more to have the work made right than it would to have had it properly attended to at the outset. Meanwhile the car by its bungled and miss-shapen appearance and by its smeary and smutty surface, is an object of ridicule and offense. Moreover, all such painted cars fail to give the service they naturally are capable of, because to a far greater extent than is generally conceded, the paint and varnish measures the durability and life of the car. Here, then, is a fundamental reason for registering a protest against the practice of car painting by the car owner.

In all this free advice to the car and carriage

owner and user, the need of simple terms and spoken language that will convey direct information in a manner understood by the layman and non-technical person, is apparent, and should be adhered to. Be explicit and plain of speech, and go into details, if necessary, to an extent to make the hearer understand. Under only unusual conditions encourage the painting of the car or carriage by the layman. "Let the cobbler stick to his last," is a maxim that applies here, and if true, then why not the merchant to his business and the butcher and the baker to theirs and so on.

In these days, when good surfacing is being called for as perhaps never before, it is the part of economy and good business to attend thoroughly to getting the right sort of a foundation for the color and the other coats. With the foundation sure and strong and fine, the rest is comparatively easy, granting that we have first-class materials to do with. It is a good plan when the car comes in for painting repairs, to look it carefully over for body nicks and gouges, and wherever these are found, to putty them before washing or rubbing the surface. This will prevent the penetration of moisture and thereby safeguard the surface and the finish in general. Where considerable puttying has to be done it is excellent practice to let the pigment harden thoroughly and then rub with artificial rubbing stone, bringing everything down level and smooth and amply fit for the color coats.

An important point not to be overlooked in the treatment of the metal car body is the elimination of all rust spots, or as much of this corrosion as may be possible with the means ordinarily at hand. Sandpapering and wearing down with emery cloth or paper are, in many shops, practically the only mediums at hand for doing this work, but in most cases these will suffice to work the rust off to the bright metal. Then by priming with a good metal primer the corrosion will be choked into something more than a temporary submission. All such specially treated places will then need following up with some additional coats of protective pigment, with perhaps necessary puttying to fetch the eaten spots up to a level with the balance of the surface. After this, the color coats and the varnish color and the varnish will come in due order to make the surface and the finish intact and quite as good as new.

After making choice of colors arrange to preserve, so far as possible, the purity of the tone and shade of the color. If a special color and one that has to be mixed for the occasion at the bench, enough should be prepared to give the car the necessary coats, otherwise it will be an easy thing to get an off-color on part of the job. It has been our experience to examine some of these cars showing two or more shades of a certain famous blue and the accident was explained on the basis of the above statement. On all cars carrying delicate colors it is in the highest degree essential that the discoloring properties of the varnish used be taken into reckoning, and provision made to counteract this tendency, first by the use of sufficient color in the various coats to hold the pigment true to its original tone and shade, and second by the employment of varnish of the palest possible description, both rubbing and finishing. Again, all these sensitive colors require careful handling to the end that they be kept clean and fresh and devoid of

any dirty, smeary appearance. Such evidences of carelessness and neglect are ruinous to the looks of the surface, and to the finish in general.

This year, as the testimony of the show seasons proves, the striping is to be less in evidence than in previous years, fine lines, if anything, predominating, and everything being in harmony, the striping to be subordinate to the field color and yet contributing to its finest display. The monogram on city cars is a form of ornament that is rapidly growing in popularity, and the style is sure to spread—in fact, is spreading fast—to the towns and villages. Only the other day, in a town of scarcely more than 3,000 people, a car owner paid \$5 to have his monogram wrought on the two sides of his car, a little straw that shows which way the

wind is blowing. The country car owner will shortly be calling for his monogram on the machine, and it is the foresighted painter who gets in line for this new issue of business. Why not take the lead and go out after some of this monogram work? The creation of business is just as fundamental as the getting of it after your competitor has shown the way. It may not be long before the escutcheon bearing the heraldic arms of the family of the car owner will be seen on the countryman's machine, just as you now see it on the millionaire's car in New York, Chicago, Boston or Philadelphia, and it is a good thing to make ready to handle this additional line of business. What is the correct thing for the city will in short be equally correct for the country.

Law Points for Painters and Dealers

By A. L. H. Street, Attorney and Counselor at Law.

Connecticut Pure Turpentine Law.

A LAW enacted at the last session of the Connecticut Legislature regulates manufacture and sale in that State of turpentine by providing:—

No person, firm, or corporation shall manufacture, mix for sale, offer or expose for sale, or have in his or its possession with intent to sell, or sell under the name of turpentine, or spirits of turpentine, any article not wholly distilled from rosin, turpentine gum, or scrapings from pine trees, and unmixed and unadulterated with oil, benzine, or any other substance, unless the package containing the same shall be labeled "Adulterated Spirits of Turpentine." Nothing herein contained shall be construed as prohibiting the manufacture or sale of such compound or imitation, provided the package containing the same shall be plainly marked as such. Any package in which such turpentine is delivered shall be plainly marked "Adulterated Spirits of Turpentine."—(Public Acts, 1915, page 104.)

Scope of Mechanics' Lien Law.

A WALL paper company or other dealer is not entitled to a mechanics' lien to secure payment for the wages of men furnished an independent decorator for the performance of a contract obtained by him, according to an interesting decision announced lately by the Colorado Supreme Court in the case of Guiry Brothers Wall Paper Company vs. Kern, 153 Pacific Reporter, 87.

One Blume entered into a contract with defendant Kern to decorate the latter's residence. Blume, being without capital with which to carry out his contract, entered into an agreement with the wall paper company, whereby the latter agreed to supply him with labor and materials, for which he was to pay the company. The labor and materials were duly furnished, Blume supervising the work and doing some actual labor on it. On completion of the work, he collected the agreed price from the owner, but paid nothing to the company, which thereupon filed a mechanics' lien statement. Judgment was later obtained

enforcing the lien, but defendant owner appealed to the Supreme Court, which reversed the judgment so far as it allowed a lien for the wages of laborers paid by the wall paper company. The Supreme Court said in part:—

"Counsel for defendant appear to concede that a lien for material furnished might properly be allowed, but contend that it was error to allow a lien for labor furnished by the company. The act provides that persons performing labor upon a building or furnishing materials therefor shall have a lien for the value of such labor and materials, and that every person given a lien whose contract is with the owner is a principal contractor, and all others sub-contractors. This means, so far as any question is presented, that those furnishing materials or performing labor for an owner or a principal contractor may have a lien, but the act does not provide, nor does it contemplate, that one contracting with the principal contractor to furnish him and pay for labor only can enforce a lien for the money thus expended. The mechanics' lien act is equitable in its nature, and should be liberally construed, but cannot by construction be extended to cases not within its provisions. Its purpose is to protect persons performing labor, but it does not extend to those who merely furnish labor for the benefit of the contractor. Where one contracts with the principal contractor to do some particular part of the work and furnish material and labor for that purpose, he may be entitled to a lien for the value of both. * * * The wall paper company furnished material, and for its value is entitled to a lien, but as the statute nowhere provides, either in express terms or by necessary implication, that one simply furnishing labor for a contractor is entitled to a lien for the value of such labor, it follows that it was error under the facts of this case to allow the company a lien for the value of the labor which it furnished Blume."

On the question as to the company's right to collect interest on its claim against the property on account of material furnished, the court added:—

"Interest is recoverable only in the cases enumerated in the statute. The lien act is silent on the sub-

ject. Kern is not personally liable for the materials furnished by Blume, consequently is not personally obligated to pay the wall paper company interest on its account. If, however, the company is entitled to interest on the Blume account as against him, then the amount of such interest may be included in its judgment, provided the fund which Kern should have retained to satisfy liens for materials is sufficient to pay the account with interest. Interest is recoverable in such circumstances upon the theory that Kern does not pay the wall paper company account out of his own money, but out of a fund which he should have retained. We also add that interest should not be allowed where the rights of third parties would be injuriously affected."

Scope of Compensation Acts.

IT is proving a perplexing task to determine in some cases whether certain accidents to journey-men painters may justly be said to have occurred in the "course of their employment," so as to be subject to award under the compensation acts. An instance of this kind was presented by the case of Peers vs. De Carion & Co., recently before the New York State Industrial Commission. The claimant in this case was employed in New York city by De Carion & Co. as a painter. On the date of the accident he stopped work about 5 o'clock p. m. and started for the office of the employer, where he was required to report before going home. In going to the office he jumped upon a truck which was passing along the highway. After riding a short distance the truck gave a sudden jolt and claimant was thrown off, receiving injuries. Objection was made to his claim to compensation upon the ground that the injuries did not arise in the course of his employment. The commission said:—

"As a general rule, accidents which happen while a workman is going to and returning from work are not considered incidental to the employment. This rule, however, does not apply where the workman is required to be upon the street in the performance of his work. In the claim now before the commission the claimant was required to report at the office after leaving the place where he had been working during the day, and his employment was not terminated until he had reached the office. The compensation law of this State was apparently intended to cover risks of an employment like the one under discussion, because the term 'employee' includes a person 'in the course of his employment away from the plant of his employer.'

"The point to be decided in this case is whether the particular injury received by the claimant was due to an accident which was a natural risk of the employment, or, in other words, whether the accident arose out of the employment. . . . It seems clear that the injury received by the claimant was not due to any ordinary risk of the public highway. Had this claimant taken a street car and received an injury in consequence or suffered an injury while crossing a

street or passing along the sidewalk, an entirely different question, and one very likely resulting in a different decision, would have been presented. The claim is disallowed."

Scaffold Accident Case.

A DECISION handed down recently by the Iowa Supreme Court sheds additional light on the question of a master painter's liability for injury to an employe, resulting from a defective scaffold. The decision was announced in the case of Garvey vs. Boody-Holland & New, 155 Northwestern Reporter, 1027.

Defendant, a painting and decorating corporation at Des Moines, contracted to paint a high ceiling and assigned plaintiff, one of its workmen, to assist in the work, under the supervision of the company's president and manager. Scaffolding was constructed by placing brackets around pillars, with supports extending to the floor. Timbers four inches square were laid on the brackets, and a plank 12 inches wide and 24 feet long was supplied for use of plaintiff while at work, one end resting on a timber and another on a projection in the room. An upright piece, two by four, 15 feet long, was placed at the under side of the plank in the middle as a support from the floor. The distance between the supporting ends of the plank was 18 or 19 feet, and hence it had a tendency to sag. As parts of the ceiling were painted the plank was moved along. The upright was not nailed to the plank, but fit in a socket formed by boards nailed to the under side of the plank. It is disputed whether the upright was secured in any manner to the floor. While standing on the plank, two or three feet from the supporting timber and seven or eight feet from the supporting upright, plaintiff lost his balance and fell to the floor, sustaining injuries, to recover damages for which he sued. He claimed that the defendant was guilty of negligence toward him in failing to provide him with a reasonable safe place in which to work, in failing to provide an adequate support for the plank. He recovered a verdict, and it has been affirmed by the Supreme Court on the defendant's appeal. The higher court said, in part:—

"Had the plank been securely nailed to the upright and it toe-nailed to the floor, this would certainly have had a tendency to steady both, and might have been found by the jury to have been essential to the safety of the scaffolding. In such event the motion of the plank could have been slight only and not probably sufficient to render the place to work dangerous. The scaffolding was erected under the direct supervision of defendant's manager, without participation therein by plaintiff, and he had a right to assume that it was reasonably safe from which to do the work assigned to him. If it was not a reasonably safe place to work, and as seen the jury might so have found, and the manager so knew, or as an ordinarily prudent man should have known, the defendant was negligent in requiring him to make use of such scaffolding in painting."



Railway Equipment Painting

Attractive Painting of the Car Exterior.

IT has been conceded by thoughtful members of the Master Car and Locomotive Painters' Association that the work put on the exterior of the car, both painting and decorative effects, possesses a certain advertising value. It has also been conceded that a certain amount of this decorative painting is necessary and quite in keeping with the spirit of the times. There was, however, a very evident inclination on the part of some of the members at the Detroit convention to underestimate the importance of this feature of work. Apart from the decorative effects included in the scope of striping and lettering, the manner of applying the color coats, and holding these to the original purity of the color as it is seen in the wet form in the container, has much to do with the advertising value embraced in the painting of the car. The richer the color effects—speaking now of all the colors employed in the general make-up of the painting scheme—the greater the advertising value of such effects. The brilliancy of a color is often dulled and made muddy by varnishing over it before it is thoroughly dry, or it lacks adequate mixing or complete thinning out with the proper fluids. The dirty color lacks the luster which it might otherwise have and, for this reason, all color should be strained before using. A lack of uniform distribution in applying the color, especially in the case of some of the delicate pigments, destroys some of the natural luster of the material. With the plain understanding that the color has an important advertising value unaided by any ornamental effects, outside of what it contains as a pigment, it would seem an easy matter to get out of the color, by proper handling and preparation work, a still better measure of fine looks and durability and advertising than at present appears on the surface. Then add to this color value the additional value that comes from a genteel display of striping and lettering and you have a valuable asset for any railroad to possess. As master painter B. E. Miller, of the Lackawanna, intimated in his paper at the Detroit convention, we need not expect a return of the elaborate ornamental work characteristic of car exterior work a number of years ago, but the neat, simple class of decorative effects cannot, with profit to the railroads, be dispensed with, unless it is the purpose to endow the trains with a funereal aspect. Why not give the advertising possibilities of the car exterior more consideration? The railroad can learn something from the average business man on this point.

Railway Paint Shop Lighting.

PROPER lighting of the railway paint shop is a problem, as practically every master painter will readily acknowledge. In this matter we refer to both natural and artificial lighting, for while it would seem a comparatively easy thing to secure good natural light, the men who usually engineer the building of railway paint shops, for the most part either misinterpret the problem or ignore it altogether. It therefore fol-

lows that a great majority of these shops, considered from the point of view of men charged with the duty of studying these matters as a life work, are sadly deficient in proper lighting advantages. The greater amount of natural light, devoid of shadows, the easier it is for the workman to increase his efficiency, or to maintain his normal productive capacity. The shop in which conditions are such that the eye of the workman is constantly changing from the full volume of normal light to a darker radius may be said to be hurtful to the vision to a greater or less extent. Where the shop is free from shadows, other things being equal, there you will find the workmen laboring at their highest rate of efficiency at the minimum outlay of physical energy. The natural light in a properly lighted shop should enable the workman to be surrounded by light in approximately equal intensity, which is correct. To command such conditions is not always possible, but the nearest approach to them will prove a wonderful help. It will mean greater efficiency and more of the safety first idea.

Coming to the case of artificial lighting, the problem grows more difficult. The elimination of shadows and the glare characteristic of modern shop lighting are the two things which the experts have as yet failed to accomplish. Lighting experts point out that two general ways are open by which to overcome this glare proposition, namely, removing the source from the line of vision, as in cove lighting, totally indirect lighting fixtures, or direct lighting with units placed well above the line of vision, and by screening the light with a correctly designed shade. However, we believe that the artificial lighting system will prove to be the indirect method, with the light furnished in such a way that all parts of the shop may command an equal volume of light. This will obviate the disadvantages recited by H. E. Mahan, in a contemporary, to wit:—"Under artificial lighting an operator may have at his machine an intensity perhaps greater than he received by day light, but his surroundings will be many times darker, hence, when he looks away from his machine to the darker zones he suffers momentary blindness until the pupil is adjusted to the new conditions." It is plain, therefore, that for some portion of his time the workman is practically disabled or at least prevented from performing his most efficient service. To prove this statement the reader has only to stand under an electric light of average intensity, fixing his vision intently on some object within the radius of the light, and then turning to the surrounding darker spaces.

Much vision discomfort is experienced when working under a flickering light or one of varying intensity. Under such conditions the eye is subject to constant adjustment, a task that causes fatigue and muscle strain and injurious overwork. It is said that many cases of permanent injury to the eyes are caused by a lack of uniform diffusion of light—in other words, an absence of steady light rays. Probably not a few shops are furnished with an arrangement whereby the lights are located directly in the line of vision or field of

vision. This class of light location is to be condemned for the very simple reason that any capable oculist will tell you that the light so provided is injurious to the vision. As a rule, we believe that car and locomotive painters work under greater disadvantages, due to bad lighting, than almost any other class of mechanics. Under the most favorable conditions their work is in large part performed in light and shadows intermittently focused upon them, both in the matter of natural and artificial light. In or out of the car or engine these disadvantages occur, and to overcome them so far as possible offers a field of work in which

the employing companies may well invest a measure of resources. It represents a class of safety first work that means actual welfare for the men and substantial economy for the railways. Only in a plentiful volume of the best light, furnished in a way to benefit the employe to the highest degree, can the greatest measure efficiency be established. Out of these conditions grow the units of efficient, economical and profitable industrial service. Why not, as master painter, work for these advantages which promise larger opportunities and an increased producing capacity for the railway painting business?

Bidding for Household Business

By Kenneth C. Cardwell.

WHEN a certain young man, with a firm belief in himself and in the paint business, located a store in the business section of a residence suburb—the name of the city is unimportant—there were plenty of members of the trade to shake their heads and predict his early collapse. When they saw the kind of store he was running they were the more derisive, becoming only scornful of the methods of a comparative greenhorn in the business, because they were so extremely different from anything else to be found in the city in that line.

But the young man grinned his quiet grin and went his energetic way in his suburb, and, before the old-timers knew what was happening, his business had not only covered that particular section of the city, but was spreading over the rest of it and encroaching rather noticeably on districts which were regarded as sacred to the uses of the old-established dealers. Whereupon they sat up and took notice; and for some time they have been gradually falling in line, except for a few of the more confirmed standpatters, who stick to their guns with the courage—mistaken courage—of the Old Guard at Waterloo.

"No, siree!" vociferated one of these, grown gray in the business, a week or so ago. "I'm running a paint store, and nothing else. It isn't a pink-tea parlor or a ladies' furnishing store or anything like that, and anybody who comes in here under the mistaken impression that it is has my permission to walk right out again, that's all. I think I know paint and how to sell it, as well as everything else there is about it; and I'm not going to try any fancy fixings to get business. My customers know me and they know my store and my goods; and I think they like the combination."

As a matter of fact, however, this paint man was wrong in just one particular here. His customers, who were many, gained by him in a generation's sturdy business, did like him and they also liked his goods, which were always of the best; but they emphatically did not like his store, for reasons which one of them expressed, confidentially to the young man up in the suburb, now no longer a new-comer.

"You know," she said—notice, please, that it

was a "she"—"you know, I used to get all of my paint and such stuff at Mr. Brown's, because my mother used to deal with him, and he's such a nice old man; but I ruined at least one dress in there, and it's such a nasty place that I honestly didn't feel like dropping in to talk things over, the way I want to do when I'm planning to have painting done at the house. Here, though, it's different.

And it was different, as her appreciative smile and her regular business there, proved sufficiently. The difference had existed from the first, being, in fact, the cause of the derision of the old guard. It was the result of the young man's idea of how the business—a paint business—should be conducted, and it worked out, very promptly, entirely to his satisfaction. There were more customers than one who had not only brought him their business, but had told him, in language about like that of the customer quoted, just why they did so; and their reasons were largely of that nature.

The suburban store was beyond question the handsomest, most spick-and-span, brightest and cleanest paint store in the city, or, as the dealer would proudly declare, in any other city. It was as clean, inside and out, as a new pin, and its windows, resplendent in gold letters setting forth the dealer's name and business, were such as to draw astonished and favorable comment from every passer-by. It was a paint store worth going miles to see.

Inside, the goods were ranged on shelves, the woodwork of which, matching the counters and trimmings, was stained a dark green, bringing out the grain nicely. The counters were kept clean, both of paint and of aimless litter of all sorts, and advertising matter from manufacturers was neatly placed, not permitted to accumulate haphazard here and there. In a word, the place was a revelation, not only to customers who knew what the average paint store looked like, but to paint dealers, who finally investigated—and, in the end, saw that it was good.

And this was about the line of the reasoning which the dealer had followed in deciding upon this revolutionary plan of fitting up and maintaining his store:—

"First, as to location:—This will depend upon the kind of business I'm going after. I want all kinds of business, but I believe most firmly in the future of the paint trade in connection with the household business—the sales of goods direct to the householder. The big manufacturers are going after this business, through liberal advertising, and I want to cash in on as large a share of it as possible. And, in order to be close to my trade, I will therefore locate in one of the suburban business centers of the city.

"For the same reason, I want to keep a store which is attractive to women, as well as to everybody else. Being convenient to their homes, I expect to have a great many of them come in to consult me about paints, varnishes and finishes for various uses, and I want my store to be a place which is not only not obnoxious to them, but which is actually and affirmatively pleasant. I know of no reason why this is not possible, and there seems to be every reason why it should be the case. Which being so, that's the kind of store I'm going to have."

And he proceeded to have it, with what results has been indicated. In other words, he had the situation "doped out" with such a degree of correctness that things worked out exactly as he thought they would. This would seem more astonishing if such a course of conduct were not so obviously calculated to have just that result. As it is, it would be rather more astonishing if a dealer, handling business in such a fashion, were not successful than if he were.

It is a peculiar fact that most paint stores—not all of them, but most—are characteristically messy, to put it the way its feminine customers might. And while this is no reflection whatever on the character of the merchandise handled, or on any qualification of the dealer to take care of his business expertly, from the paint standpoint alone, it is certain that it has a strong tendency to discourage visits from an important part of the buying public; and this does not mean women only, either.

What, for instance, would be the chances of success of the clothing merchant who permitted his store to be forever littered up with goods carelessly thrown about, intermingled with the boxes in which they were shipped, and the excelsior coming with them, and who lets his counters and other fixtures glide softly into the unattractive appearance of neglect? Anybody would be safe in predicting an early retirement from business, via the bankruptcy route, for such a merchant; and yet there are paint dealers, otherwise well qualified for a high degree of success who hamper themselves in just that way.

In fact, the only visible reason why a good many good but careless paint men "get away with" this manner of doing business is that they are all in the

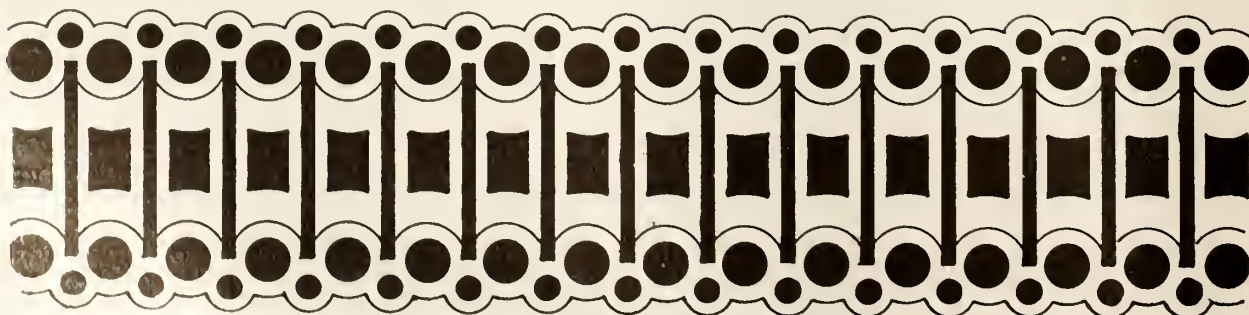
same boat in some communities, and the consumer has no alternative but to deal with them. But just think of the business which is lost because possible customers shy off from too-intimate contact with such visible reminders of the nature of the business as dribblets of oil, carelessly thrown and half empty containers, and so forth.

The advertisements of the big concerns in the trade which have been spending their thousands for years in an effort to educate the consumer to the liberal use of paints and interior finishes invariably give an impression of neatness and cleanliness. They harp on these things, necessarily; they talk about them, because it is the biggest argument of the paint man that his goods make for a bright and prosperous appearance. That is why "paint-up-clean-up" and similar campaigns are so full of good business for the paint trade—they necessarily involve the purchase and liberal use of paint.

But when the local dealer, no matter whether he handles advertised goods or not, maintains a store which gives to the passer-by any impression but one of brightness and cleanliness, it goes without saying that a large part of this otherwise valuable publicity is wasted. The impulse to buy some paint and see what it will do toward making things around the house look better is permitted to die without results—to the mutual loss of prospective customer and paint dealer.

And, aside from the undoubted fact that the very goods which the paint man handles are of a nature which should move him to use some of them in improving the appearance of his own store, it is a part of the gospel of good merchandising nowadays that in order to make good one must look good. This is subject to qualifications inherent in any business; but it is safe to say that, other things being equal, the merchant who is personally most pleasing and neat, and the store which is most attractive, stand the best chance of getting the business. And, this being the case, it is a fair deduction that the dealer in decorative materials, who wants to handle his share of household business, ought to devote some prayerful and careful attention to the appearance of his store, inside and out.

He may let his shop, located in the inconspicuous rear, go as sloppy as the exigencies of his work calls for—if, in fact, they do call for carelessness in slopping around paint and paste. This doesn't matter so much, because, presumably, only he and his men see this part of the establishment; but it is well to bear in mind that unless that other end of the house—the front, where the ladies must come—is kept up to a high mark in appearance, the business is going to suffer. This handicap should not be imposed when it takes so little real effort to remove it.



THE ASSOCIATIONS

International Association

MASTER HOUSE PAINTERS AND DECORATORS OF THE UNITED STATES AND CANADA HOLD THIRTY-SECOND ANNUAL CONVENTION.

Cincinnati, February 15, 16, 17 and 18.

THE Grand Ball Room, on the ninth floor of the Hotel Sinton, in Cincinnati, was well filled with a representative gathering of master painters and the ladies attending them, as well as many representatives of supply houses, coming from all parts of the United States and Canada, as the hour arrived for the opening of the thirty-second annual convention of the International Association of Master House Painters and Decorators, on Tuesday, February 15. The familiar faces of many who had been coming to conventions for years were seen among those present, and again there were many new faces—men who had come for the first time to a great gathering of master painters. And it is safe to say that none went away at the end of the four days disappointed, for it was in every sense of the word a satisfactory convention. The proceedings were dignified, yet they did not lack the force that goes with business accomplished. The results achieved by the convention mark an era of progress in the Association that will bear fruit in the future and will carry the organization forward into fields of greater usefulness.

Much of the credit for the success of the convention must be given to its presiding officer, Andrew M. McKenzie, of Hamilton, Ontario, Canada, who was elected to the office of president of the Association last year at Washington and who, during the year past, has done a great amount of work that led on to the great gathering at Cincinnati and the results achieved by it.

John Theobald, president of the Cincinnati local Association, called the convention to order at 11 o'clock, and after briefly expressing the fact that the pleasant duty devolved upon him of calling the convention to order, he asked Rev. F. L. Dorn, of the German Evangelical Church, to invoke the Divine blessing.

Mr. Theobald then introduced His Honor, Mayor George B. Puchta, who spoke in part as follows:—

Address of Welcome.

He began by quoting a poem praising Cincinnati, then said the city greets you here this morning—a city with a population of 400,000 and in the Cincinnati district of 600,000. We feel honored that you have selected this city for your convention. Every time I see a trade association I feel that the brotherhood of man is advanced. We need the co-operation of our competitors. I have been a business man all my life, and I know the value of trade associations. He related an incident of two business men who, meeting one day, discussed costs, and one showed the other that through lack of knowledge he was selling goods at less than cost, and the latter found upon examining the cost accounting system of the first man that he really was selling goods too low and revised his prices. You get out of trade associations all you put into them, plus a good percentage on your investment. The Federal Government is beginning to encourage trade associations and is studying systems of accounting and cost systems that would enable business men to know what their goods cost them. Many business men cannot get accommodation from their banks because they are unable to clearly show the banks the financial condition of their business. He closed by trusting that the visitors would enjoy their stay in Cincinnati and would be glad to come again.

Mr. Theobald said that the members of the local Association joined with the city's chief executive in welcoming the visitors to Cincinnati, and then introduced A. M. McKenzie, of Hamilton, Ontario, president of the International Association of Master House Painters and Decorators of the United States and Canada.

President McKenzie said it was not necessary for him to make a speech. We accept the hospitality offered us in the spirit in which it was given.

Secretary Kennedy called the roll of officers, after which President A. M. McKenzie read his address as follows:—

President's Address.

Mr. Vice-President, Officers and Brothers, Ladies and Gentlemen:—

It is with very mixed feelings this morning that I present to you a very few remarks as president of your Association, assembled here at this, the Thirty-second Annual Convention.

Not until one has filled the office of president of an



President William J. Albrecht.

association such as this can he realize the importance of the office and his own shortcomings in connection therewith.

However, I am not going to apologize for my deficiencies as president of this Association, but will in as few words as possible direct your attention to the work which lies before us. It is a work of large dimensions, worthy of our most earnest and enthusiastic attention and support, and I would ask of you first that you will carefully scan the program of the convention and give each subject your most careful attention, so that, as the business proceeds,

you may be thoroughly posted on each subject and able to take your part in the discussions which will undoubtedly be brought up during the sessions of this convention. In this respect I would crave your indulgence. I am not well versed in rules of procedure, nor very well posted in the laws which govern debate, but I want to say that I am intensely in earnest regarding the success of these meetings and our Association. Not more so, of course, than every member present here, and I am sure that our work will proceed with that enthusiasm and concentration of purpose that will enable us to bring our convention to a successful conclusion in an expeditious manner and without any unnecessary hair-splitting regarding the method by which we arrive at decisions which will be for the benefit of our Association and the advancement of the cause which we have so much at heart.

I wish to draw your attention briefly to the program which we have before us. There are at least fifteen committees to report within twenty hours of actual work. Besides this, six papers or addresses are to be received and considered. Not one of these reports, nor any of the papers or addresses prepared for this convention but has taken a great deal of time and consideration from those who are responsible for them, and I would like to impress upon every member that these gentlemen have been appointed at your request; they are working in your interest; every subject, whether in report or paper or address which will be brought before this house, will be of vital interest to every member of this Association. You are asked to spend five hours in this convention hall each day for four days, making in all twenty hours. Gentlemen, I need not emphasize this appeal to you that these twenty hours be of concentrated attention to the business on hand and be fully and entirely devoted to the work of this convention.

It is not my purpose to discuss any of the papers or reports which will be presented to you. However, I may be permitted, as I am a member of this committee, to refer to No. 19 on our program, "Report of Committee for the Establishment of Trade Schools in Connection with the Public School System." There is a feeling of unrest abroad throughout the length and breadth of our land, and the question is coming home to us very decidedly at the present time "toward what is our educational system leading?" There is a general awakening throughout the country, and as during the last year, it has been my privilege to visit various sections of this continent in connection with our Association, it has been brought home to me in a very forcible manner that we are all groping "in the night," I was going to say, but I think it better to say "that darkest hour just before the dawn, and the morning light is breaking," and I feel sure that we are at the dawn of a brighter and better day for the community at large, particularly in connection with this great problem of scientific education. We find efforts made along so many lines, in the hopes that men who have this problem at heart will find a solution for the wastage of boys and girls entailed by the present school system. We have springing up in every direction trade schools in an honest endeavor to some little extent at least to solve the problem which faces us of the dearth of skilled mechanics.

But, gentlemen, there is a larger problem facing us than the loss of skilled mechanics. It is the loss of lives which goes with it as our boys emerge from the public schools and have no guidance as to their life work, and who are discouraged by their parents who ought to know better, and we are not free ourselves from this fault of striving to guide our children into businesses and professions whose first purpose is to keep our boys and girls dressed up, rather than holding before them the dignity of labor and the joy that comes to one who can say, "I am master of my trade."

One of the most important committees, this, and the committee has taken the broadest view of the subject of "trade schools in connection with the public school system," and has advocated, not that painting trade schools be established, but that trade schools, in whatever branch they would be most acceptable to the various communities, be established as rapidly as possible in connection with our public school system. I do not wish to encroach on the report of our committee, which is in the hands of our most efficient chairman, Mr. E. M. Walsh, but I would urge on every member present at this convention that he become a missionary, talking at all times, in season and out of season, on the necessity of the education of our boys and girls along trade lines.

You will have also a report from your committee appointed to consider the financial condition of this Association, and who will present to you a report of their deliberations and some rules and amendments to the constitution. Give this matter your earnest thought, and as the report is read the closest attention, so that you may be prepared to act intelligently on it.

There are various other committees to report—the Clean-Up and Paint-Up Committee, in charge of Mr. A. H. McGhan, of Washington, who, in whatever he undertakes, is a whirlwind worker and who has himself, in conjunction with his associates in Washington, made the "Clean-up and Paint-up" campaign a marvelous success. No doubt Mr. McGhan will tell us of that very fully in his report.

Committees were appointed to represent us at the conventions of the National Paint, Oil and Varnish Association, the Master Car and Locomotive Painters' Association and a meeting convened by the International Association of Builders' Exchanges. We have also been requested to appoint representatives to attend the convention of the International Association of Builders' Exchanges, which will be held in Baltimore during the latter part of this month.

Gentlemen, we have become such an important organization and our committees are reaching out in so many directions and so many reports are brought to us for our consideration and indorsement; so many committees go out from our convention instructed to do things, and are, while we are quietly pursuing our business affairs, toiling almost incessantly for our advancement, and their reports are so numerous that we are liable in this larger outlook to neglect that part of our work which at one time we considered the real purpose of the Master Painters' Association; the practical papers, addresses and lectures which form part of our program. There is more need today than ever before that the master painter should be filled with a knowledge of all things pertaining to his business, and I would urge upon you, not only the careful consideration of the papers which will be presented to you during the convention, but also that when you return to your homes these papers and the subjects embodied in them become part of your every-day conversation in your associations and when master painters meet together for any purpose, so that the Association be strengthened and master painters who are not at the present time associated with us will feel that they are losing a great deal by not attending these conventions. This work can only be done by the individual members, and I would urge upon you, with all the power that I possess, that you take up this work seriously, spreading the gospel of association and its benefits, so that at our next convention we may have, not only every one who is present at this convention, but each member having with him one more whom he has influenced to come.

Gentlemen, I have no recommendation to bring to this convention other than that of the individual members' work as our committees have worked; that each one do all that in him lies to make the Master House Painters and Decorators' Association of the United States and Canada what it ought to be, nation-wide and energetic from root to the extreme branches, so that we shall prosper and flourish, and so our work shall go on and our influence be felt for good throughout the whole length and breadth of the land.

I would direct your attention to the good work which is being done by our trade journals, and would urge, not only that you subscribe to these magazines, but that you make it an important part of your monthly duty to carefully read them over and take a live interest in the work done at the various local and State conventions, and also take part in the discussions on other matters which are of interest to us all.

In conclusion, may I suggest to you that you note carefully the hour at which each session of this convention begins, and extend to the members of your Association and others who have favored us by coming to this convention, the courtesy of your presence, not ten or fifteen minutes after the business should begin, but that much before the hour. Let us give to those who are called upon to begin the business of each session that courteous treatment to which they are entitled, and show them by our presence that we appreciate the efforts they are making for the advancement of our cause.

President McKenzie's address was greeted with applause, and on motion of Mr. Grimmer was received and referred to the Committee on President's Address.

President McKenzie appointed the following

Committees.

Credentials—Charles Macnichol, Conrad Krause, George B. Gilbert.

Resolutions—George Butler, George E. Egdorf, James Roach, Jr.

Auditing—F. H. McCausland, Ivory H. Morse, A. G. Clark.

President's Address—August Hess, Edward C. Beck, M. Czizek.

Memorials—W. J. Albrecht, James Phinnemore, Thomas Gwilliam.

Secretary Kennedy read his report as follows:—

Secretary's Report.

Mr. President and Gentlemen:—

It gives me great pleasure on this occasion to recall to mind our previous convention in this city in 1899, at which time I had the honor, as I have today, of serving you as your secretary. During the lapse of sixteen years great strides have been made in our organization work. At that time we were merely a national body. Today we have enlarged and expanded into an international, and we have the support of a strong right arm in the guise of our fellow-craftsmen from the Dominion of Canada. Our numbers have been greatly augmented since that previous

gathering. Many innovations unthought of then have been made to improve our condition and to add to our prosperity and well-being.

I recall that, at that time, our convention headquarters was in the Grand Hotel, then the largest hostelry in Cincinnati. Our business sessions were held in the Odd Fellows' Temple at Seventh and Elm streets, a number of blocks away. Hotels in those days were not the large, commodious affairs we have here today, while convention halls were often so remote that it was necessary to reach them by street car or other conveyance. Our month of meeting being one of uncertain weather conditions, this was a source of discomfort and inconvenience. These things are past. Here all is comfortably housed under one protecting roof.

We gather here today to discuss earnestly and in quiet, sober dignity the momentous problems that confront our organization. We have been uplifted. The painting craft is now on a plane with the rest of the influential callings in the building trades, and the equal of any respected profession. We are looked upon as genteel craftsmen and not referred to slightly as daubers, as of old. The men in our organization are held in high repute in the communities where they live. We are considered artists in our line. Our judgment is relied upon in the detail work of beautifying palatial residences and towering office buildings.

It still remains a lamentable fact that a secretary of the present body cannot make a complete report without having reports from all bodies affiliated, and I must admit that my returns from said bodies fall far short of being complete. From returns at hand I am enabled to make the following report, stating first that there has been a decrease in membership in all sections, with but few exceptions.

New Jersey makes returns from Englewood of 5, and Newark 28, a gain of 8, but other details lacking gives a total membership of 110, a gain of 1 over last year.

New York, with returns from Buffalo, 40; Elmira, 6; Middletown, 8; Rochester, 16; Syracuse, 8; Utica, 20; New Rochelle, 8; Watertown, 10; New York, 43; New York (Bronx), 11; members at large, 3; a total of 173, a loss of 5 compared to last year.

Illinois, with returns from Aurora, 8; Bloomington, 13; Chicago, 29; Joliet, 11; Peoria, 14; Rockford, 8; Rock Island, 12; Springfield, 14; Decatur, 10; Lincoln, a new association, 10, and 79 members at large; a total of 208, as compared with 223 last year.

Ohio returns 45 from Cleveland; Portsmouth, 7; Toledo, 23; Youngstown, 29; Cincinnati, 28; members at large, 49; total, 168, a loss of 8.

Michigan, with returns from Detroit of 16; Escanaba, 8, and 9 members at large, totals 33, the same as last year.

Colorado returns from Colorado Springs, 12; Denver, 8; Pueblo, 5, and 4 members at large, making a total of 29, a loss of 6 compared with last year.

Indiana returns from Indianapolis, 11; Fort Wayne, 13; 18 members at large; a total of 42, loss 7.

Pennsylvania makes returns from Philadelphia of 40 members; Pittsburgh, 40; Altoona, 8; Reading, 10; a new local at McKeesport with 22 members; 9 members at large, making a total of 129; this being a gain of 7 over last year.

Connecticut's State secretary returns from Bridgeport, 7; New Haven, 9; Hartford, 15; members at large, 13, giving a total of 45. Local returns from New Haven give a membership from that city of 31 and from Hartford 21. How shall we account for this marked discrepancy? Later reports may straighten out this error.

Iowa makes returns from Keokuk of 6; a new local at Fort Dodge with 16 members; other details lacking. Total, 110, gain of 4.

Wisconsin returns 27 from Milwaukee; other details lacking. Total 68, loss of 12.

Missouri returns from Kansas City, 56; St. Louis, 22; South St. Louis, 14; Springfield, 13; Sedalia, 8; balance unreported as yet. Total, 110, loss of 42.

Massachusetts returns from Cambridge, 14; Fitchburg, 7; Lowell, 10; North Shore, 14; Quincy, 11; Somerville, 16; South Boston, 8; South Framingham, 7; further details lacking and no full report. Total, 300, loss of 28.

Eastern Canada returns Hamilton, 11; Ottawa, 7; St. Catharines, 8; Toronto, 38; Windsor, 6; 10 at large. Total, 80, loss of 27.

Western Canada, total 16, loss 14.

Scattered associations not affiliated with State bodies have reported as follows:—Salt Lake City, 8, loss 2; New Orleans, 12, loss 3; Baltimore, 26, same; Barre, Vt., 7, gain of 1; Birmingham, Ala., 14, loss of 2; Los Angeles, Cal., 22, gain of 3; Providence, R. I., 16, same as last year; Richmond, Va., 14, loss of 6; Washington, D. C., 21, loss of 5; Shreveport, La., 8, gain of 3; Phoenix, Ariz., 5, same.

I have no doubt that many more of our locals will still be heard from and are represented at this convention.

The thinning of our ranks, due to the Grim Reaper, according to present returns, has been slight compared to our total membership, for which we may be heartily thankful. Full reports by the Committee on Memorials.

Summing up, we see that there has been an apparent loss in numerical strength. Let us infer that this is the universal weeding out which occurs in all organized bodies

due to the survival of the fittest, and let those who remain make up in enthusiasm to more than offset this loss.

Joel Kennedy, Secretary.

On motion of Matthew Willem, the report was received with thanks and made a part of the minutes.

The report of John Dewar, chairman of the committee to represent the Association at the meeting of the National Paint, Oil and Varnish Association, was read as follows:—

Report of Delegates to N. P., O. and V. Association

International Association of Master House Painters and Decorators of the United States.

Mr. President and Gentlemen:—Your committee appointed to represent this International Association in bearing fraternal greetings to the National Paint, Oil and Varnish Association, in convention assembled September 28-30, 1915, Cleveland, Ohio, report that they performed the pleasant duty assigned to them.

The committee arrived on the first day of convention and was awarded every courtesy, including the privilege



Ex-President Andrew M. McKenzie.

of the floor, and tendered cordial invitations to attend the many delightful functions that assisted in making this one of the most splendid and educational conventions ever attended by your committee.

Your committee recommends and sincerely hopes that this interchange of fraternal fellowship between the two great bodies be continued, and that their pleasant relationship may grow and develop into a union the result of which, as the years go by, will bear fruit to the mutual advantage of all.

One feature of the convention especially worthy of mention was the interest displayed by its members in the national propaganda of the "Clean-Up and Paint-Up" movement. The committee having this matter in charge demonstrated by their report and intelligent labor that the movement has assumed gigantic proportions and is now of an international character, receiving the hearty indorsement and support of municipalities, schools and civic bodies. The development of the project by this self-sacrificing committee was a revelation. It was a source of gratification to your committee to hear of and witness appreciation of the splendid work along those lines as performed by our own "Clean-Up and Paint-Up" Committee, led by that prince of planners and producers, A. H. Mcghan.

We expect and hope to have with us at this international

convention a committee representing the National Paint, Oil and Varnish Association. Your committee feels assured that a hospitable welcome awaits them.

Respectfully submitted,

John Dewar,
John Theobald,
Conrad Krause, Committee.

On motion of George Necker the report was received and the committee thanked.

Chief Organizer Alexander Peters read his report as follows:—

Chief Organizer's Report.

Mr. President, Officers and Brother Members:—In making this report to you which, in all probability, is my final one as chief organizer, the opportunity presents itself of drawing your attention to the necessity and importance of this branch of work for the growth and well-being of our Association, and to give my views and ideas gained by my experience in the office of chief organizer regarding methods best adapted to secure results.

This Association derives its prestige and its usefulness to the painting industry from the State associations of which it is composed, not from the scattered individual membership, and the fact that through its existence the various State associations are enabled to concentrate their efforts on vital questions which affect the craft, whether local or universal. For this reason it can grow and be successful only as a result of similar conditions in the State associations, and no State association, after it has been well started, can afford to shirk its responsibility either to its own welfare or the welfare of this Association when we all expect, as a matter of course, that each convention will show an increased membership. The missionary work necessary to obtain new members outside the jurisdiction of State associations or the formation of new State associations, is clearly the duty of this Association.

It has been customary in the past for the chief organizer to appoint State organizers to represent this Association in every State, and also from time to time, as occasion demanded, to appoint special organizers to oversee the work in new districts and, as far as possible, bear the expense necessary within the limited means at his disposal. A great deal of money has been spent in this way for printing circulars, pamphlets and stationery and expressing and mailing the same, so that this Association could be advertised not only in districts under State jurisdiction but in every place where growth seemed possible. I may here say that this convention today has been advertised to approximately one hundred thousand employing master painters through magazine circulations, and over one thousand through directly mailed letters containing printed information and application blanks, so that I believe your officers have attended to the duty of advertising this convention, and the ground is thoroughly prepared for the work which should follow. This preparatory work, while it has taxed the finances of this Association to its limit, does not produce results, and it is my conviction and the conviction of others who are earnest workers, that personal contact with each prospective person is the only way in which they can be induced to join our members, and the very nature of this work, not counting the expense, makes it impossible for this International Association to undertake to carry it through successfully, except in those cases outside of State or provincial control.

It should be the ambition and duty of each State Association, at its yearly convention, to elect a State organizer to have full charge of the work in his own State. This I have advocated in former reports and I am glad to say that it has been adopted in some State associations with success, and in some States it has been rejected where I think it would have been a help. A State association should by right pay all the expense incurred for organization work within its own borders, for the reason that they reap the benefit from it. The system necessary and the local conditions which are the greatest factor in the success of the work can only be met and taken advantage of by one who is on the ground and familiar with their work, and whose duty as a State executive officer will command his activity and responsibility for the work under his direction. I can assure you, brothers, that in my own State society of Massachusetts we are doing just this work, and the report at each convention of the State organizer is one of the most interesting and is supported both morally and financially by the whole membership. It has been a large factor in our success and eliminates all expense to this Association.

My reason for calling these facts to your attention, which are not new and have been the subject for argument from time to time, is to try and arouse you all to the condition of affairs today. During this year the lack of enthusiasm on the part of the master painters has been the theme of many officers in their reports, and the indifference shown has had a discouraging effect. Our good brother, John M. Stiles, than whom no more capable or earnest man ever gave his time and effort to this Association, and who has been a special organizer this year in a new district, has written me an account of his experience, and his utter failure to do what he had confi-

dently expected to do at the start. The reasons which he advanced for his own failure will apply equally as well in any other locality. Lack of enthusiasm, indifference, adverse influence of the labor union, combinations with the labor unions, exclusiveness of the local associations, lack of patriotism, and the realization of the brotherhood of man, which one meets everywhere. Add to all these the fact that the past year has been an unusual one for all kinds of business—some being extremely busy and others being extremely dull. Unfortunately, our own business has bordered nearer the latter condition. Now, while all these conditions have discouraged those who are trying to help, it has not diminished their interest or energy, and I feel confident that if each State association will resolve to take hold of its own work independently of any other influence, that next year the gain will be all we expect. There is no lack of workers if only their efforts are used systematically and wisely under the direction of the proper State officer, who can concentrate their energy and get results.

I wish to thank all the officers of this Association for their courteous treatment and consideration during the past year, and all my brother members for their friendship and good will during the time you have honored me as chief organizer.

Yours fraternally,
Alexander Peters.

On motion of James Phinnemore the report was received with the thanks of the Association.

Secretary Kennedy read letters and telegrams from B. F. McSteen, and Prof. E. F. Ladd, regretting inability to be present.

A. H. McGhan, chairman of the Committee on Finance and Proposed Amendments to the Convention, read the following

Report of Committee on Finance and Amendments.

Mr. President and Gentlemen:—

Your Committee on Finance appointed at Washington, February, 1915, beg to say that having reported to the Executive Board at the meeting held July 19, 1915, at Cedar Point, Ohio, and again last evening, herewith report the following recommendations for changes to the constitution and ask the adoption of same by this convention:—

Article 3, section 1.—Amend by inserting the word "associate" so the section will then read:—"Membership in this body consists of active, individual, associate and honorary members."

Article 3, following section 13.—Amend by inserting the following provision stating status of associate members, so that the section will then read:—"Manufacturers of paints, oils and varnishes and of painters and decorators' materials and jobbers and dealers in the same, may become associate members of the International Association of Master House Painters and Decorators of the United States and Canada upon the acceptance of their application and payment into the treasury of the International Association of the sum of fifty dollars annual dues; such associate members shall be entitled to the privileges of the convention on matters pertaining to their interests, except that of voting, upon presenting to the secretary of the International Association credentials properly filled out and entitling the holder thereof to official recognition. Each said associate member to be entitled to one regularly accredited representative at the convention."

Article 5, following section 1.—Amend by inserting the following provision governing dues of associate members, so that the section will then read:—"Associate members shall pay annual dues of fifty dollars."

Article 7, section 1.—Amend by striking out the words "chief organizer," so that the section will then read:—"The officers of the Association shall consist of a president, vice-president and secretary-treasurer."

Article 7, section 2.—Amend by striking out the words "chief organizer," so that the section will then read:—"The secretary-treasurer, as a condition of election, need not be a delegate, and shall be exempt from the condition requiring members to regularly employ one or more men."

Article 7, section 3.—Amend by striking out the words "chief organizer," so that the section will then read:—"President, vice-president, secretary-treasurer and Board of Trustees will be members of the Executive Board, ex officio."

Article 10, section 1.—Amend by striking out the words "three hundred and fifty dollars as secretary and three hundred and fifty dollars as treasurer," and inserting therein two thousand dollars, so that the section will then read:—"For his services he shall be paid annually the sum of two thousand dollars, for which sum he is to give his time to the duties of the office, taking over the present duties of chief organizer; payment is to be made monthly on the order of the president."

Article 11.—Amend by striking out the entire article as it is altogether relative to the office of chief organizer.

Article 12.—Amend by striking out the words "chief organizer" and substituting therefor the words "secretary-treasurer," so that the article will then read:—"It shall be the duty of the Executive Board to assist and supervise the local associations in their several States, Terri-

tories or provinces, advance the interests of the Association in the States, Territories or provinces they represent, if requested to do so by the secretary-treasurer."

Article 13.—That a sum not exceeding one thousand dollars be used if necessary during the coming year from the endowment fund for the purpose of propaganda and extension of organization work in accordance with the provisions of article 10.

Report of Committee on Finance—Proposed Changes to By-laws.

Mr. President and Gentlemen:—

Your Committee on Finance herewith submit the following report:—

This committee reported to the Executive Board at the meeting held at Cedar Point, July 19, 1915, and again last evening, and the following by-laws were adopted and their further adoption by this convention recommended:—

Order of business:—

1. Call to order.
2. Prayer.
3. Roll call of officers.
4. President's address.
5. Records of last convention.
6. Appointment of committees.
7. Reports of officers.
8. Reports of committees—
 - a Credentials.
 - b Resolutions.
 - c President's Address.
 - d Auditing.
 - e Memorials to Deceased Members.
9. Unfinished business.
10. New business.
11. Election of officers.
12. Installation of officers.
13. Adjournment.

The sessions of the convention shall be called to order at 10 a. m., and with recess not exceeding one and one-half hours for lunch, will continue into the afternoon.

The roll shall be called of officers, Executive Board members and delegates at the opening of each session after the first.

The place for the next succeeding convention shall be determined upon the last day of the convention, at which time the officers for the ensuing year shall be nominated and elected, and at which time the Executive Board shall also be nominated and elected, one member of which shall be a member of the local association where the next succeeding convention is to be held.

No subscription of money shall be solicited by the State or local association where a convention is to be held from manufacturers or jobbers, except when such are members of the local association.

The International Association shall pay for—

- a. Hall for convention session, if necessary.
 - b. Cost of official stenographic report of the convention.
- A verbatim report of Executive Board meeting and convention is to be furnished the secretary-treasurer, the president, the vice-president and retiring president.
- c. The printing of an official program, same to be issued by the general secretary-treasurer.
 - d. The cost of a suitable badge for the occasion, the design of which, with cost of same to be first approved by the president of the International Association.

A Committee on Credentials shall be appointed on the eve of the convention, and at least one member shall be present at the office of registration, and shall then and there receive and record credentials. This committee is to report on the afternoon of the first day.

Any State or local association may authorize one of its members present to cast a vote for the full number of their membership on which per capita tax has been paid.

It is recommended that a banquet be held on the third evening of the convention date, for which occasion tickets shall be issued by the secretary-treasurer of the International Association to the officers, regularly accredited delegates, associate members and those accompanying them, for which a charge not exceeding three dollars each shall be made; and further, it is the privilege of the president of the International Association to issue tickets to the invited guests without charge. Any other entertainment tendered must first have the approval of the president of the International Association, and if approved the expense of same must be wholly borne by the parties giving same.

The flag of the United States of America and the flag of the Dominion of Canada shall be displayed on or over the platform at each session of the convention.

The reports were, on motion, laid over till the next session.

The committee appointed to attend the convention of various national associations connected with the building trades reported as follows, through the chairman:—

Report of Committee to Attend Convention of Building Trades Associations.

International Association of Master House Painters and Decorators of the United States and Canada.

Mr. President and Gentlemen:—Your committee appointed to attend the conference of the various national associations, held at the Fort Pitt Hotel, Pittsburgh, Pa., August 9, 1915, report that the conference convened with representatives present from national associations representing various lines of the building trades and industries. The convention was called to order by Mr. H. L. Lewman, of Louisville, Ky., president of the National Association of Builders' Exchanges, who stated that the meeting was brought about by considerable discussion of affairs going on for the past two years, which were of general interest in national associations' work; that many of our associations were duplicating the work of others; that there were many propositions we had in common, and, instead of treating them as such, we were acting independently, without conferring with each other, and as



Ex-President John Dewar.

the result of this discussion it was concluded to call representatives of associations together and discuss such questions as would be of mutual interest to all, and not conflict in the work between any two associations, for example:—The question of workmen's compensation, which is now very prominent, and seems to have come to stay, has been taken up in the various States. Some legislation is very drastic on the subject and some very reasonable. He stated that those represented were large employers of labor, and it seemed that a conference on that point and concerted action might bring about beneficial results to all. There are many questions that vitally affect the interest of national associations that are being worked out where people are a unit with us. We have no common clearing house and that is what prompted the call. The call was made by the National Association of Builders' Exchanges after conferring with other associations.

Mr. Gibbs, representing the Paint Manufacturers' Association of the United States, stated that as the conference was called under the auspices of the National Association of Builders' Exchanges, he moved that Mr. Lewman act as chairman, with Mr. Tate as secretary, which was agreed to.

The different delegates being called upon, gave their views as to enlarging and strengthening the efficiency of the various builders' exchanges and allied industrial asso-

ciations of the country, uniting them into a concrete whole, as it were, so that a larger amount of benefit and efficiency may be derived from concerted action in both State and national affairs pertaining to these interests.

The following resolution was adopted:—"That we submit to our various associations for consideration and approval the new standard contract of the American Institute of Architects prepared in collaboration with and recommended and approved by the National Association of Builders' Exchanges, and that they lend their efforts to get into universal use." (Copy of contract attached.)

It was agreed to that the following subjects be discussed at the next meeting:—

1. Legislation.
2. Standardization of building codes and building laws.
3. Equitable and definite contracts and specifications.
4. Credits.
5. Co-operation in publicity.
6. Labor.
7. Question of open market for building materials throughout the United States.

The conference adjourned after an interesting session of one day, to meet at some future time.

John Dewar, Chairman.

Mr. Dewar presented a printed copy of the standard contract as a part of his report.

On motion of Mr. Udall, the report was accepted with thanks.

A communication was received from the National Association of Builders' Exchanges asking that delegates be sent to the convention to be held in Baltimore.

On motion of Mr. Czizek the convention adjourned at 12.30 p. m.

TUESDAY AFTERNOON.

The session was called to order at 2.40 p. m.

Secretary Kennedy read the resolution presented by H. B. Schoonmaker at the New Jersey open Executive Board meeting, as published on page 32 of the January issue of *The Painters Magazine*.

On motion of Carl H. Dabelstein the resolution was referred to the Committee on Resolutions.

Edward C. Beck, chairman of the Committee on Mutual Fire Insurance, read the following report:—

Second Report of the Committee on Mutual Fire Insurance for the Members of the International Association of Master House Painters and Decorators of the United States and Canada.

President McKenzie and Brothers:—

The first report from your Committee on Mutual Fire Insurance was made at Washington, D. C., in February, 1915. No action was taken upon it other than to retain the committee with instructions to report this year. We did not deem it advisable to incur additional expense to the society, for the report at Washington contained sufficient data and figures for definite action at that time, therefore it was decided to embody the tabulations of last year in this report in a condensed form.

The object of a mutual fire insurance company is to furnish protection against fire loss at cost. This object is effective by co-operation, good management and careful supervision and investigation.

Mutual insurance, if properly conducted, is the best form of indemnity, and has always been sound in principle. One-fourth of all fire insurance in the United States is carried by mutual companies.

The same rates are generally charged as are paid to stock companies. The profit comes by careful conduct and supervision of the business. The liability is never greater than three times the amount of the premium.

Experience of all the mutual fire insurance in the country shows that assessments are rarely made or required, and never when a company carries only one line of trade. Many of the old established mutuals return dividends of over 90 per cent.

Forming mutual companies is slow and somewhat tedious, and often times obstacles are confronted which require time to overcome. In the painting trade we see some difficulty, but nothing that cannot be mastered if the proper co-operation and support is given. The experience of the other mutual companies in this line would be of considerable value to overcome obstacles in the formation of a mutual for our society.

If our Association should decide to form a mutual fire insurance company the cost would be about one hundred dollars for a charter, which could and ought to be refunded if the company were successful. It will be necessary to have \$100,000 of insurance subscribed, with not less than ten persons, before a charter can be obtained.

Five hundred thousand dollars worth of insurance would be better and more safe, and would return a larger profit to the policyholders.

If eventually the Association decided not to organize a company, the amount of loss would not be great.

If there should be any likelihood of a mutual company for our Association not getting the requisite amount of continued support, the project had better be abandoned now. This phase of the situation your committee is not sure of.

We were advised by Mr. Houston Dunn, secretary of the Paint Trade Mutual Insurance Company, that it would not be wise to start with less than 150 risks, with a possible fifty in sight, thirty days from incorporation. There is no doubt about this being good advice, and it would be a fine starting point. Your committee feels that the number to start with need not be more than 125, with as many more in sight as possible.

Fire insurance rates are high; in fact, too high for the painting business and paint shop. Therefore, with clean shopkeeping and with the effect of fire prevention laws which are being agitated all over the country and are in force in some States, the hazard of the paint shop will be lessened, and the profits in a mutual company will be larger.

Notwithstanding all the laws that are being enforced in many States for fire prevention the stock fire insurance companies are not inclined to reduce rates. Their expensive methods and the commissions allowed to agents probably require the high rate. We believe that the rates are not apportioned correctly. For that reason it is probable that all the mutuals in the paint industries are successful.

One in particular, the Paint Trade Mutual Fire Insurance Company, has been doing business for five years. The first two years the company showed a profit of about 40 per cent., but 1913 (their third year) was a bad year for fires, and they sustained additional losses. Although efforts are being made throughout the country to lessen fires, the first six months of 1914 showed a loss of \$15,000,000 in excess of the same period of 1913 in the whole country, and yet the rates have been reduced in many cases about 50 per cent. in this company. These facts clearly demonstrate that the paint business is not the risk and hazard it is painted by the powers in charge of rate making.

This company insures paint manufactories, varnish factories, color manufactories, jobbers and allied interests. They do business in thirty-five States, and have paid losses in most of them, and have had no difficulty with the various State laws.

Your committee communicated with the secretary of this company in regard to affiliating with the members of the International Association. He replied that the directors of the company decided, for the present, not to entertain applications from house painters and decorators. We believe that the decision was governed largely by the class of risk the paint shop is placed in.

Last September the National Paint, Oil and Varnish Association held their twenty-eighth annual convention in Cleveland, Ohio. Our Association was represented by Brothers John Dewar, John Theobald and Conrad Krause. The Paint Trade Mutual Fire Insurance Company is made up of members of that association. After the Fire Insurance Committee report Brother Theobald inquired of the chairman (Mr. M. S. Clapp) if master painters were eligible, and the answer was that he could not see any reason why his plant should not take out a policy. Brother Theobald asked me to communicate with Mr. M. S. Clapp, which I did, with the same result and answer that your committee received over a year ago, namely, that for the present the directors of the company decide not to admit master painters.

Since our last convention we have investigated fire reports and statistics in several sections of the country, with practically the same result as the year previous. The percentage of fires in paint shops is very low. The average is about three-tenths of 1 per cent. This includes paint stores. Spontaneous combustion only causes one-seventh of 1 per cent. Accidental and outside influences cause two-sevenths of 1 per cent. The average insurance loss rate is about three-sevenths of 1 per cent. This includes the first six months period of the year 1914, when the fire loss was \$15,000,000 in excess of the same period of the year previous.

We wish to show you a fair example and illustration of the risk the insurance companies are taking in the paint business, including paint shops and paint stores, and on the average the paint stores have the greater number of losses.

In the five boroughs of New York city in the year 1914 (with over 5,000,000 inhabitants), out of a total number of 14,425 fires, only twenty-two were in the paint business. The total loss was \$8,217,811, which were insured for \$236,188,687, and this is the average four committees find of fires in the paint business. We consider the painter a good risk, and particularly the members of our Association.

The tabulation in our last year's report shows that your committee received two hundred and ten replies from the total number of inquiry sheets sent out to the entire membership of the Association. One hundred and thirty-nine of these would insure in the company and ninety-seven would become charter members. The total amount of in-

surance that the one hundred and thirty-nine members would place was \$330,300, and the total amount of the ninety-seven charter members was \$237,700. There were fifteen States that did not send any replies; some States only sent one. The largest number came from Massachusetts. This was due, no doubt, to a thorough canvass among the members in their locals and at the State convention. It is possible to carry out the same method in all States and get a larger number of members willing to insure in a mutual company.

On the whole, your committee feels assured that there are enough members in our Association that would welcome a 50 per cent. saving on their insurance rates to organize a successful mutual fire insurance company. It might require a year or two to do it. Therefore, we recommend that plans be devised for the formation and organization of such a company for the members of the International Association of Master House Painters and Decorators of the United States and Canada, and if it be the sense of this convention to adopt the recommendation, that a committee be appointed with power to arrange for the formation of such a company.

Edward C. Beck, Chairman.
Francis F. Black.
John W. Grimmer.

Mr. Beck read the following letter from Houston Dunn, secretary of the Paint Trade Mutual Insurance Company:—

Augusta, Ga., Feb. 13, 1916.

Mr. E. Beck.

Dear Sir:—Your letter on the subject of Mutual Fire Insurance has been forwarded to me here, hence the delay in reply.

If you can only secure \$6,000 in premiums to start your company, the amount you can write on any risk will have to be confined to not exceed \$1,500, and at 2 per cent. rate this would mean 200 risks to develop \$6,000 premiums.

My contract with the Paint Trades Mutual is for 25 per cent. of the premiums, and they now are over \$30,000. I would undertake to handle your proposition also for 25 per cent., with a minimum of \$2,000 to me, but I would require full authority as to the underwriting, as I have never been connected with a failure and, as you gentlemen know nothing about insurance, you might desire me to take larger lines on a risk than prudence would dictate, and disaster would certainly ensue.

If my proposition interests you I will discuss details with you when I return to my office, about March 1.

Yours truly,
Houston Dunn.

Mr. Kelly moved that the paper be received with thanks.

Mr. Grimmer thought the members should give their support to the project. A mutual fire insurance company will put money into your pocket. Your insurance is safer in a mutual company, but it needs your support. Think of it, only twenty-two fires in paint shops, and they charge me \$28 a thousand, and they should not charge more than \$22. We are paying too much.

Mr. Dabelstein said he was chairman of the Committee on Mutual Liability Insurance and he had taken up the question of fire insurance, and he was told that 100 risks was the minimum for a mutual fire insurance company to work at a profit. He thought Mr. Dunn's percentage was too high. He moved that the recommendations of the committee be concurred in and they be empowered to carry the matter into effect and organize a mutual fire insurance company in accordance with their recommendations.

Mr. Kelly's motion was carried, and then Mr. Dabelstein's motion was taken up.

Mr. Beck said it would be to the interest of the company to have as many members as possible. While organization was in progress a thorough canvass could be made of the members of the Association to see how many could be secured who would place insurance. It is the policy to distribute the risks. If the Paint Trade Mutual, composed of manufacturers, can pay Mr. Dunn 25 per cent., it seems to me we could afford to, because it covers all office expenses and salaries.

Mr. Grimmer explained that all risks above a certain amount were reinsured in another company, so the members ran no risks.

Mr. Beck said it had been suggested that we could affiliate with the Paint Trade Mutual, but the directors of that Association felt that for the present they would not care to do this. For himself, he believed an independent company for the Association would be most profitable.

Mr. Turner thought it was easy to save in a mutual company but not always easy to get a satisfactory settlement of losses.

Mr. Beck replied that Mr. Dunn had assured him that they were placing business in thirty-five States and had always been able to satisfactorily settle losses. Mr. Dunn not only carries the Paint Trade Mutual, but two other mutual fire associations.

Mr. Epple asked if the committee had looked into the question whether all members of the Association are equally protected.

Mr. Beck said that, except in Colorado, a mutual company could do business in all States.

Mr. Faircloth asked if the company could cover Canada. Mr. Beck said he had not yet ascertained this.

President McKenzie said that other mutual companies from the United States were doing business in Canada.

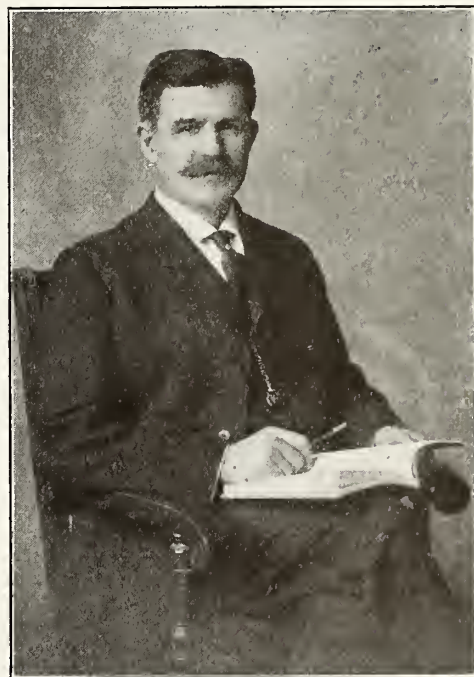
Mr. Dewar asked if the committee had considered all matters connected with this carefully, especially the matter of expense.

Mr. Epple thought that if the National Paint, Oil and Varnish Association were satisfied, we could be.

Mr. Beck said that the organization of a mutual company would cost \$100. He thought no committee would make definite arrangements to organize a company unless assured of enough members of the company to carry it on.

Mr. Dewar said a man might apply for \$1,500 insurance, and asked would the application be granted without investigation.

Mr. Beck said the men who handle the business would look this up. Mr. Dunn receives, as secretary of the mutual company, 25 per cent. of the premiums, and this covers all expenses incident to carrying on the insurance business, excepting the charter.



Edward C. Beck.

Mr. Grimmer asked Mr. Dewar if the stock companies investigated risks. In New York, he said, they do not.

Mr. Block said that the Board of Fire Underwriters inspect his shop in Philadelphia twice a year.

Mr. Dewar corroborated this for Pittsburgh, and added that if they neglect to follow the instructions of the inspectors the insurance rates are increased. The same thing is done in a mutual company. He thought it impossible to organize a mutual company in an Association like this.

Mr. Greenhalgh said the company does not investigate, but the Board of Fire Underwriters investigates to establish a rate.

Mr. Dewar said the company does investigate, and they have insurance maps.

Mr. Udall said that different States work under different plans. In New Jersey the rates are fixed by the State.

Mr. Beck said he had last year's report of the Paint Trade Mutual Fire Insurance Company. The only man on the officers or directors paid is the secretary, Houston Dunn. The only man on the board who is a practical insurance man is Mr. Dunn. This company has over a half million dollars' insurance. If we formed a similar company the officers would be taken from this Association. The question of investigation is the simplest matter. The underwriters inspect your place, whether you are insured or not.

Mr. Grimmer said the New York Fire Department had men constantly inspecting. If you do not carry out instructions you are yanked off to jail. The Board of Underwriters make all sorts of trouble to keep your rates up.

Mr. Cook asked if the entire organization would be responsible or only those who insured.

Mr. Beck said that a year ago a representative of the

Paint Trade Mutual was present and the matter was shoved off till the last day. Putting the matter over would gain nothing.

Mr. Schlosser said the committee had done the best they could. They would not go on unless they felt sure. All the Association would risk is the \$100 that the charter would cost.

Mr. Butler said the Association would not be responsible. The only people who have anything to do with the company are those who insure. All they ask is the moral support and indorsement of the Association.

Mr. Dewar said that in case of a default of the insurance companies the individual members of the Association are responsible for a default of the insurance company or for any losses.

Mr. Greenhalgh said it would not be necessary to place all our insurance in this company. In case of a fire the different companies would each pay their percentage of the loss.

The motion that the Association instruct the committee to proceed with the organization of a mutual fire insurance company was lost.

On motion the committee was discharged.

Charles Macnichol reported on behalf of the Committee on Credentials that there was a total of 1,780 votes represented by certificates.

The next thing taken up was a paper, read by James Phinmore, of Toronto, as follows:—

Various Woods and Their Finishes Relative to Beauty and Durability.

In introducing this subject, I might say that it lends itself to an elaborate treatment when entered fully into the different phases of it. We have striven to deal with it as much as possible on a practical basis, so that the compilation and treatment of the same will be on record and serve a very useful purpose for reference.

Various woods, like individuals, have to be thoroughly understood in their nature in order to be properly treated, so we purpose giving, in connection with practical work, a brief review of the wood itself. We are aware that this is no new thing, but your obedient servants thought that, as new members are continually coming into the craft, a discussion of this would be beneficial to them as well as help refresh our own memories and experiences. First, then, let me say that this is distinctly an association paper, as every member of the Toronto Association has taken a part in preparing it. We do not come to this convention of intelligent and practical master painters with any egotism or spirit of par excellence, but merely as your equals, and trust that you will give this your due consideration and general discussion. You will notice this subject is divided under two heads, namely, "Beauty and Durability," two qualifications absolutely necessary to meet the conditions that should give a satisfied customer. No matter how well a building may be constructed, it takes the master touch of the experienced painter and decorator to leave it a thing of beauty and a joy forever. There is no doubt in the so-called progress of modern construction in fireproof buildings natural wood finishes are to be relegated as a thing of the past, and herein the trade of the master painters is going to suffer, as these enameled imitations on kalsomined work are fast substituting the genuine article, and their imitations to some extent are creditable, but still imitation. Now then, coming back to our subject, let us ask what do we mean by "beauty relative to wood finishes," and the answer is, "A treatment of various woods that will either preserve their natural condition or, in treating them, intensify nature to such an extent as will enable the various woods to lend themselves in the most harmonious and artistic effect in connection with other schemes of decorations." Some are ardent advocates of leaving the wood finished in the natural condition, while others seek to beautify by application of different stains. We therefore leave it an open question as to whether it is a wise course to treat wood in any other manner than to preserve its natural beauty. When we are confronted with the question, "Can we improve upon nature relative to this article?" we are compelled to say "No," with decided emphasis, but when we are face to face with our modern methods of varying these in tone and color, we are up against a proposition which leaves no room for argument. To preserve their beauty in their natural condition we should strive to treat them in such a manner as not to obliterate their fine grain and texture or cover up their silkiness of effect, aiming at transparency so that the wood can be seen at its best, so also in staining and filling, the object should be to avoid blurring or blotting out the beauty of the grain. Some woods are harder in nature than others, and are less absorbent. These require less oil and sharper stains, while the softer woods often require a thin coat of oil or shellac before proceeding to stain. We think one of the most subtle of these woods for treatment is Georgia pine. We mention this one especially as it has been the experience of many that it is at its best when finished in the natural. If stained in a light color stain it invariably wipes out all the beauty of the wood, and if in a dark stain only the very hard portions of the grain show,

giving it rather a coarse appearance. We would like to hear a discussion on the best method of treatment of this particular wood at the close of this paper.

We will now proceed to deal with the other division—durability. Various materials and methods are adopted by different advocates for the finishes of woods as to their durability. Some prefer wax, others a first-class gum varnish, well rubbed down to a semi-gloss, others high gloss, others a shellac varnish and rubbed, others French polish, and some entirely in oil. Our answer to all these is each one has a place and a claim when applied to certain woods and under certain conditions. We must take into consideration whether the wood is to be used on the interior or exteriors, whether in a basement or on the upper floors, whether the building will warrant an expensive finish or no. These are factors in deciding the permanency of the finishes. Hence the necessity of a thorough knowledge on the part of the master painter regarding this subject. We will now proceed to describe the various woods used most generally in our calling, beginning with

Pine.

There are two varieties used very largely commercially, soft pine and hard pine, or white pine and red pine. White pine is the best material of the two kinds, its most valuable qualities being its softness, lightness and comparative durability, coupled with the ease with which it can be worked and the fact that it holds its place with little shrinkage or swelling. We have here exhibit No. 1, showing it stained under the following specifications:—

Sample A.—Natural finish; oiled, shellacked and one coat varnish, gloss finished.

Sample B.—Stained pine; stained, shellacked, varnish one coat and rubbed.

No. 2.—Hard Pine or Georgia Pine.

This is sold under a number of trade names, such as Georgia pine, Southern pine, yellow pine and Carolina pine, but it is all made up of these four specials. Specifications as finished:—

Sample A.—Natural finish; one coat of liquid filler and one coat of varnish.

Sample B.—Stained; two coats of varnish and rubbed.

No. 3.—Spruce.

This is a lumber not much used in connection with the building industry, but is well known in the pulp industry. Our sample will show its possibilities in connection with inside trim. Specifications:—

Sample A.—Natural finish; three coats of gloss varnish.

Sample B.—Stained and three coats varnish, gloss finish.

Sample C.—Flat finish, stained, two coats gloss varnish, one coat flat varnish.

No. 4.—Basswood.

This wood is soft, light, weak and non-durable, with a coarse grain, a fine even texture. Its value lies in the fact that it is easily worked, does not warp or check and is very tough. Holding nails and taking paint well, also free of knots. An excellent foundation for painting and enameling. Specifications:—

Sample A.—Natural; oiled, one coat shellac, one coat varnish and rubbed.

Sample B.—Stained; one coat spirit stain, one coat varnish and rubbed.

No. 5.—Butternut.

Sometimes called white walnut, is open grained and resembles walnut in grain and texture. When stained makes an excellent substitute for walnut. Specifications:—

Sample A.—Natural; filled with paste filler, one coat shellac, one coat varnish and rubbed.

Sample B.—Same treatment, but slightly stained.

No. 6.—Chestnut.

This wood is coarse, straight grained, light weight, moderately strong and hard, very stiff and brittle, durable when exposed, easily seasoned and holds nails well. It has an attractive grain and beautiful figure. Has grown in favor for interior decorations. Specifications:—

Sample A.—Natural; filled, one coat shellac, one coat varnish and rubbed.

Sample B.—Slightly stained, one coat shellac and waxed.

No. 7.—Ash.

Two kinds of this wood are used, white and black. The uses of black ash are quite different from those of white ash because of its different qualities. It is much softer, not as strong or as elastic and is more durable. Black ash has a pronounced attractive figure and is more durable for decorative purposes. It is therefore called on to meet large demands for interior finish of houses, railroad and trolley cars. Specifications:—

Sample.—Stained, one coat shellac, one coat varnish and rubbed.

No. 8.—Oak.

The oaks are the leading hardwoods consumed by the wood users. In trade the wood of oaks is separated into two general classes, white oaks and red oaks, but the botanist's classification, which is based on difference of flowers, fruit and leaf, divides the oaks into more than fifty species. The manufacturer bases his distinction upon the qualities of the wood. The white oaks possess an even grain and fine texture and are usually strong, hard, heavy, tough, dense and durable but difficult to season. The red oaks are less strong and durable, but more easily worked because softer and more easily kilndried. Oak is sawn in different cuts, such as straight, quarter cut, rotary, etc., and is most beautiful for interior decorations. Specifications:—

Sample A.—White oak fumed; one coat shellac and waxed.

Sample B.—Stained, shellacked and waxed.

Sample A.—Red oaks; filled, shellacked, one coat varnish and rubbed.

Sample B.—Water stained, one coat shellac and waxed.

No. 9.—Walnut.

Black walnut is the most expensive hardwood used and is now getting very scarce. Its production has largely to be cultivated. It is very durable, easy to work, hard, porous, strong, stiff, heavy, staple in place, non-elastic and with an intermediate straight grain; used largely by makers of caskets, coffins, organs and furniture manufacturers; it is capable of a beautiful finish. Specifications:—

Sample A.—Natural; waxed only.

Sample B.—Slightly stained, one coat shellac, one coat varnish and rubbed.

Sample C.—Stained, two coats varnish and rubbed.

Sample D.—Stained, two coats shellac and rubbed.

No. 10.—Mahogany.

It is one of the most beautiful woods used for decorative purposes and is used largely for furniture, desks, pianos and interior finishing. It is capable of several treatments, but shows to best advantage when finished natural. Specifications:—

Sample.—Samples slightly stained, two and three coats varnish and rubbed. Special examples of wood finishing.

No. 11.—Birch.

This is a native of Canada and is largely growing in popular favor as the supply of more expensive hardwoods is exhausted. It is fairly hard and strong, with a fine grain. It is easily worked, takes a high polish and can be stained to imitate more expensive woods like cherry, mahogany and walnut. Specifications:—

Sample A.—Natural finish; oiled, one coat shellac, one coat varnish and glossed.

Sample B.—Stained; one coat shellac, one coat varnish and rubbed.

No. 12.—Cypress.

It is a native of the Southern States and grows in swampy ground, inhabiting flood lands along the coast that are partly submerged. The wood is soft and light, with a fine straight grain and texture. It takes stain well, but for successful treatment it requires to be John Dewarized, or in other words, specialized, regarding staining and painting. Specifications:—

Sample A.—Stained, shellacked and waxed.

Sample B.—Varnished and rubbed.

No. 13.—Maple.

Valuable because of the choice figured wood known as birds' eye and curly maple, etc., and the many uses for which this wood alone is the most adaptable, owing to its combined qualities or strength, hardness, stiffness and its ability to hold its shape when properly seasoned. Specifications:—

Sample.—Natural finish in varnish only and rubbed.

No. 14.—Gum Wood.

This wood is moderately soft and fairly tough. It is cross-grained and has a fine, uniform texture and takes a good polish. The color of the wood is not uniform, but runs in irregular streaks. This fact is often taken advantage of in staining red gum to imitate Circassian walnut. It is sometimes called satin wood.

We have here a number of woods finished which are specialties, and to which we desire to call your attention and inspection, showing the scope of possibility that lies within the range of the master painter as a wood finisher.

I trust that we have succeeded in arousing your interest in this subject and revived within you all a greater desire to elevate the craft by putting forth the best effort you can in advancing its interest to the objective goal by a thorough knowledge and workmanship.

Special Woods.

Special mahogany woods and their finishes.

Natural mahogany wood.

Birds' eye maple wood.
Birds' eye cherry wood.
Magnolia wood.
Hungarian ash.
Burl walnut wood.

Circassian walnut wood.

Sample A.—Red oaks; filled, shellacked, one coat varnish

On motion the paper was received with a vote of thanks.

Mr. Donovan asked whether the stains used were water, oil or acid.

Mr. Phinnemore said that on each sample the specification showed the kind of stain used. Each member was asked to finish a sample in accordance with his usual practice.

Mr. Grimmer said he had never heard gum wood referred to as satin wood.

Mr. Greenhalgh said satin wood was as light in color as maple and had the grain of mahogany.

Mr. Wall said satin wood was very different in grain from gum wood. It is very expensive and sold by the pound. It comes from the East Indies. On general principles he did not believe in trying to change or improve



James Phinnemore.

the color of wood. He would prefer to let the color of the wood alone, or at most, tone it to harmonize with the decoration of the room. As the wood grows older the beautiful tones that come by age can never be improved on.

Mr. Grimmer said Mr. Wall should have said faddists when he spoke about stains.

Mr. Eppler said many manufacturers use the term satin effects or satin finish. It sounds inviting to the lady who is going to have her house finished.

Mr. Dewar said that as he viewed the samples it is a commercial proposition. We have the faddists, and one of the hardest propositions is the lady who has done china painting. But we must try to give them what they want. He described work he had seen done in New York, especially one piece of natural oak, gilded on the bare wood and lacquered over the gold coat. It was a beautiful effect. He told how he got in some New York houses to see things that he could afterward sell to his clients in Pittsburgh. "It was a commercial proposition," he said. He told of a lady who wanted her house finished in "malachite." He got her to describe "malachite oak." She wanted it finished right off, and she didn't care how it was done, but she wanted malachite green. He got an acid stain that the manufacturers told him would produce a green effect. He remained at the house till three o'clock in the after-

noon and everything seemed to be going beautifully. The next morning the lady telephoned him to know what had happened to his malachite green. "Oh, that's all right, that's the first process," was Mr. Dewar's reply: That was commercialism. I got two greens of the finest texture and mixed it with a penetrating oil, and I went in ready for second process. We gave her a beautiful shade of malachite green. It was a fad. It is not what we think is right, it is what the people want. Only a few days ago a lady told him she had bought a mahogany piano that she wanted made to look like walnut. In New York lumber yards you will find the mahogany boards exposed to the weather to bring out the color. The lumber that we get for mahogany is dried by a quick process, and it is as light as white pine. Mahogany does not color up in artificial light. I was called to finish a house and I got the coloring matter out of old, rotten mahogany and used it to age the mahogany. It is like the ten-year-old whisky that they make right away.

Mutual Fire Insurance.

Mr. Dewar said he felt the Association was premature in discharging the Committee on Fire Insurance and he offered a resolution that the committee be reinstated and, at the next annual convention, they bring forward a concise statement of the entire matter, with all the legal status of the case.

Mr. Beck said he believed he had enough data with him to satisfy the members of the Association as to the standing of such an association. There is no liability, and the committee think they can satisfy the members of the convention.

Mr. Grimmer said he felt the committee could add nothing to what they had reported.

Mr. Willem said that Mr. Dewar's motion was not in order, but the action of the convention should first be reconsidered.

Mr. Dewar withdrew his motion and moved to reconsider. Carried.

Mr. Dewar then moved that the committee be instructed to report later in the convention. Carried.

WEDNESDAY MORNING.

On motion the convention adjourned at 5 p. m.

President McKenzie called the convention to order at 10.30 a. m., and announced the receipt of a communication from the National Association of Builders' Exchanges, inviting the Association to send delegates to the convention to be held in Baltimore.

On motion of Mr. Dewar the invitation was accepted and the president appointed the following committee:—Thomas Gwilliam, Baltimore; A. H. McGhan and Charles Macnichel, Washington.

Conrad Krause, of Cleveland, next read the following report:—

Report of the Committee on Uniform Legislation, Liability and Compensation Laws.

Mr. President and Gentlemen of the Convention:—

The report which your committee had prepared and which was to have been read at the Washington convention was referred, during the closing moments of that convention, to the Executive Board, which held their mid-summer meeting at Cedar Point last July for consideration. Your committee received no instructions or suggestions relative to a continuation of their work. The board, after due consideration, decided to present the report at the Cincinnati convention, during its second session, inviting a discussion before your honorable body. Since then your committee has been advised to continue their efforts in securing statistical information to show the progress which has been made to date in the States, along the lines of acquiring uniform legislation, liability and compensation laws. The States reported, at the close of the year 1914, to have enacted compensation laws, had taken the initial step toward the hoped-for solution of the great problem which has for years been so vitally important to employers and employees.

We must admit that the problem has not yet reached that point of final perfection which we would desire, and many features have been and will necessarily be further altered and amended before arriving at that conclusive point. But although conceding that compensation laws are still in their experimental stages in many of the States, the progress toward their development have shown a remarkable improvement in the elimination of an evil which has for years been the source of untold loss and worry to all engaged in the industrial field.

As this is a subject in which we, as individuals as well as collectively, are vitally interested, our Association should by all means continue as a whole in keeping the matter in mind at all times, awaiting the opportune moment when the essential co-operation of all employers will be required for the successful result which will ultimately follow their efforts. Your committee, therefore, recommends that the work which has but only begun be

prosecuted with renewed vigor and enthusiasm, inviting agitation and discussion for the adoption of uniformity in the laws.

New Laws.

During the year 1915 new laws were enacted and put in force in the States of Colorado, Indiana, Montana, Oklahoma, Vermont and Wyoming. The acts in Maine and Pennsylvania became effective January 1, 1916, making a total of thirty-one States which are now operating under compensation laws, besides the territories of Alaska, Hawaii, the Canal Zone, and the Philippine Islands, in addition to the Federal law, all being based upon the fundamental principles for which they were intended, but differing more or less in accordance with the different conditions which must be met with in the various States. The States in adopting legislative acts have done so with the primary object of securing some sort of a law which they believe would meet the requirements in their particular community, and the necessity for amending legislation now becomes apparent when in effect. In the majority of States a payment of partial and permanent disability is based upon the weekly average wage, and which rule is generally adhered to. The burden of payment also is almost universally imposed upon the employer.

In Virginia the employer pays 90 per cent. and the employee 10 per cent.

In Nevada the entire cost rests with the employer, except that he may deduct \$1 per month from each employee's wages for medical expenses.

In Montana the employer may secure contributions from the employees for hospital fund.

The maximum payment of \$2,050 in Wyoming, \$2,500 in Colorado, \$3,000 in Maine, \$3,500 in Vermont, \$4,000 in Nevada, \$5,000 in Indiana, and \$6,000 in Alaska illustrates the market value of life in the different States.

In Montana periodical payments may in any case be converted into whole or lump sum payments.

In Oklahoma the act only applies to non-fatal accidents.

In Alaska and Wyoming all disputes are settled by the courts with or without jury trials, and no provision is made in either case for medical aid. In the Canal Zone all decisions are made by the Governor. The settlement of disputes in most of the States, however, is determined by the Industrial Board for Commissions, subject to the appeal of the courts.

Amendments.

The scope of the existing acts has been enlarged and extended by the adoption of numerous amendments during the past year.

In California a change was made by substituting the words "personal injury or injuries" for "accident or accidents," and "disability" for the words "personal injury" throughout the act. A rating is added to the schedule of permanent disability benefits, providing for 65 per cent. of the average wages for a term of four weeks in the case of a 1 per cent. disability. The Legislature of the State passed an act in 1915 providing that officers and members in the National Guard killed or wounded shall be entitled to compensation within the law.

In Connecticut the law now stipulates "all industries in which five or more persons are employed," where it formerly read "all industries in absence of contrary election of employers." The waiting time is reduced from two weeks to ten days. The levy of \$750 for expenses of the Compensation Commission, where there are no dependents of a workman, is discontinued. Casual employees are now excluded in the act.

In Massachusetts the schedule of compensation for permanent disability has been changed from a payment of one-half the average weekly wage of the injured, for a period of 500 weeks to a sum not exceeding \$4,000. The compensation for death to a person wholly dependent a weekly payment of one-half the weekly wages for a period of 300 weeks has been changed to two-thirds the average weekly wage for a period of 500 weeks, and to a sum not exceeding \$4,000.

In Michigan the appropriation for the expenses of the Industrial Accident Board is increased from \$40,000 to \$50,000. One change was made authorizing the levying of sufficient premium or assessments on the employers insured to meet the administering of the fund. Other laws were enacted which related to an adjustment of claims for compensation and the classification of risks by insurance companies.

Minnesota.—Several changes were made in the manner of the distribution of benefits. The weekly payment for death or disability was changed from \$6 minimum and \$10 maximum to \$6.50 minimum and \$11 maximum, unless the wages were less than \$6.50, when the full amount of wages is paid. Payments are not to exceed longer than 300 weeks for partial disability. For permanent disability payments are made for 400 weeks, thereafter, all payments over \$6.50 per week shall be reduced to \$6.50 per week for 150 weeks, to an amount not exceeding \$5,000. A special liability law was enacted relating to railroads.

Illinois.—A number of changes relate to administrative details. In case of death the minimum rate has been changed from \$1,500 to \$1,650, the maximum rate of \$3,500

remains as formerly. The decisions of the Industrial Board are now reviewed by the Circuit Court instead of the Supreme Court, the latter restriction having been declared unconstitutional.

Nevada.—The Industrial Commission is to consist of three members appointed by the board, made up of the Governor, the Attorney-General and the Inspector of Mines. The payments to dependents has been changed, being increased from \$5,000 to \$6,000 maximum. The waiting time has been reduced from two weeks to one week, and if disability continues for three weeks or more, instead of eight weeks or more as formerly, payments date from time of injury. The scope of the law has been changed, disregarding the number of employees.

New Jersey.—Several acts were passed as supplemental to the compensation law as amended by the acts of 1913 relating to compensation payments on behalf of minors, judgments in compensation cases and failure to pay.

New York.—Amendments in 1915 abolish the State Workmen's Compensation Commissions and the powers, duties, obligations and liabilities of said commissions are conferred upon the State Industrial Commission. Permission of agreements is allowed between employers and employees to make direct payment, subject, however, to the approval of the Industrial Commission. A provision is made for advance payments prior to final settlement. And another for a penalty in case of negligence or intentional default in making compensation payments.

Pennsylvania.—Disputes are settled by a Workman's Compensation Board, a bureau in the Department of Labor and Industry, which determines all claims and who shall issue a warrant for payment of such claims through the State Treasurer. The resolution for an amendment to the State Constitution to permit the adoption of a compulsory compensation law was voted upon at the November, 1915, election and has been upheld. Employers who waited until after the first of the year to reject the law now find that they are subject to its provisions and will continue to be until after sixty days from the date they give contrary notice.

West Virginia.—The Governor is authorized to appoint a State Compensation Commissioner, who will have jurisdiction of all applications for compensation under the law. Changes were made regarding payments, the minimum and maximum rates for disability were raised from \$3 to \$4 and \$6 to \$8 per week, respectively. Medical and hospital expenses are allowed in special cases to the amount of \$300. Special attention is given to an employee contracting hernia.

Colorado.—Besides the administration of the compensation law, of this State, the Industrial Commission is charged with the enforcement of all labor laws and safety laws, which duty is likewise performed by the boards of Indiana, Montana, Iowa, California, Texas, New York, Ohio and Wisconsin.

The States of Rhode Island, Ohio, Oregon and Washington also made several amendments to their acts relative to establishing premium rates, manner of direct benefits of claimants, the prosecution of employers for failure to comply with safety laws, and in Wisconsin an amendment provides for benefits to children in case of divorce of parents.

Laws in Contemplation.

The Missouri Commission of 1913 prepared a bill for a compensation law, but it failed to pass. A later commission was ordered to report to the Legislature of 1915, but we have been unable to ascertain its results.

A bill was presented to the 1915 Legislature of Idaho and passed both houses, but was vetoed by the Governor.

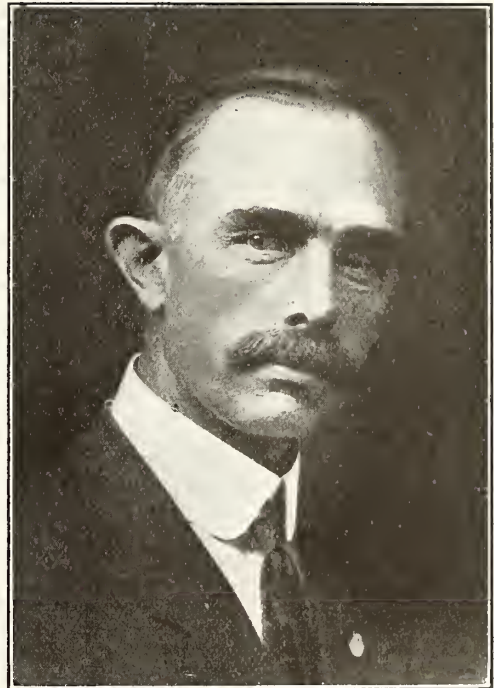
The Legislature of Utah has instructed a commission of that State to prepare a bill which shall be presented at the next legislative session.

The Kern-McGillicuddy bill, known as H. R. 473, which relates to employees of the Federal Government and the Panama Railroad, is still before both houses in Congress, its supporters not having been able to bring the matter to final disposition.

A problem which is noteworthy of consideration and is of great importance to a State-managed system of compensation is the matter of estimating the amount of payroll. In Ohio the Industrial Commission is confronted with a problem which has never heretofore existed in any extreme degree, viz.: underestimate of payroll. The great majority of expirations and consequently renewals of insurance last June, July and August, not foreseeing the violent industrial activity which has taken place in nearly every branch of industry during the last half of the year, led some employers to estimate their renewal six months payroll on the basis of their actual payroll for the preceding six months, which, however, was a depressed period. To ascertain the extent of the underestimates, the commission mailed a letter to a number of employers of different classifications, requesting them to give a statement of their actual payroll from the date of their renewal to November 15, 1915. Two hundred and ten employers responded, giving a total actual payroll of \$15,306,399.14, which developed a premium of \$169,144.41, whereas the estimated payroll of these 210 employers to November 15, 1915, was only \$10,685,602.60, which developed a premium

of \$111,595.48, showing an underestimate of payroll of 30.19 per cent., with an underestimate of premium of 34.22 per cent. The sudden increase in the industrial activity that has taken place in this State is demonstrated by the fact in the report that during the six months' period ending May 15, 1915, there were reported to the commission 27,019 claims, whereas in the following six months' period ending November 15, 1915, there were reported to the commission 41,331 claims, an increase of 14,312, or 52.97 per cent. In the revision of rates of January 1, 1916, which is necessarily only tentative, it is thought probable that the net surplus of \$26,593.35, as shown in the financial statement, will be substantially increased and that most of the 209 rates which have been increased can be considerably reduced, and that the 253 rates which have been reduced as of January 1, 1916, can be still further lowered.

Questions of this character have their educational functions, inasmuch as they contribute very largely by their results in the actions taken by other communities. During a period of increased industrial activity it has been shown that accidents have occurred more frequently in comparison to the number of employees, owing to the employment of a greater number of inexperienced employees, and also adding additional strain to the experienced workmen. This danger becomes less frequent when the period of



Conrad Krause.

activity subsides and the careless and unreliable employees are the first to be displaced and the most reliable and experienced employees are retained.

In perusing a copy of the proceedings of the second annual convention of the National Association of Industrial Boards and Commissions, held at Seattle, Wash., September 30 to October 2, 1915, and which copy was kindly forwarded by the Hon. Floyd L. Daggett, of Olympia, a comprehensive idea is given showing the progress which is being made toward the developments of the practical administration of the compensation laws and the desire of all executive bodies to deliberate upon the practical problems confronted, with an interchange of experience in the various lines of work in the compensation field.

The general opinion, as expressed by the members of that association, conveys the impression that the laws are no longer regarded as having been created and kept in existence solely for the benefit of the workers, but that they are also, to a great extent, beneficial to the employer. While it is shown in most instances that there is a material increase in the cost as compared with the old system of liability insurance, the general adoption of these laws by the States and the provinces of Canada makes this cost a general tax upon the industry and eventually is distributed so as to be placed to a large degree upon the final consumer.

A great deal depends upon the members of the National Association in making recommendations to their respective States with the purpose of bettering the conditions in their own State by the comparison of its laws with those of other States. The discussions of existing differences, with

suggestions for future development, merit rating systems, practical first aid and medical attendance, suggestions on accident prevention and the question of the liability of owners for premiums on payrolls of contractors and lessees will eventually bring the matter of uniformity to the point of being a national necessity.

The unwillingness or inability of contractors and sub-contractors to pay compensation premiums presents a serious problem to overcome in some of the States. The fact that some employers can and do escape payment of premiums results in injustice to other employers. In building construction, where the prevailing tendency is to sublet or subcontract the various kinds of work, it has often been called to our attention that sub-contractors who failed voluntarily to contribute to the compensation of the employees, could not be forced to pay because of their financial condition.

The responsible contractor who includes the compensation premium in the estimated cost of his work is placed at a disadvantage when he competes with others who evade this liability or who fail to insure their workmen.

In some of the States the laws place the payment of compensation jointly upon the principal or owner and the contractor. Under this condition it becomes imperative for the owner to see that his contractors or sub-contractors insure their liability or secure insurance for his own protection.

So, in reviewing the matter in conclusion, from the past progress which has been made along these lines, there is every reason to believe that remedies to remove such objectionable features as these will be found in the future which will make the compensation laws more practicable.

On motion of Mr. Willem the paper was received with thanks.

Mr. Black thought the report very exhaustive. He suggested that each member write to Washington and get a copy of Bulletin 189, issued by the Labor Department, containing analyses of all the laws of the Thirty-one States that have enacted such laws.

Mr. Moers said the paper showed there was little to be done by the International Association, because of the difference in laws of the different States. In Wisconsin we paid a very high rate, but a committee found it would be possible to get an Association rate. We had bids from five companies. The Executive Board recommended a certain company, and in thirty days practically the entire Association was insured with that company, and the rates were reduced more than half.

Mr. Eppe thought the committee's report should be considered before any report issued by the government.

Mr. Langston said that the Building Trades Employers' Association of Chicago had started out to form a Builders and Manufacturers' Mutual Liability and Compensation Insurance Company. We established rates for outside and inside work, that were much lower than the old line companies. As soon as we established our company they reduced their rates about 50 per cent. Our company has been in existence for a year, and we have shown a substantial profit, and we not only get lower rates but pay back the members a substantial dividend.

Mr. Dewar called attention to the fact that Ira D. Washburn and R. Fee Johnston were present as representatives of the National Paint, Oil and Varnish Association, and he moved that the courtesies of the Association be extended to them.

Address by Ira D. Washburn.

Mr. Washburn said in part:—I feel something like the man who moved to a little village and wanted to get change for a \$5 bill. He asked a rough-looking man if he could change the bill, and he replied:—"No, I can't change a five-dollar bill, but I am obliged for the compliment." I am not a speech maker, but I am obliged for the compliment. I was once a master painter myself, but I fell from grace and have got to be content with the lot I have chosen. In the thirty years you have been meeting you have accomplished a great deal, but there are still some barnacles clinging to the old ship.

One of them is the irresponsible fellows that we, in Cincinnati, call the "spring bosses." I am afraid the manufacturers, jobbers and dealers are largely responsible for them—I know you are not—but we are taking some measures to prevent it. In Cincinnati we gather together every Tuesday and discuss the irresponsible men who do not pay their bills. I know several of these men in this city who have been driven out of business, and it is a good thing. I notice you have taken up insurance, and it's a grand thing. The National Paint, Oil and Varnish Association began it in this very hotel, and a year later the company was formed. About 45 per cent. of our members have insured. We have paid our losses promptly and have a reserve fund of \$34,000. If you can get your own insurance company that belongs to you it will be one of the greatest safeguards against the underwriters. We are not able to take all the insurance a man may offer, but we have reduced the rates charged by all the other companies. We have made money and we will make more money as others come in. Confidence has been established in our com-

pany, and I hope this organization of yours will start something of this kind while you are in this city, and make it a great help to your organization.

I wish I could tell you what I think of your industry. If it were not for the master putting on the finishing touch and the decorations, what would the home amount to? If we work together we will help people live right and have better homes. I want to bring to you the greetings from the National Paint, Oil and Varnish Association. If the two organizations work together, hand in hand, their accomplishments will be far greater than if we work separately and apart. (Applause.)

President McKenzie thanked Mr. Washburn for his expression of good will.

The next thing was an address by H. A. Gardner, assistant director, Institute of Industrial Research, Washington, D. C.:—

Report on Impregnated Panel Tests and Fire Retardant Paints.

Copyright, 1916, by Henry A. Gardner.

Announcement of the inauguration of a series of panel paint tests conducted in co-operation with the Forest Products Laboratory at Madison, Wis., was made in bulletin 44.* After exposure for nearly eighteen months the panels have given information as to the durability of paints upon the various impregnated woods, and the results are recorded herewith.

The tests were made upon twenty-four large sized white pine panels, eighteen of which were impregnated at the Forest Products Laboratory in a treating cylinder at an air pressure of 130 pounds per square inch with three different kinds of decay-preventing and fire-resisting salts dissolved in water. These consisted of a 5 per cent. solution of zinc chloride, a 6 per cent. solution of combined ammonium salts, and a 2.6 per cent. solution of sodium fluoride. The remaining six panels were left untreated for comparative purposes. After impregnation and drying the panels were painted with two prepared linseed oil paints, one of which contained equal parts of lead and zinc, while the other contained 30 per cent. each of basic sulphate-white lead, basic carbonate-white lead and zinc oxide, with 10 per cent. of asbestine. The three sets of panels were exposed at Atlantic City, St. Louis† and Washington.

It is apparent from these tests, photographic records of some of which are shown here, that the panels impregnated with zinc chloride or ammonium compounds do not properly hold paint, these salts exerting a destructive action upon the oil and pigments. The ammonium salts are the worst offenders, since they produce rapid yellowing of the paint film, such discoloration having been evident soon after exposure of the painted panels. The panels treated with sodium fluoride, however, are in an excellent state of preservation, there being no visible difference between these and the painted panels which were not impregnated. The high toxic value of sodium fluoride, as well as the fire-resisting properties which it can give to wood, make it well adapted for impregnation purposes, and it is probable that there will be a considerable use for wooden trim that has been impregnated with this salt. When such wood is used for exterior or interior work on buildings, the wood may safely be decorated with high grade prepared linseed oil paints.

It is, moreover, possible that wooden shingles in the future may be impregnated with this salt in order to render them fire resistant previous to the application of paints. Considerable data on the subject of the fire-resisting properties of impregnated shingles is given in the following tables Nos. 8 and 11, recently published in the bulletin of the National Fire Protection Association.*

The general conclusions from these tests as published by the National Fire Protection Association are given in the following summary:—

"GENERAL CONCLUSIONS.

"From a consideration of all the data given in this report it appears that:—

"1. There was very little variation in the inflammability of the various species of untreated woods when tested at the higher temperatures. For example, all of the specimens tested at 375 degrees C. ignited within two minutes.

"2. Ammonium salts and sodium borate gave more efficient results than the other chemicals tested in rendering wood fire resistant. All of the other salts tested either did not prevent free combustion of the wood when injected in moderate quantities or they reacted with the wood, weakening and discoloring it.

"3. None of the chemical fire retardants used, when injected into the wood, prevented it from glowing or charring.

"4. Wooden shingles may be rendered fire retardant by injecting certain chemicals. The additional cost of painting which is necessary with water soluble salts would,

* Bulletin 44, Scien. Sec., Paint Mfrs.' Assn. of U. S.

† By Dr. Von Schrenk.

* Report of the Committee of Wood in Building Construction.

Test C.

TABLE 8.*
RESULTS OF INFLAMMABILITY TEST ON TREATED CYPRESS SIDING.

Treatment.	Number of shingles in average.	Average temperature of plate when specimen was placed. °C.	Average time of exposure to heating plate.				Average duration of burning after removal.		Remarks.
			Before ignition.		After ignition.		Min.	Sec.	
			Min.	Sec.	Min.	Sec.			
Natural cypress	3	325	1	8	..	..	9	5	Burned violently; all but lower unexposed portion consumed.
6% solution ammonium phosphate di basic	3	325	12 minutes without ignition.				Did not burn.		Flashing occurred several times. No steady ignition. Pieces were glowing after 5' exposure. The pieces were exposed 12'.
10% solution ammonium sulphate...	3	325	12 minutes without ignition.				Did not burn.		Flashing of small blue flame occurred; at no time did the specimens blaze up.
10% solution sodium borate.....	3	325	12 minutes without ignition.				Did not burn.		The pieces of this treatment ignited and burned about 30", when the flame went out. The pieces could not be ignited until the specimen was all aglow, when a small blue flame burned over the glowing portion. These specimens were charred through.
5% ammonium phosphate, 5% ammonium sulphate mixture.....	3	325	12 minutes without ignition.				Did not burn.		Flashing occurred at times. No steady burning occurred.

* Bulletin National Fire Protective Association.

in most cases, no doubt, restrict the use of such treatments.

"5. The use of insoluble metallic borates precipitated in shingles appears to be the most practical of the methods studied for rendering wooden shingles fire retardant.

"6. All of the paints tested with shingles rendered them to some degree more fire retardant. The most effective of the paints tested, which were suitable for outside use, was one containing zinc borate pigment which acted as a fire retardant.

"7. Shingle stains of the type tested did not greatly increase the inflammability of the shingles, even though they were applied shortly before being tested. Their use as a means of decorating treated shingles should, no doubt, be allowed, as they do not detract materially from the fire-retarding treatment.

"8. The paints tested which were designated for interior use were in general more effective than the paints designed for outside use in retarding fire.

"9. The method of application of a paint is of considerable importance. It would seem to be good practice with shingles to apply the paint to approximately three-fourths of both sides before laying the shingle."

Paints for Shingles.

The writer has been co-operating with the Forest Products Laboratory in tests that have been made on the relative fire resistance of the various types of prepared paints that are suitable for exterior wooden surfaces. For this purpose there were submitted, among others, a number of paints which were designed for the protection of shingles and which could be developed at a medium cost.

TABLE 11.*
COST OF IMPREGNATION AND PAINTING.

Chemical fire retardant.	Pounds solution.	Pounds dry salt.	Estimated absorption of preservative by (1,000) 4 bundles of red cedar shingles.	Cost per pound of chemical.	Estimated cost of chemicals to fireproof 1,000 shingles	Estimated cost of paint necessary to ¾ of (1,000) shingles both sides.	Total cost of chemicals and paint necessary to fireproof 1,000 red cedar shingles.
4% solution ammonium phosphate di basic.....	266	10.64	\$0.0875	\$0.94	\$1.40	\$2.34	
7% solution of ammonium sulphate	266	18.62	.035	.65	1.40	2.05	
2% ammo. phosphate } mixture	266	7.98	.0875				
4% ammo. sulphate }	266	10.64	.0350	1.08	1.40	2.48	
8% sodium borate (borax) ..	266	21.28	.0375	.80	1.40	2.20	
Zinc borate using 3% solution of zinc chloride, 10% solution of borax.....	266	7.98	.0350		Not necessary	1.29	
Mixture of 7½% ammo. alum and 7½% aluminum sulphate	266	19.95	.020				
		19.95	.010	.60	1.40	2.00	

* Bulletin National Fire Protective Association.

The full report of the laboratory on these tests is given herewith:—

"U. S. Department of Agriculture
"Forest Service
"Forest Products Laboratory
"Madison, Wis.

"Report on Inflammability Tests on Shingles Painted with Mineral Paints.

"Project L-179.

"PURPOSE OF WORK.

"The purpose of this work was to obtain data on the inflammability of wood after being painted with four mineral paints submitted by H. A. Gardner, of the Institute of Industrial Research. The data obtained on these paints will be compared in this report with that obtained on unpainted wood and on wood painted with two paints which were prepared at this laboratory.

"MATERIALS USED.

"Six Western red cedar shingles were used for these tests. The shingles were cut to 6 inches in width and were free from knots and decay. These shingles were purchased at a local lumber yard and were presumably air seasoned when tested.

"The four co-operative paints which were furnished by H. A. Gardner were claimed by him to have given marked fire-retarding properties under his method of testing the inflammability of painted shingles. In order to distinguish between the four paints each was given a sample number. The numbers given were as follows:—

Pigment.	Color.	Sample No.	
Chromium oxide.....	Green	3375	(Varnish paint.)
Red oxide iron.....	Red	3376	(Linseed oil prepared paint.)
Asbestine			
White lead.....	Slate	3376	(Linseed oil prepared paint.)
Zinc oxide			
Asbestine			
Lamp black			
Chrome green.....	Green	3377	(Linseed oil prepared paint.)
Barium sulphate			
Asbestine			

"In referring to these paints in this report they will be known by their sample numbers.

"For comparison a one-pigment paint was prepared from chrome green pigment to represent a common green roof paint. This paint is termed paint No. 1 in this report. A second paint containing several pigments was prepared. This paint was termed paint No. 2 in this report. These paints had the following composition:—

"Paint No. 1.

Chrome green pigment.....	2 1/2 pounds.
Boiled linseed oil.....	1 gallon.

"Paint No. 2.

Pigments	15 pounds.
Boiled linseed oil.....	1 gallon.

"The composition of pigment in paint No. 2 is:—

White lead.....	22 per cent.
Zinc oxide.....	50 per cent.
Calcium carbonate.....	2 per cent.
Kaolin	26 per cent.

"APPARATUS USED.

"The following is a description of the inflammability apparatus used:—

"This apparatus consisted of a chamber made of asbestos board (sold under the trade name of transite) 22 inches long, 10 inches wide, and 7 inches thick. (See Fig. 1.) The upper 10 inches of the apparatus was used as a heating chamber. The heat was obtained from an electric heating coil made by winding flat nichrome ribbon on a silica plate 4 inches square. This plate or coil was protected by another silica plate of the same size. The two plates (see Fig. 1, letter 'A') were fastened together and placed in the apparatus in such a manner that the heat radiated to the lower part of the test specimen, which was placed three-fourths of an inch distant.

"A gas pilot light 'P' (Fig. 1) was allowed to barely burn just below the center of the heating plates. This pilot light was made so that it could be flashed up in front of the heated specimen, which was supported in the apparatus by means of a carrier 'D.' This carriage allowed the test specimen to be suspended in the apparatus at any distance from the heating plate, but during the test it was placed three-fourths of an inch distant.

"METHOD OF CONDUCTING TEST.

"Six Western red cedar shingles were painted with two coats of each of the four mineral paints. The first coat was allowed to dry for three days before the second coat was applied. After the paint had dried for approximately 45 days in each case the shingles were tested in the inflammability apparatus in the following manner:—

"Sufficient electric current was passed through the heating coil to give the silica plate a temperature of approximately 325 degrees centigrade. The temperature of the plate was recorded by means of a pyrometer of the thermocouple type, the couple lying flat against the plate. A constant temperature was maintained as nearly as possible throughout the tests until the shingles ignited. When the temperature of the plate was constant at 325 degrees centigrade the test specimen was placed in the carrier and moved up to three-fourths of an inch from the plate. This brought the lower part of the specimen directly opposite the heating plate. The radiated heat caused a distillation of the wood or the giving off of volatile inflammable gases. In order to ignite these gases the pilot light was flashed up past the face of the specimen at 5-second intervals until ignition took place. The length of time necessary to ignite the specimen was recorded by means of a stop watch.

"In test No. 1 the specimen was allowed to burn in this manner for 1 minute after ignition took place. The shingle in its carrier was then drawn back about 4 inches from the heated zone and allowed to burn out. The electric current was not turned off during this period. The length of time of burning, the spreading of the flame, and the condition of the shingle after burning were all recorded. Three shingles were used with each paint in this test.

"Test No. 2 was identical with test No. 1, except that

the specimen was left in position for 6 minutes instead of 1 minute. The length of time before ignition took place, the length of time of burning, the spreading of the flame, and the condition of the shingle after burning were recorded as in test No. 1.

"RESULTS.

"The attached tables give the result of the inflammability test on unpainted shingles, shingles painted with paints No. 1 and No. 2, and the four mineral paints respectively.

"CONCLUSIONS.

"Test No. 1.

"The untreated shingles were entirely consumed with the exception of 2 inches below the area directly exposed to the heating plate, while in the case of the shingles painted with samples 3375, 3376 red, 3376 slate, and 3377 and paints Nos. 1 and 2, the burning was confined to the area directly exposed to the heating plate. These shingles retained their original form. It is evident from this test that all four of these mineral paints possess some fire-retarding properties, inasmuch as the natural shingles in this test were entirely consumed. When the average duration of burning of the specimens after removal from the heating plate is considered it appears that the chrome green mineral paint sample No. 3375 is inferior when compared with the other three samples, and with paint No. 2, which was prepared at the laboratory. This, however, will be brought out in test No. 2."

"TEST NO. 2.

"In this test the samples painted with paints Nos. 1, 2, and the chrome green, sample No. 3375, were entirely consumed with the exception of 2 inches below the area directly exposed to the heating plate, while in the case of samples 3376 red, 3376 slate, and 3377 green the burning was confined to the area opposite the heating plate. The 2-inch section on the top of the shingles which was left unpainted was ignited in each case, and it was found that the last three paints mentioned were the only ones in which this unpainted portion would burn off without spreading over and consuming the painted portion of the shingles.

"GENERAL CONCLUSIONS.

"In general, it could be stated that from the results of these tests paints Nos. 3376 red, 3376 slate, and 3377 green appear to be fairly good fire retardants and apparently possess properties which separate them as fire retardants from the other paints used in this test."

NOTE.

The writer has had the above tested paints exposed on shingles for over two years. They are giving excellent protection and apparently will be in good condition for

TABLE 1.

TEST NO. 1—INFLAMMABILITY OF RED CEDAR SHINGLES.

Treatment given.	Shingle No.	Temperature of plate when shingle was placed. °C.	Time of exposure to heating plate.				Duration of burning after removal.		Remarks.
			Before ignition.		After ignition.		Min.	Sec.	
			Min.	Sec.	Min.	Sec.			
Natural red cedar.....	1	325		45	1		13	30	Burned violently; flame spread rapidly; entire shingle consumed with the exception of 2 inches below the area opposite the heated plate.
Do.	2	325		40	1		11		Do.
Do.	3	325		45	1		6		Do.
Average		325		43	1		10	10	
Paint No. 1, red cedar.....	1	325		40	1		4		Burned violently for several minutes after removal from the heated zone. The flame spread from the area opposite the heated plate.
Do.	2	325		45	1		3	40	Do.
Do.	3	325		45	1		4		Do.
Average		325		43	1		3	54	
Paint No. 2, red cedar.....	1	325		45	1			30	Burned fairly well while exposed. Burning confined to area opposite heated plate.
Do.	2	325		35	1			30	Do.
Do.	3	325		30	1		1		Burned fairly well while exposed. Burning confined to heated area; very slight burning for one minute after removal.
Average		325		37	1			40	
Chrome green, Sample 3375. 1		325		50	1		2	30	Burned fair while exposed. Burning confined to area opposite heating plate. Unpainted portion at top ignited, which burned off without igniting painted area.
Do.	2	325	1	5	1		2	15	Do.
Do.	3	325	1	5	1		2	30	Do.
Average		325	1				2	25	
Red, sample 3376.....	1	325	1	10	1		1	30	Burned fair while exposed. Burning confined to area opposite heating plate. Unpainted portion at top ignited, which burned off without igniting painted area.
Do.	2	325	1		1		1		Do.
Do.	3	325	1		1		1		Do.
Average		325	1	3	1		1	10	
Slate, Sample 3376.....	1	325	1		1			50	Do.
Do.	2	325	1		1		1		Do.
Do.	3	325	1		1			40	Do.
Average		325	1		1			50	
Green, Sample 3377.....	1	325	1	20	1		4		Do.
Do.	2	325	1	20	1		3		Do.
Do.	3	325	1	30	1		3		Do.
Average		325	1	24	1		3	20	

TABLE 2.

TEST NO. 2—INFLAMMABILITY TESTS ON RED CEDAR SHINGLES.

Treatment given.	Shingle No.	Temperature of plate when shingle placed. °C.	Time of exposure to heating plate.				Duration of burning after removal.		Remarks.
			Before ignition.		After ignition.		Min.	Sec.	
			Min.	Sec.	Min.	Sec.			
Paint No. 1, red cedar	1	325		40	6		5	Note re- marks. 30	Burned violently; entirely consumed in 5 minutes.
Do.	2	325		50	6		5		Burned violently; entirely consumed in 5½ minutes.
Do.	3	325		50	6		5		30	Do.
Average		325		46	6		5	20	
Paint No. 2, red cedar	1	325		45	6		6		Burned 6 minutes, poorly at first; consumed.
Do.	2	325		45	6		6		Do.
Do.	3	325		40	6		6		Do.
Average		325		43	6		6		
Chrome green, Sample 3375.	1	325	1		6		6		Burned violently; entirely consumed* in 6 minutes.
Do.	2	325	1		6		6		Do.
Do.	3	325	1		6		6	30	Burned violently; entirely consumed in 6 minutes, 30 seconds.
Average		325	1		6		6	10	
Red, Sample 3376.	1	325	1		6		6		Burned fair at start. Burning confined to area opposite heating plate. Unpainted portion at top ignited and burned off without ignition over the painted area.
Do.	2	325	1	10	6		6		Do.
Do.	3	325	1		6		6		Do.
Average		325	1	3	6		6		
Slate, Sample 3376.	1	325	1		6		7		Burned fair; practically charred through when removed. Burning was confined to area opposite heating plate, and did not entirely consume the specimen. Glowing noted.
Do.	2	325	1	5	6		5		Burned fair; confined to heated area. Top ignited, which burned off without spreading over painted area. Out in five minutes. Glowing noted.
Do.	3	325	1	5	6		6		Same; only burned 6 minutes.
Average		325	1	5	6		6		
Green, Sample 3377.	1	325	1	25	6		6		Burned fair. Top ignited and burned off without spreading over painted area. Burning really confined to area opposite heating plate.
Do.	2	325	1	30	6		6	30	Do.
Do.	3	325	1	30	6		6	15	Do.
Average		325	1	28	6		6	15	

* "Entirely consumed" means that all of the shingle was consumed with the exception of the lower 2 inches, which was not exposed to the heat.

several years. A linseed oil paint made of zinc borate and chrome green as prepared by C. H. Teesdale, of the Forest Products Laboratory, has also been under observation and has proved very durable. Its fire-resisting properties are high.

In conclusion, it may be stated that prepared linseed oil paints are well suited for use upon all exterior surfaces, whether of untreated wood or wood impregnated with the proper salts. Such paints have a distinct fire-retarding action. For all interior surfaces similar treatment may be adopted, although special fire-retarding silicates are sometimes preferred for coating fabric.

Mr. Gardner followed by reading the paper on the "Light Reflecting Value of White and Colored Paints" which he had previously read at the Pennsylvania convention, and which was published in full in the report of that convention in the February issue of The Painters Magazine. He concluded by showing a large number of illustrations of Colonial houses in New England and in the South, which he stated had been maintained in good condition for a hundred years or more by keeping them constantly painted with good paint. He showed these, not to indicate the value of any particular type of paint, but to illustrate the fact that any paint properly and regularly applied will prevent decay and maintain a house in good condition.

On motion of Mr. Macnichol, the paper was received by a unanimous rising vote of thanks and appreciation for the address.

Mr. Dewar said he had many times felt overflowing with satisfaction to have such a man associated with us. I haven't words to express the thanks due him. He willingly responds to our invitations and gives us something to carry away. If any one did not receive a copy of Mr. Gardner's paper, I am sure he can obtain a copy by writing to the Institute of Industrial Research, Washington, D. C.

Mr. Shay said he wanted to extend thanks to Mr. Gardner for showing the good work in the Old Bay State.

Mr. Epple commended Mr. Gardner for not confining his remarks to one class of paint, but has showed us that all points are valuable.

Ed. Cook, Chicago, asked the effect of bronzing paint on radiators.

Mr. Gardner replied that you can get more heat from a black painted radiator than from a bronzed radiator.

Mr. Grimmer asked if there is any way to overcome the effect of dampness on ammonium salts.

Mr. Gardner said he knew of no way to overcome the difficulty with ammonium salts, and that they would probably be replaced by sodium chloride for producing fireproofed wood.

Mr. Grimmer told of an experience in treating fireproofed

wood in the Hotel McAlpin, New York. Damp air caused the finish to come off.

Mr. Turner asked if there was any practical way for the master painter to fireproof wood.

Mr. Gardner replied that the painter could merely get surface impregnation, which is practical in some cases. It is best to have it done by the manufacturer under pressure. Some manufacturers are putting out a two-solution fireproof paint, the first being an impregnating liquid.

A. G. Clark said that in St. Louis a man has a material that can be put in any paint, and it will render the wood fireproof. "I wonder whether William E. Wall grained those old houses." (Laughter.)

Mr. Wall said there was one house shown in which he had worked thirty-odd years ago, when it was the residence of Henry W. Longfellow.

Mr. Macnichol said he was glad to call attention to the remarks of Mr. Gardner about color, in reference to illumination. He had been called upon to finish some offices with cream colored ceiling, dark green walls and mahogany trim. He handed the owner one of the pamphlets distributed by Mr. Gardner, and the next day the owner decided to have light gray green walls, light oak woodwork and a cream colored ceiling.

Mr. Shay said he had occasion at one time to use some fireproof paint, and he learned it was so fireproof that the factory making it had burned up.

Mr. Gardner said the ordinary paint used outdoors is just as fire retardant as any specially designed fireproof paint. And linseed oil paint will last longer than any paint made with a silicate of soda or other binder of that nature.

Secretary Kennedy read an invitation to visit the Ohio Mechanics' Institute.

A telegram was received from the United Wall Paper and Decorators' Association of New York, F. W. Siems, president. Also one from the Builders and Traders' Exchange. Another was read from the Iowa State College thanking Mr. Dewar and Mr. McKenzie for assistance in the short courses in painting.

After some announcements the convention adjourned at 12.35 p. m.

WEDNESDAY AFTERNOON.

President McKenzie called the convention to order at 2.15 p. m.

Secretary Kennedy read a communication from the One-Cont Letter Postage Association.

Mr. Donovan moved that the Association go on record as endorsing the movement. Carried.

The next thing taken up was a paper by John W. Luthe,

of Cleveland, Ohio, read in his absence by William E. Wall.

President McKenzie stated that Mr. Luthe was unavoidably absent doing missionary work as an instructor in the Short Course for Painters in Iowa.

Mr. Wall, before beginning to read, said he had known Mr. Luthe personally for twenty-three years, and he was a thoroughly practical man. From his own experience he agreed with Mr. Luthe's statements in almost every particular.

The paper follows:—

Sample A.—Natural finish; three coats of gloss varnish.

Paint Peeling, Cracking, Blistering and Alligatoring.

Mr. President and Gentlemen:—

There is no class of work that I know of that is so annoying and damaging to the painter's reputation as the blistering, scaling, and cracking of paint on outside work. Blistering is more prevalent than scaling and cracking, and the cause not generally understood by customers and painters, many painters assuming responsibility for the blistering, although having used strictly pure lead, colors, and oil. The cause for blistering has been attributed by many painters and laymen alike to early painting in seasons, painting during the hot months of July and August, others to fall painting, and some to the damp weather and at times to the fog.

I feel qualified in saying it is a mistaken idea. I do not wish to be misunderstood when I say all blistering is caused from fat or old paint, foreign to pure or fresh paint. There are blisters caused by inner dampness from within, priming while building is under construction, wood not thoroughly dry, or wet plaster on the inside, leaks from gutters, and in some cases from pitch and sap, but these are not the most prevalent.

If the under coats are not dried but sticky, or if the work has been painted with a paint that was fat, old oil, mineral oil, fish oil, too much yellow ocher, or any material foreign to linseed oil and lead, the work will blister, notwithstanding the fact that it was done according to your best paint catechism, pure materials, July, August, or any other month included.

A priming, second or third coat of paint, composed of fresh white lead and turpentine and oil, applied in just ordinary weather, will not and can not blister, but any old left-over paint, fish oil or petroleum oil, fatty turpentine, or too much yellow ocher, especially the cheap grade, ground in some non-drying oil, will blister after being painted over, although your coating was pure white lead and colors and oil.

Have any of you present ever noticed, in opening some of the blisters, that the underneath or the coats that were separated were shiny, glossy, and that the undercoat was mostly of an ocher shade or composed of considerable ocher and black? I have, and my experience can not be unlike yours. For many years my attention has been attracted to store fronts, sash, front doors and trimmings of houses or houses painted in dark colors, especially those shades composed of ocher, black, red and green, all blistered and some parts sticky.

Having come in contact with many old-time painters in years past, and became very familiar with their shop methods and materials used for priming, and this same old method is, I am sorry to say, still in use in some of the shops. Some of these shops believe that the older the oil and paint the better the job will be. Ignorance in the painting trade has caused more damage than willful dishonesty, also some blisters to boot. In some of these shops left-overs were put in a container, barrel or tub, a considerable amount of yellow ocher was added, and any material for priming would be taken from this mixture.

Any building or parts of it primed with this fat paint or all yellow ocher or any oil foreign to linseed oil will cause the following coats to blister. It is not the priming proper, so to speak, that blisters, it is the last coats. The undercoat being fat or sticky never dries. When the last coats of paint are dry the oil thoroughly oxidized, the coating becomes perfectly air tight; the sun beating on this surface heats or boils the undercoat or priming, creating a gas; the last coats being air sealed will expand from this gas, separating the last coats from the undercoating, whatever they may be, causing blisters. The above does not apply to some blisters, such as gas or pitch blisters, which are unavoidable.

Cracking of paint in most cases is from an undercoating not dry, and finishing coats too thick, heavy, or too brittle, too much zinc in paints, or mixed paints of an inferior grade. White lead, oil and turpentine, can not and will not crack if properly applied and given a reasonable time to dry between coats. A building that is being repainted with the old paint in fair condition, and the first coat being applied too heavy or with a shortage of turpentine, and coated with a second coat before the first coat has digested or hardened, cracking will follow on certain parts of the building. Whatever applies to inside work applies to outside, whether paint, enamel or varnish.

Scaling of paint I attribute to several causes. Priming when surface is damp or wet, priming materials too flat,

cheap mixed paints, dampness from weather, or leaking gutters where water runs down on the inside of siding, such dampness will throw your paint off no matter how, when, or what the paint consists of. I have found on many old houses that the first clapboard from the water table or belt, paint being loose or scaling on the lower half of siding, also lower parts of columns and spindles of porches, where the paint was being thrown off, caused from the dampness, the lower edge of the siding being unpainted and water lodging on the water table, giving the unpainted surface a chance to absorb the moisture, causing scaling.

One other annoying part with outside work, that of alligatoring, which is not cracking. When I referred to cracking, that is where the paint cracks at right angles to the grain of wood. Alligatoring is when the last coats of paint have shrunk so as to leave the surface to look something like a map in miniature—like a county or township map. Cracking only to the hard undercoating or good priming, whatever coat or coats there may be, this alligatoring will take place if at any time a building or surface is repainted and the first coat of paint is too heavily applied or too short in turpentine or old fat color, or too much yellow ocher and followed with strictly pure lead in oil, alligatoring will take place. The last coat of paint drying from the surface will naturally help to dry the first coat when the undercoat dries, the upper gives way, and alligatoring takes place.

Mr. Czizek moved that the paper be received with a vote of thanks to Mr. Luthe, and to Mr. Wall for having read it in such a fine tone of voice. Carried.

Finance Committee Report Acted On.

Mr. McGhan in bringing up the rules and proposed amendments to the constitution, asked the Association to repose confidence in the committee and in the Executive Board, which had recommended them.

The proposed amendments were then taken up and acted on.

Article 3, section 1, was adopted as presented.

Article 3, following section 13, was adopted.

Article 5 was adopted.

Article 7, section 1, was adopted.

Article 7, section 2, was adopted.

Article 7, section 3, was adopted.

Article 10, section 1, gave rise to considerable discussion. Mr. Krause raised the point that the Association could not afford to pay the salary of \$2,000. Mr. Greenhalgh said if a paid secretary could not increase the income of the Association by \$995 he would not earn his salary. Others who spoke were John W. Grimmer, Ed. Cook, John Dewar, D. J. Donovan and M. Czizek.

Mr. Donovan offered as an amendment to add the words "and expenses," after the words \$2,000. Carried.

The article as amended was adopted.

Article 11 was adopted.

Article 12 was adopted.

Article 13 was objected to by Mr. Macnichol as not requiring an amendment to the constitution, and it was moved that this be adopted as a resolution. Carried.

The entire set of amendments where then, on motion of Mr. Donovan, adopted as a whole.

The next thing taken up was the consideration of the rules submitted by the Committee on Finance. Mr. McGhan read them as previously presented, after which Charles Macnichol moved their adoption as a whole.

Mr. Dabelstein said the New York members were opposed to this question of not soliciting money, because whether we say so or not, we are accepting money. Tonight we accept the hospitality of the supply men.

Mr. Egdorf said that if the manufacturers desire to give an entertainment it was their privilege, but this rule was to prevent a local association from soliciting contributions.

Mr. Dewar said it was by reason of the abuse of the privilege in former days that this rule was made. Don't let us put ourselves in a position where we can be taken advantage of.

Mr. Egdorf said that according to his understanding of the article you could solicit extra subscriptions from the associate members.

Mr. Clark said that every city will raise funds to bring a convention to their city.

Mr. Egdorf moved that the words "except when such are members of the local association," be stricken out.

Considerable discussion followed this motion.

Mr. Theobald stated that the entertainment on Tuesday evening had been paid for by the members of the local association. The entertainment this (Wednesday) evening had been offered by the associate members unsolicited. The banquet was to be paid for by those members participating.

Mr. Egdorf's motion was adopted.

E. P. Jones said the associate members felt they were in sympathy with the welfare of the Association, and it seemed to him immaterial whether they contribute through a committee or whether they subscribe to the funds of the local committee. Speaking for most of the

associate members, he would prefer to contribute to the funds of the local committee.

Mr. Theobald stated that the committee having charge of the entertainment tonight had been working with the local committee.

Mr. Dewar said this article had been intended to prevent anything which the manufacturers might term blackmail. The manufacturer has the privilege of becoming an associate member at a stipulated price.

Mr. Bisby said the manufacturers were not offering this evening's entertainment as a contribution to the expenses of the convention, but as a matter of courtesy and good will.

Mr. Heckel said that he had been attending these conventions for many years as an associate member. The average manufacturer does not like to be held up. Your committee has taken a wise step forward and put you in a dignified position by passing this resolution in the form that you have.

Mr. Kelly moved that the rules, as amended, be adopted, which was carried.

Mr. McGhan thanked the Association on behalf of the committee.

Mr. Macnichol moved that the committee be continued until they have completed the work and selected the man to do the work of the office, and if possible that they recommend a man before the close of the convention. Carried.

Mr. Black moved that the trustees of the Endowment Fund be empowered to pay to the secretary-treasurer a sum not exceeding \$1,000, as may be required for the work in hand. Carried.

The next thing taken up was a paper by J. W. Beatty, R. C. A., of Toronto, Canada, on the subject

Decoration.

Mr. President and Gentlemen:—

The work of compiling a comprehensive paper on decoration is, I am forced to acknowledge, a responsible task. I am not, as a general rule, given to writing "papers." An impromptu discussion of a subject is more apt to be characterized by spontaneity of idea and possesses, as a result, a quality that a carefully thought-out paper is apt to lack. Again, it is not so embarrassing to the author. To make a verbal statement is one thing; to put it in writing is quite another. However, any criticism that I may offer here is given in the frankest, most friendly manner, and I hope will be received by you in the spirit in which it is made.

In discussing a subject such as this, we must be careful not to advance our own ideas too dogmatically, particularly with regard to color or tone schemes. If we do we usurp to ourselves the position of dictators, and no one man is big enough to assume that role, particularly in a craft such as yours, that at times calls for the exercise of great artistic judgment. Problems are continually arising that demand from your craft exceptional treatment, and they also offer great opportunities for the development of individual ideas and originality of treatment. These, however, must never take the form of "stunts," but must be in good taste and conform at all times to the rules of color and tone harmony in its every particular.

It was suggested to me some time ago that I prepare a paper on "Period Decoration" for this convention, but I had to decline. Period decoration is a thing that should be avoided. The data necessary to perfect our knowledge of any period is not easy enough of access. The necessary, harmonious collaboration of all the trades required in a production of this kind would be impossible to obtain, and the result of our efforts would be no better than a bastard imitation of the period that we had attempted to reproduce.

Is it not better that we should endeavor to create a period of our own? To evolve a something that is entirely ours, let it be ever so modest in its character. It would be a greater achievement surely, than to produce a weak imitation of something that belonged to another age and another country. We would be bound, after a while, to reflect the national spirit of our own country in the same way that the art of the United States and Canada has done since our artists have taken to painting their own national life and scenery instead of confining their attention to Europe for subjects.

But to get to our subject. Let us divide it, say, into three parts. We will classify them as the past, present and future. In speaking of the past, we can do so very briefly, as any exhaustive discussion of it would not be of any great benefit to us except to guide us in our attitude toward our own undertakings in the future.

In the days of long ago—I speak of say, one hundred years ago—decoration in its truest sense was largely, if not almost entirely, confined to important public buildings and edifices of the different countries of the world. It is true that on the homes of the wealthy and in some cases even of the middle classes, was bestowed the attentions of the decorator. Among the middle classes, however, it was very seldom that anything in the way of decoration other than in its simplest form was attempted—in this I always feel that the people of those days had much to be thank-

ful for. The profession of nerve specialists had not been discovered at that time. The demand for such treatment was not sufficiently great to create any supply. I have heard over and over again the remark, "There were no nervous diseases when I was a boy." The generation of today is not to be compared with that of the men and women who have passed away. To many the explanation is that their manner of life was simpler, and this has no doubt much to do with their longevity and the robust health that they almost invariably enjoyed to a ripe old age. But in my estimation the simple, harmonious surroundings in which they lived had even more to do with their enjoyment of life.

In the old days decoration was considered in a different light than it is today or has been in the immediate past. A building, of no matter what character, in course of construction was invariably under the supervision of a competent man who not only superintended the construction, but evolved also the scheme of decoration, not of ornamentation, and carried it out in a way that added to the architectural beauties of the building and made of it a dignified monument to the skill of those concerned in its creation. It was not a gaudy palace as is so often the case today, plastered over with ornamentation which, were it



Ex-President John Theobald.

as harmless as it is meaningless, would be more easily forgiven.

It was to the old days that what is popularly termed period decoration belonged. These designs were not due to any special effort on the part of the decorator to strike an original and eccentric note, but were simply the result of a serious effort on his part to create a thing of beauty that would be adaptable to the purpose for which it was required. That would be the ideal condition today. We are not concerned with the conditions that existed in the time of Louis XV or the Italian Renaissance or the artistic and intellectual development or requirements of those days. We are concerned with the necessities of the present day, and, while we must take off our hats and admire the achievements of those old men, yet will we be great as they were great if we remain true to ourselves and endeavor in the spirit that prompted them to create ideals that will be as beautiful in their simplicity, but more adaptable to our present conditions. Imagine Louis XV or XVI or Italian Renaissance or early Greek schemes of decoration being applied to a 1916 home. As well dress your family in the costumes of that period and allow them to live in a house designed by a modern architect and conforming to the climatic conditions of this country.

The application of period decoration to modern homes has been attempted many times to my knowledge, but never successfully. Why persist in attempting to make oil and water mix in the form of the architecture of today and the decoration of one hundred years ago?

Now as to the conditions under which the decorator or rather the architect of olden times did his work—for he was the one who was really responsible for the carrying out of the whole scheme, including the decoration and furnishing, and employed for this purpose men who worked under his direct supervision. This again would be an ideal condition for the present day. Two people cannot make a harmonious design. It must be the creation of one mind. Seldom, if ever, can two individuals think in unison, and unity of thought is absolutely necessary to the creation of a perfect harmony of anything whether of sound, line, tone or color.

There was no machinery in those days, and as a consequence, the manufacture of a fabric for the purpose of wall decoration was a much more serious operation than it is today and was deemed worthy of more serious consideration, just as we would give more thought to an undertaking involving the labor of months than to one which would occupy only a few hours. The adaptation of the design as regards line, tone and color and their effect on the architectural features of the building were carefully considered, as were also the character of the line of all accessories to be used in the furnishing. The architects and designers in those days did not use stock patterns, nor where there any department stores in which to buy cheap imitations of art objects to adorn their buildings even had they so desired. These things had to be carefully thought out, and the result was the production of a class of men capable of creating all those beautiful objects in the shape of furniture, fabrics, porcelains and many other items which helped to adorn the homes and public buildings of their day and which are at once the admiration and envy of all men and women of refinement in this or any other country at the present time. The struggle for the possession of the comparatively few specimens which are obtainable today has sent the price of them up to a point which makes the ownership of them an impossibility except to the wealthiest people, and at the same time has led to reproductions and imitations that are not very flattering to these days of machinery when compared with the originals.

We do not hear of any great interchange of national ideas in these times. The Italian influence may have been felt in France, the French in England and so on through all the European countries, but the designers in all cases were true to themselves, and the result was the production of a type of decoration or furnishings peculiar to their time. In our own time may be evolved a form of decoration characteristic of this country and sufficiently pure in its character to survive if we are true to ourselves. But we must set our ideals as high and take the same intense interest in our work as did the men of old.

An entirely different period came with the advent of machinery in the last century. The building trades suffered, but perhaps the one most affected was that of the house painter. Its decadence was so marked at the time when I was an apprentice, about thirty-five years ago, that most people were surprised at any respectable man allowing his son to enter the trade. The condition was due, I believe, to the fact that the cost of production of materials used in our trade had been so greatly reduced by improved manufacturing facilities. The speed with which they were produced brought them into more general and indiscriminate use. No thought was expended on the design or general excellence of the product. In fact, competition became so keen that the question was not how well the manufacturer could copy and reproduce the old hand-made articles, but how cheaply it could be done. The down grade in design and manufacture was continuous until we reached the time some years ago when it was almost impossible to obtain a wall covering of any kind that possessed any real artistic merit. This being so, the people ceased to consider seriously the problem of house decoration. The natural consequence was a spirit of indifference toward his craft on the part of the master painter which gradually brought it to the point when of all the building trades, perhaps, it occupied the lowest status. No necessity to dwell further on this humiliating period. Let us relegate it to the dark ages, and thank heaven that conditions have been so vastly improved through the efforts of this Association which has at least raised the master painter craft to that dignified level to which it so properly belonged.

Whether this Association will in the future rise to still greater heights rests entirely with its members. You have reached a point where you command the respect of the public. You must realize the fact that a great responsibility rests on your shoulders.

The architects and master painters of this or any other country share between them the artistic responsibilities of the homes of the people. To the master painters, particularly, in my estimation, this responsibility for maintaining artistic homes comes with peculiar emphasis. The responsibility of the architect is limited to the design and construction of the building. During the lifetime of the house the owner must be dependent upon the master painter to keep it in a habitable condition. Whether it is just habitable or whether it is a restful, homelike, delightful place of refuge from the cares and worries of this world depends upon the master painter.

But to revert once more to our subject. From time to time in nearly all the European countries strong efforts have been made by prominent men and groups of artists to stem the tide of artistic decadence due to the cheaper methods of production of the materials for house decoration. The most notable example was that of a group of artists in England known as the pre-Raphaelites. This movement, for a time, met with considerable success, but eventually the idea was perverted through lack of artistic appreciation. The manufacturer, deaf to all but the ever-increasing demand on the part of the vulgar mob for loud patterns and strong contrasts of crude colors, gradually allowed his products to lose all semblance to color or tone harmony, except in its crudest form. Not until recent years has any improvement and upward tendency been manifested in home decoration materials. A similar movement is shown in art, beginning with the advent of the French Impressionist school founded by Claude Monet. That movement was at first condemned; then, following a more intelligent understanding of all it meant in art, it resulted in great good so far as painting was concerned. But in the past few years there have been so many eccentric incursions of loudly advertised schools that, with one or two exceptions, the art of every country in the world has been plunged into a state of chaos. However, I firmly believe that when this terrible European cataclysm is over there will be a readjustment of values. The human viewpoint will be radically changed all over the world. This frightful catastrophe in the old world is driving men back to the simpler, truer, ideals of life. In the face of such a calamity, what room is there for futurism, cubism, and all the other excrescences that have developed in art? Men are face to face with the actualities of life. They see life as it is, not through a glass darkly.

With peace will come the great readjustment that will mark a new epoch in history. For this great change the master painter must prepare. The artistic development of the different countries is bound to keep pace with all other phases of life. We men have taken to ourselves, "by reason of our craft," the responsibility of the education of our people along one line which is of the greatest national importance—the making of homes.

That is what the future holds for us. This is our responsibility. How best can we live up to it?

What is a home? What are its essential qualities? It must be something more than a shelter from the weather. It should be a harbor of refuge, a place of retreat where, with our family around us, sheltered from the nerve-racking worries of the outside world, we may enjoy rest. No one returning home in need of quiet and rest after a day at business gives his children a set of tin horns or drums to beat or blow around the house. Why then expect to rest amidst a riot of form, tone or color? People rarely stop to think of these things, and yet they mean so much in the creation of a restful home. The noise of the horn or drum reaches the nerves through the sense of hearing. The nerves may just as surely be affected by an incongruity of color. Of the two, the impressions through the eye may be the more dangerous; more deadly, because more insidious. The nerve specialist could explain all this to you better than I can. He at least knows to what he owes his lucrative practice. Have you ever felt the strain of the light on your eyes? That irritation is not due to the light so much as to the restless jumble of things that the light exposes to your vision. Quiet down the surroundings of the home and you will be able to stand more light.

It is an indisputable fact that the lasting impressions that we get of city, country or people are from our visits to their homes. If we are entertained in a home where the decorations are not in good taste, where we are surrounded by a riot of inharmonious forms, tone or color, where things are irritating and unrestful, we come away with a bad impression of the people, no matter how delightful they may be personally. They are seen at a disadvantage in their badly decorated homes. They may have fine pictures on their walls. Their furniture, perhaps, equally good, is lost on us for want of a proper setting.

The decoration of any room should be simply a background for what it is to contain, whether works of art, furniture, or people. If we have an unpleasant impression of a home we are apt to condemn our host and feel sorry for his bad taste, whereas in ninety per cent. of the cases the decorator, not the householder, is to blame. On the decorator devolves the task of creating a background for the things that constitute home. It may be that the decorator is not entirely at fault. His client may have forced upon him his or her own views with regard to the decoration. But it is quite within his power to prevent a large proportion of these blunders if he is a competent man and has the courage of his convictions.

If any member of your family were ill and required the attention of a doctor you would send for one, but you would never question his judgment. Why? He is a regularly qualified practitioner, understands his work, his character is beyond question, you trust him. Why should the master painter not occupy the same position in the eyes of the public? I hope some day to see this ideal



The Annual Banquet at the Hotel Sinton.

realized. It will ever be a pleasure to help to hasten that day.

I have already said that I would not attempt to give you any recipes for house decoration. I have not the time to do so even though I had the temerity to try. I desire, however, to place before you a few simple suggestions that may not be wholly unworthy of your consideration. Were I asked for my advice as an artist I should say—never attempt to create a setting for any object until you know what that object looks like. In other words, reserve your choice of color and tone scheme for a room until you know what it is going to contain. Remember that, in going through a house, while each room should be complete in itself, the scheme of decoration of the whole house should form one harmonious unit.

Having taken a walk through the woods and admired their beauty, have you ever asked yourself the question—why? If you take the trouble to investigate, you will find that it is the occasional vistas through the trees, their varied yet harmonious color notes, that appeal to you. Of course, there are other things, but that, I think, you will agree, is one of the most charming features.

This applies also to a house. In passing from one room to another the vista through the doorway should always be inviting. The color scheme should make a perfect harmony. The next room should be just one other item in the general harmonious scheme.

A blue scheme is never entirely successful in a room facing the north. The north light has the effect of intensifying the natural coolness of the color. Used in a room which is exposed to the sun very charming effects are obtained. The use of yellows, browns and warm colors of any kind is much to be preferred in rooms from which the sun is excluded. Positive colors have always been objectionable to me, and particularly in bedrooms.

Still more objectionable are what you term cut-out borders. They have invariably a stronger color value than the paper, or there is more in a smaller compass, which is the same thing. The aggressive cut-out edge forming the most pronounced line in the whole combination carries the eye up to the ceiling. No matter what beautiful furniture or pictures the room may contain, they lose their value in such a setting. The border obtrudes on the vision to the exclusion of the furniture, however artistic. Borders should not be used in any room. They simply have the effect of bringing down the ceiling to your head.

A little incident recently occurred which expressed very well, I thought, the general tendency of the day in decoration.

Being in a large department store their decorator exhibited for my admiration some new color and tone schemes that he had thought out. Among them were several arrangements in Cubist patterns. These he pointed to proudly and asked if I did not think they would make the people "sit up." I agreed that they would, and even ventured to suggest that I at least might just as well sit up as try to go to bed and sleep if I had to live in such surroundings. That man should be put in a lunatic asylum, with the interior decorations of bright red. Could you imagine such a thing? Could you imagine the consequences?

Red, the most passionate of all colors, would create havoc in an insane asylum. It would affect the brain of the weak-minded inmates until they were uncontrollable. This has been proved beyond doubt. Why subject the brain of any man to unnecessary strain—for strain there must be on the strongest-minded of us—by the use of red, except in the most modified form, in interior decoration.

The decoration of public buildings, such as railway stations, assembly halls, hotels and others of a like nature, is an entirely different proposition to that of a private house. We do not go to such places to rest. The conditions are entirely the opposite to the home. We can use as much strong color as we like, yet in the general scheme of things the architectural features must always be taken into consideration.

It strikes me that I might be accused of perhaps too strong criticism of the manufacturer. Let me say just one word in respect of that. The manufacturer is not a missionary, nor can he be expected to be. He must at all times be influenced in the character of his products by the demands of the millions of people to whose tastes he is catering. It is up to us to influence that demand, to educate the people to a higher standard of artistic appreciation. Production will keep pace with the intellectual development of the people. Now that the master painter has succeeded in placing himself and his craft on a higher plane he must realize that his responsibilities do not end there. There is more demand of him than of a tradesman. He must be possessed of artistic ability of no mean order before he can hope to succeed. He must understand the principles of color harmony and tone relationship, and many other technicalities that have never before been considered necessary. It may be asked, where is he to learn these things? Many are past the time of life now when new ideas are easily assimilated, and we should turn their attention to the production of apprentices who will possess the necessary technical knowledge to help us in solving the problems that are bound to become more and more complex as time goes on.

This the master painter owes to his craft. Let him give more attention to the instruction of his apprentices. It is from their ranks that the future members of the Master Painters' Association will come. If the members feel that sincere interest they should feel in the future of their craft they ought to devote every energy to the production of a class of man who will carry on with increasing efficiency and satisfaction the calling to which they have devoted their lives.

This Association should aim high. Why, for instance, should it not seek to evolve a college of painters and decorators, whose diploma would carry weight and be a hall mark for superior craftsmanship? For the true craftsman there must ever be a keen pride in the attainment of high aims. His opportunity is great. The homes of the people will in the end express something of the artistic genius of the decorator. House decoration rightly understood is a mighty influence for good or ill. Here national art may concentrate its high purposes and dedicate of its best to the service of the people.

Mr. Beatty said he had tried to put in concrete form a few ideas that had occurred to him. If we are satisfied with anything less than the highest then we are not true to ourselves.

A motion to give Mr. Beatty a vote of thanks was unanimously carried.

Mr. Wall said that having heard Mr. Beatty give what he called an impromptu address, and now having it in concrete form, he could not help expressing his appreciation of the man. The first thing we should think of is that decoration is a background. Many women pick out what they think is a pretty paper without regard for the furniture. Where are we going to get the competent mechanics? Is it not the business of this Association to train up apprentices and teach them to do good work? Many of us know that architectural work of one style is mixed up with decorative designs of another character, often at the request of the owner.

Mr. Dewar thought this paper was beyond discussion. The paper stands out prominent as a classic on decoration.

Mr. Phinnemore said he appreciated the fact that Mr. Beatty had put the matter within the comprehension of any painter. How frequently, when you take your clients to choose a paper, you find them better fitted to select a design than the decorators themselves. Ladies often will see fantastic animals in wall paper patterns. People will remember their boyhood homes throughout their whole lives. We have not estimated the educational possibilities that lie within the range of the master painters. We have been too much copyists.

Mr. Devar said the reading of this paper had created a stimulus in the minds of the hearers.

Mr. Turner said Mr. Beatty had opened his eyes, and he hoped he would read a paper every year.

Mr. Beatty said:—It is a good many years since I was actively employed as a house painter. If I had to go back and, as a friend said, "Work for a living, I would be glad to go back to the old craft. I will be pleased to keep on coming to the conventions and doing what I can to assist the Association."

Mr. Brown asked Mr. Beatty if he considered a border always to be wrong. "In my living room," he said, "I have a very high ceiling. It is an old-fashioned house, and it seemed necessary, or at least desirable, to modify the shape of the room. For this reason I selected a wide border in soft tones of green, an indistinct representation of a forest. This was separated from the lower wall by a narrow picture molding finished in white enamel. For the wall I used a wide paper having a gold bronze effect ground, over which is a soft green blend, put on by hand with an aérochrome. The whole effect is harmonious and pleasing, and the border is very unobtrusive, yet it brings down the apparent height of the room. The ceiling is finished in soft cream. The wall makes an excellent background for the old mahogany furniture and for some old paintings whose gold frames have toned down in almost a hundred years, and an old mirror frame that has not been regilded for at least a half century. In such a case it would seem to me that a border is necessary. The one used was the Schmitz-Horning frieze, 'The Grove,' in green tones having a width of twenty-eight inches."

Mr. Beatty replied that we never want to feel the ceiling in a room. The scheme of decoration is an ideal one as described, but we are not dealing with ideal conditions. There are so many borders that are horrible that we want to avoid them, and my advice is not to risk picking out the thousandth border that is good from the nine hundred and ninety-nine bad ones.

The meeting adjourned at 5.50 p. m.

THURSDAY MORNING.

Mr. Wall read the following resolution:—

Whereas, This International Association in thirty-second annual convention assembled, has learned with regret of the sickness of many of our members, which prevents their attendance at this convention; therefore be it

Resolved, That our secretary-treasurer be and hereby is

instructed to send on behalf of this Association letters of sympathy to Ernest J. Linington, Toronto; John M. Stiles, Kernstown, Va.; William J. Edwards, Lexington, Mass.; William J. Righton, Providence, R. I.; and any others who were formerly officers or delegates.

These resolutions were unanimously adopted.

Secretary Kennedy read a telegram from E. J. Linington regretting his inability to be present.

Trade Schools in Connection with the Public School System.

The next order was the report of the Committee on the Establishment of Trade Schools in Connection with the Public School System, presented by E. M. Walsh, chairman, of New Haven, Conn.

Before reading the report Mr. Walsh said:—

When your committee entered upon their duties they gave great consideration to the question as to what lines they would follow regarding the establishment of the apprenticeship system in the public schools, and they finally concluded that they would go along the broadest lines, working toward not alone the establishment of instruction in the painting and decorating trade in the public school system and in those trade schools already organized, but also to co-operate with all other industrial educational bodies in establishing trade schools in those communities where there are none, and with that end in view your committee enlisted the services of two distinguished gentlemen who are well versed in industrial education, H. E. Miles, who is president of the State Board of Education of Wisconsin, and Frank L. Glynn, who is assistant to the State Board of Industrial Education, Wisconsin.

Your committee knew that these two gentlemen would interest you very much on the subject of industrial education, and that they would inspire and assist your committee in the future to a great extent. I am very sorry to have to announce, however, that we received a telegram this morning from Mr. Miles, advising that he cannot be present. He says:—"Greetings to the president and members. Express my gratitude and deep appreciation of their splendid furtherance of vocational education. May they keep it up. I hope the Association will join other great organizations in demanding that the Federal Board of Industrial Education be representative of the industries and have advisory committees for each trade."

We have Mr. Frank L. Glynn with us, however, and I am delighted to announce that after Mr. Glynn's address we will be favored with some moving pictures by the courtesy of Dr. D. Louis Ireton, member of the National Association of Corporation Schools, New York city, who will show you pictures of trade schools in Connecticut.

Mr. Walsh then read the report of his committee, as follows:—

Report of the Committee on the Establishment of Apprenticeship Training in the Public School System.

At the annual convention held in Washington, February, 1915, the following committee was appointed to study the field in painting and decorating in the United States and Canada, with the purpose of rendering definite recommendations to the convention this year in Cincinnati.

The membership of this committee is as follows:—

E. M. Walsh, chairman, 966 State street, New Haven, Conn.; Frank L. Glynn, honorary member, Boardman Apprenticeship Shops, New Haven, Conn.; Frank Brown, 506 Fourth avenue, Pittsburgh, Pa.; H. B. Kelley, 21 Barrett street, Boston, Mass.; President A. M. McKenzie, 45 Ferguson avenue South, Hamilton, Canada.

Through trade and association channels an effort was made to learn of the conditions existing in the trade, and it was found that there is no apprenticeship system, and no young men coming along to replace the rapidly declining ranks of skilled mechanics, not to mention the possibilities of a much larger development of business, did we have a force of sufficiently trained men to assume the mechanical responsibilities accruing thereto.

Inquiries of a general and specific nature, too numerous to mention, from master painters and educators in the United States of America and Canada, have been received by your committee, and even though this might be gone into at great length, let it suffice to say that, in order to save your time, the committee deems it unnecessary to go into the details of this matter now.

The knowledge of the small work begun in the New Haven school has spread broadcast, and all communications and inquiries to this school relative to our trade were turned over to your committee by the director of this school, and it became not only a physical impossibility to make a sufficient reply to the many inquiries received, but also a supreme task to even give a proper and courteous amount of time to those who went so far as to visit the school itself at great expense and trouble.

These communications were very helpful and instructive to your committee and emphasized the wisdom of your president, William E. Wall, in appointing Mr. F. L. Glynn on our committee as an honorary member. Mr. Glynn's

great knowledge of industrial education was indeed an inspiration for your committee. The fact of his being a citizen of New Haven and director of the Boardman Shops brought him in close proximity to your chairman, who had the great advantage of his wise counsel at all times. On January 1, 1916, Mr. F. L. Glynn resigned as director of the Boardman shops to go to larger fields of endeavor, the State of Wisconsin. New Haven's loss is Wisconsin's gain. The master painters of Wisconsin and all the people of Wisconsin are indeed to be congratulated for having him in their midst. He will inspire you and stir your communities as they never were before.

A committee meeting was held in New York city at the request of E. M. Walsh, chairman, May 25, last, and a large representative number of employers from that vicinity attended, even including our ex-president, Wm. E. Wall, of Massachusetts; President A. M. McKenzie, of Hamilton, Ont., and Brother ex-President Stewart N. Hughes, of Toronto; Carl H. Dabelstein and John W. Grimmer, of New York city.

The purpose of this meeting was a general discussion of the field so as to advise fully with the committee as to the best possible method of procedure. The minutes of the meeting were published in the following issue of *The Painters' Magazine*, through the interest of Edward Hurst Brown, who attended.

Coincident with this meeting, an industrial educational



E. M. Walsh.

exhibit was held at the National Association of Manufacturers' annual convention, and through the earnest endeavor of Mr. Fred. W. Keough of that association, the editor of the *American Industries Magazine*, a splendid exhibit of panels, done by the apprentices of the Boardman Shops—now exhibited at this convention—were included in the exhibition held at that time in the Waldorf-Astoria Hotel—boys from the New Haven school being stationed there so the people could actually see them doing the work themselves.

This exhibit was visited by the committee, as was also the New York Trades School, where courses are offered on a part time basis for the improvement of men ordinarily engaged in painting and decorating as journeymen.

Since that time, as the school in New Haven developed, I as chairman of the Apprentice Committee of the International Association and member of the Advisory Board of the school, have worked out with the director of the Boardman shops a systematic scheme of actual trade apprenticeship, and I am satisfied that it has been successful so far as our experience has gone, and now I am employing two boys from the school sixteen and seventeen years of age at the rate of \$12 to \$15 a week, who have not only been able to go right in with my journeymen

and keep up to them, but are able to do some things the workmen were not.

At first I anticipated trouble with my men, and so before taking the boys on I explained the matter fully and we began.

As a result my boys and those placed elsewhere, instead of finding that our men opposed them, it became necessary to open the school Saturday afternoons so as to give the men themselves instructions at their own request. Now it has been necessary not to permit any more to enter this department, as we have been overrun with applicants.

If this has been possible in our case, it can be worked out in any locality, as our conditions of working and trade are as difficult and also as far advanced as will probably be found elsewhere.

The school runs eight hours a day, five and a half days a week, and fifty weeks a year, covering a period of 4,800 hours, or about two years and three months approved time for the entire course.

The only entrance requirement is that an applicant be fourteen years of age, or already employed in the trade.

The best mechanics available are employed as teachers, and the boys are trained on actual productive work for the public schools, etc., of which there is a much larger amount than the Board of Education can afford to have done.

One-fourth of the day is given up to academic training related to the trade in the following subjects:—

1. Practical mathematics, cost figuring and estimating.
2. Color mixing.
3. Drawing and designing.
4. History of decoration.
5. Tools and equipment, their care, cost and purchase.

As a result of the good work of this school, we are pleased to report that another one was opened through the efforts of Director H. F. Johnson in the school at Bridgeport, under the State Board of Education, which has been highly successful. Also another class was opened in the State school at New Britain, but on account of a temporary hold-up, due to the reorganization of this State school into a city institution, the committee is not in a position to report.

Through the efforts of Brother H. B. Kelley, of our committee, I am able to report an evening school established in Fall River, Mass., in painting and decorating. This is a new school started last fall, the expense being shared by the State and city. There are twenty-five pupils, divided into two classes, each class meeting two evenings in the week. The work done in this school is practical, and being a new class, has so far been confined almost entirely to preparatory work.

And as further evidence of Brother H. B. Kelley's efforts, I am able to report the reopening of the old Dearborn school, Boston, Mass., a free evening class in painting and decorating. This school had been running six years previously. At the beginning of the present season the school was closed for a short period, as attendance fell below that required, but through the work of your committee was reopened with a list of forty entries, and is now in a flourishing condition. This work is supported jointly by the State and city, running three nights per week for five months in the year. The courses include all methods and styles of ornamental decorations and all branches and specialties of house painting.

At the recent State convention in Boston, Mass., an address on "Vocational Training in the Public Schools," delivered by Mr. Wm. C. Crawford, of the Boston Industrial School for Boys, was followed by International President A. M. McKenzie and Henry B. Kelley, of your committee; Past President Wm. E. Wall, and Dr. D. Louis Ireton, all of whom emphasized the necessity of such training. These addresses were reaffirmed by the unanimous vote of the convention, which also voted to form a Trade School Committee, and further adopted the following resolutions:—

It is very necessary for the well being of our trade, the manufacturers and the community at large, that these schools be established, and as the school authorities will gladly co-operate, it is up to the members of our Association to resuscitate the apprenticeship system, in connection with trade school education, with all possible success if we make a concerted effort with a vigor equal to our needs.

The day following the termination of the Boston convention International President A. M. McKenzie, of our committee, visited the New Haven school, after which he went to Bridgeport to attend the convention of the Connecticut State Association of Master Painters. In his address before the Connecticut masters he dwelt at some length on the absolute necessity of trade apprenticeship training, and congratulated the Connecticut masters on the work they were doing. While listening to this fine address of your president, your chairman could not but think how much faster our work would progress with a properly organized and well financed plan whereby we could call on such proficient speakers and order them to go, at our expense, to other educational bodies and expound the virtues of trade apprenticeship as was done by our President McKenzie and others at the several State conventions.

Ex-President Thomas B. Akin, of New Bedford, Mass., desires a school established there, and the masters of Providence, R. I., have a similar development in mind, while applications to enter the New Haven school have been received from Florida, Kansas, South Dakota, Oregon and even as far as Canada.

In September last a large American exhibit on industrial education was held at Madison Square Garden, New York city, at a cost of over \$20,000, held by Mrs. A. M. Kerr, of New York city, who is interested in the cause from a broad civic viewpoint.

Scenery and panels were sent by the New Haven Board of Education from the Boardman Apprentice Shops, and the result through the efforts of Dr. D. Louis Ireton, of the National Lead Company, is that the painters and decorators of the United States and Canada are having a book on decorating (the first of its kind for our trade) soon to be placed at their disposal by that company, the first cost of which is a very great expense.

These and other things too numerous to mention in full detail all point to the significance of this line of development, and we feel that the trade school should be congratulated on its accomplishment in this, the first year of its inception, as related directly with the public school system.

We have met with nothing but co-operation and help from those actively engaged in school work, and could have had the advantage of representation in National Educational Association meetings could we only have had the wherewithal to send a properly qualified representative to look after our interests. The expenses incurred thus far have been met by the individual members of your committee and a few friends.

From the labor organizations we have had nothing but helpful co-operation and indorsement, and we are led to believe that the New Haven school is unique in the fact that it had the unqualified indorsement of the local Trade Council.

All these things and the fact that results have shown that we have in this short time been able not only to establish an apprenticeship, but also to cut it down through this system of training so that the boy of sixteen to seventeen years of age is more efficient and earning more than the boy under the old trade apprenticeship at nineteen to twenty years of age.

For these and other reasons we are of the opinion that this committee should be continued as one of the standing committees of the International Association.

Co-operation with the public school system insures us the fact that the movement will be highly successful, and we unhesitatingly recommend the establishment of a permanent office to be known as secretary of this committee, one who can create co-operation with other industrial educational associations, so that inquiries will be properly taken care of, courses of study established, the demand for the operating of schools with the right kind of organization be provided for, and the good work, which has proven itself thus far, be maintained so that this organization as well as society at large be benefited.

In conclusion, we recommend that the committee be authorized to establish and direct this office without incurring any expense to our Association.

Mr. Donovan moved that the report be received, made part of the minutes, and a vote of thanks extended to the committee.

President McKenzie suggested that as there were a number of other speakers upon this subject, we might vote on Mr. Donovan's motion and then reserve discussion until the other speakers are through. The Chair then put the question to vote, and it was carried.

President McKenzie said:—We have with us Doctor Glynn, who has devoted a great deal of his time to the introduction of painting classes in connection with the public school system. He was identified with the New Haven Trade School at the time of his election as an honorary member of this Association last year in Washington. He is now in charge of the industrial education work in Wisconsin. I will ask Doctor Glynn to speak to us for a short time.

Address by Frank L. Glynn, Director of Industrial Education, Madison, Wis.

I am very pleased to have this opportunity of saying, "Worthy President and Brother Members," because at the meeting in Washington last year through your very great kindness you elected me to honorary membership. I have had to wait until this time to extend my thanks.

Our worthy president was very complimentary to me in calling me "Doctor." I wish to set your minds entirely at rest, so far as that is concerned. He has flattered me too greatly. I am neither a B. A., a Ph.D., an LL.D., nor yet am I a DAB.

It is a very great pleasure, indeed, to feel that I have the opportunity of again appearing before you and being a part of this splendid convention. I regret very greatly that the president of the State Board of Industrial Education of Wisconsin, Mr. H. E. Miles, who has done so much in a national way for the promotion and development of

the cause of industrial education, is unable to be with us. He is not, however, neglecting his duties along this line, because he is at present in Washington, concerned very greatly in the passage of a Federal bill which ultimately will provide State support for industrial education to the amount of something like five million dollars per year; starting in with a small appropriation and gradually increasing until in 1923 or 1924 we will have an appropriation of five million dollars a year for industrial education, and five million dollars a year for the promotion of agricultural education, so that it is not in any way one-sided with respect to either one or the other interest, but is intended to reach out into all branches and kinds of employment, and be pro-rated among the States according to what the States of their own initiative are able to accomplish.

I almost feel that it is presumptuous though for me to come here and appear before such a body of mature and experienced men, and I would like to carry on a very informal sort of discussion that shall not partake of a lecture type at all. I want to have you feel that I come here more in a consultative way, so that the cause of industrial education as demonstrated will have the benefit of your experience and your suggestions. I would like each and every one to feel that the case as represented is just as open to the fullest investigation as it ever was, and that nobody yet has got the last word on how to do the job of industrial education, especially as related to the industries, because there has not yet been accomplished that kind of co-operation with the industries and the employers and employees that will be required in order to fully carry out the spirit, aims and purposes of this movement. Let it be fully understood that this is purely consultative and rather a general conference with the idea that each man will think of the thing in terms of his own experience, in terms of the experience of his community and of his State and locality, and see what he can do as a factor in the development of this work upon returning to his own environment.

It almost seems like an intrusion for me to come as a stranger into the city of Cincinnati, which, however, is known all over the country for its splendid hospitality, but I would like to have you understand that the city of Cincinnati has been one of the great pioneers in the development of this cause of industrial education. Several years ago Cincinnati was put on the map by Dean Schneider, of the Cincinnati University, through his splendid and wonderful co-operative scheme of university education in the training of engineers, which has been copied, reproduced and re-adapted through many varying conditions and various phases of school training throughout our industrial educational development in the entire country.

Further than that, Cincinnati has a continuation school where they alternate the boys between instruction in the school and practical work at the trade in the factories. They have a splendid technical high school, and I understand they have recently developed something in a small way along the line of an industrial school. So that, while it may be a new development in a general way to many people here, I would like to have you understand that the city of Cincinnati has done some big things along this line, and has a national and international reputation for what has been accomplished here.

Now, when we consider this problem from the general employment point of view, if we start right out with our trade and experience, the every-day conditions of the industry, instead of going back to the history of education or the history of educational development, and eventually get down to present-day conditions, let us take one thing in our national situation today, the manless job and the jobless man. How many times have you found, in your experience, that you had the opportunity to carry on more extensive work if you could only get properly trained and skilled mechanics to execute your directions. On the other hand, how many men have sought employment at your office without success, because they could not do anything specifically in a highly skilled way and render proper service.

Let us look at the General Electric Company, where they turn away hundreds and hundreds of men every day. Take the Winchester Repeating Arms Company, in the city of New Haven; they found it necessary to establish their own private corporation school to train boys for their own private corporation; and yet the boy that is not fortunate enough to work for a corporation which has a corporation school established has not this opportunity.

Cincinnati has an institution which, I believe, represents another type of industrial education, and I am very glad to be able to say that the director of this school, Dr. Shearer, is here with us this morning, and I sincerely hope that we will have the opportunity of hearing a few words from him before the close of the meeting. I shall not endeavor in any way to describe the wonderful work that Dr. Shearer has effected in the city of Cincinnati, but will leave it with him.

Now, as I have said, you have your jobless man and your manless job; you have the problem of the unemployed; you have the problem of the lack of skilled workers, which is a national issue that we are facing in this country and in Canada today. It is not hypothetical; it is not a future condition, but it is an actual situation that

we are today facing as one of the very basic reasons for our lack of social continuity and proper social standing among the masses of the people at large. Not only have they lost educational opportunity, but they have also lost industrial opportunity. Not only have we lost this great and wonderful socializing influence in our communities, but we have lost the opportunity of extending your services to those communities in terms of the occupation in which you are engaged.

We have, in a general way, what might be termed a factory for turning out human beings who are assigned, as children, to the care of teachers in our public schools system. We may call this a factory for the development of human lives. Our children enter the doors of our public schools, go through the kindergarten, the first grade, second grade, third grade, fourth grade, and so forth, and are supposed to continue on to the high school and college. But only a certain percentage of them do this, and I would like to place upon that word "only" every possible bit of intensity of emphasis that we can consider and express. In New York city 86,000 children enter the second grade in the public schools, out of that number some 43,000 graduate from the eighth grade. Now what has become of the balance? They are out on the streets of New York city—43,000 children fed to the streets of New York city every year by our wonderful system of democratic education that we look up to and admire as one of our greatest American institutions. Of the 43,000 who graduate from the eighth grade only from 22,000 to 23,000 enter the high schools. There is a loss of nearly 50 per cent. between the grammar school and the high school. Of the twenty odd thousand who enter the high school some four thousand only graduate. Out of the number graduating comparatively but a small percentage go on to take college and university training.

Now understand, this is no criticism of the school-master or the school administrator, or the Board of Education, or of any municipal organization having charge of the educational development in any municipality or any school system. But it is a criticism of the system and a criticism of the social and educational conditions that we, as citizens of any community, allow to exist. Eighty or ninety per cent. of the children who enter our common schools are denied the privilege of suitable educational opportunity adapted to their needs and requirements for earning a livelihood in terms of their activities and capacities for so doing, while the lawyers, the doctors, the school teachers, and the professional few, are granted a world opportunity.

Our school system goes along in a compulsory way. They make it today compulsory that children shall be sent to school to get an education. You have your truant officers and your State Industrial Commission to force children to partake of their educational heritage, which will carry them on for another generation as good citizens, as educated human beings, and as productive factors in the development of our industrial and social life.

This is no criticism of the schoolmaster or the school system; it is no condemnation of what the school system is doing; but it is a plea, and we want it to be a strong and forceful plea, to supplement what the school system is doing. We as school administrators need every bit of backing that we possibly can get from the business man, from the manufacturer, from the building employers and from the employes, in order to accomplish the purpose of regulating the trend of educational development so as to adapt it to their needs and fit the children for their places in industry, so that they will not only fit into the places for which they are specially adapted and specially trained, but in order that they may add to the development of our industrial production as a nation, so that instead of shipping bulky and raw materials abroad and purchasing them back here again in this country as a finished product, we will be able to ship the finished product out of the nation and through an extensive foreign commerce derive untold material wealth as a nation therefrom and furnish occupation for our people.

We have this tremendous number of young people entering the doors of our public schools who go to school until they are fourteen, and then become what might be called "floaters" from the age of fourteen to sixteen. There is where the terrific loss occurs as a social factor—from fourteen to sixteen years of age. A city of say, 150,000 people, will only, on the average, turn out from 1,200 to 1,500 children a year into the streets. Under this proposed extension of the educational system and educational opportunity this 1,200 or 1,500 children will be saved to the community and become useful citizens. Now, is not that difference worth the effort?

In the first place, this vocational training should be in the Board of Education; it should be co-ordinated and co-operate with the superintendent of schools, who is the chief executive of the educational department in any city organization. There should be a committee of the Board of Education assigned to the development of this work, with full power, because it is a business proposition and cannot wait for lengthy manipulation. Further than that, the committee, the superintendent of schools and the director must be surrounded with an advisory board or a consultative committee on which there will be an employer and an employee appointed by the Board of Education to

represent each of the industries that are taught in the school system, and to be themselves actively engaged in the same, so that you will have your Board of Education, your superintendent of schools, your committee with power and your advisory board. Then the director, the superintendent and the Board of Education can call upon men who have devoted their entire lives to the occupation with regard to which the board is soliciting information.

The schoolmaster has made every possible effort, every endeavor, to meet this situation in a supplementary way as a school proposition, and as a result our country is flooded with technical high schools and manual training schools as part of the public school system. Surely we are coming to industrial education. We will find in one of these schools say, a shop with twenty-four benches and not a man who knows how to teach, because the teacher does not know the trade. We let five hundred children go to him once a week for one hour in wood-working instruction, and we think surely we are training for the industries. What is one hour a week out of forty weeks a year, covering a period of two years in the grammar school and four years in the high school—if the child stays that long? The peculiar part of it has been that, while these high schools of a technical industrial nature, while these manual training schools have been intended to provide this industrial opportunity, they have failed miserably so far as any industrial benefit to the community is concerned, but have succeeded admirably so far as educational development is concerned in the public school system, and have resulted in retaining many children in the schools who otherwise would be out of school were it not for this special industrial opportunity for their educational development. We may find in a city a wonderfully big and fine classical high school with say, two thousand children enrolled; but unless these schools fit their students for practical life we must say that they are no good. Then comes along the technical high school and enrolls two or three thousand more children, and the result has been that the academic high school has increased its numbers, while the technical high school has reached out to an entirely different clientele and brought in two or three thousand more children who otherwise would be out on the street. Commercial high schools have come along and aided in this direction, but when we came to study the industries from the point of view of skilled mechanics we found that the trades were recruited not by high school graduates, and very often not by eighth grade graduates, but by the child who wore his first happy smile when he came to his teacher, on his fourteenth birthday, independent as could be, because it was the first time that he had ever had a voice in saying what he was going to do with his future. He has come to do definite work toward the obtaining of a working diploma. He is fourteen years old, and he expects to go out into the world with a working certificate. We have compelled him to stay in school up to that time, and instead of having an industrial opportunity within the organization itself which would attract that child and keep him in school between the ages of fourteen and sixteen, the impressionable years of his life when his character will be molded and developed and his training for citizenship worked out, his efficiency for his ultimate occupation provided—instead of all this, 45,000 children a year in one municipality are going out on to the streets. Is that not worth while considering? Are the lives of 1,500 children a year out of a city of 150,000 not worth considering?

Some States, Minnesota, for instance, have compulsory laws which say that the child must stay in school until he is sixteen years old, and as a result of that the schools are filled up with a lot of children who are not adapted to the course of study. Whether the steel is suited for the hairspring of a watch or not, we are going to make hairsprings out of it anyway; whether the production of hairsprings will be worth while we have not considered, and these are the children that are being fed into the industries and fed into general commercial employments. No wonder that we say that the schools have not done their jobs. But do not blame them—rather help them. How can you help them? Go back to your homes and consult with your superintendent of schools; let a committee of your organization be appointed to go to the superintendent of schools and say, "We represent the Apprenticeship Committee of the International Association, and we would like to have you introduce painting and decorating into your public educational system which will supply the needs of these children who are now leaving the schools in such large numbers, and will furnish for them a suitable opportunity to earn their living." You will find your superintendent of schools and Board of Education only too willing to co-operate, and thus there will be provided a course of training that will be supplementary to the training in the general grammar schools. The superintendent of schools may say, "We cannot afford it; it will cost too much money." I say to you, and I say it upon absolutely good authority, that it does not cost as much money, comparatively speaking, as many other branches in the common school system. It does not cost a cent more in many cases, and every boy who is taught a trade becomes an asset to the community. I know one city at least that is going to make money

out of it. The investment of a city in establishing a trade educational system will provide for those children who are going into other employments as well as the painting trade.

We are this morning devoting half a day to the interests of industrial education. Some people think about their church half a day a week; some people think about charity, well, probably half an hour a year; some people think about these various things when they are brought to their attention. We all think most strongly about a tree when we run into a tree and bump ourselves. Then our whole consciousness is tree. Now we have bumped into this situation, we have bumped ourselves against the lack of skilled workmen. We have less conservation of the home. We find children coming up nowadays that have not had any opportunity for training in household economies, in sewing, and in a number of such things that go to make up home life. The cost of living is away in excess of what it used to be. At the Krupp Steel Works in Germany they employ 80,000 people, and every workman who goes into the employ of that factory has to agree to send his daughter to their private school, so that she can learn cooking, sewing, general home-making—household economy. What for? So that eventually after four or five years when those girls get married they can provide a better home for the Krupp employes and maintain those homes decently on the wage scale that the employe is earning, thus causing ultimately better satisfaction on the part of the employe, better health, and better efficiency all around for the concern and the municipality. That is the purpose of introducing cooking, sewing and such things into the schoolroom. Girls of fourteen years go out into the factory and earn anywhere from six to seven up to ten, twelve or thirteen dollars a week—thousands of them. The girl that goes into the department store earns from four to six dollars a week. Why should not she be given an equal opportunity for training in salesmanship, so as to increase her earnings and increase her value to the concern and to the community because of the resulting efficiency? Is there not a responsibility upon the schools for providing such training? Has not the community that responsibility? Now we will take that all for granted, and the next question is, what kind of a system are you going to introduce? Some cities go to one extreme, some to another. Let us make our effort just as wisely as possible. Let us promote every interest that has an application to the employment conditions of the community in which we live.

One city may be a big shoe city; another city may be a big machinery city, and the training must be adapted to the special industrial activities and interests of the community so as to train the children who are coming along so that they will fit into the places which are going to provide them employment. That can be done in several ways. You can have an up-to-date school, or you can reproduce the apprenticeship system for eight hours a day. In the shops, unfortunately, the training heretofore of apprentices has been in a hit or miss kind of a way, and the resulting inefficiency is at the expense of the community at large. Now let the city, the State or the nation say:—"That is our privilege to train these youth; we are going to develop them so that the expense of their training will be distributed upon the community at large." That is what the establishment of this type of school means. As a result, you will have a product that is capable of being made a social factor of value to the community and a productive factor as well. Again, a boy who is working and who is fourteen or sixteen years of age cannot give up all of his time to work; he has got to go to school; then bring him in half a day a week, let him learn something, but do not try to force him back into the academic school that he has burst his bonds to get away from, and which is not adapted to his needs. It is lost time and wasted time to send him there. He may be present there in body, but he is not present in spirit, so he feels that academic training means little to him. If he is forced there he is usually a disturber, and when he has been a disturber long enough he goes into the ungraded school, then into the truant school, then to the reformatory, and eventually he is likely to wind up in a place like Sing Sing, where I found that the average age of the two thousand inmates was twenty-three years. He has to remain in Sing Sing for an indeterminate period. These youths had no occupation in life, and they had to steal. Having no occupation they were idle, and they very soon found mischief for idle hands to do; whereas, on the other hand, if the proper sort and type of education had been provided industrially no such situation would have arisen.

Now with reference to apprentices, I would not like to ask the men who are here present just how many of them are employing apprentices with the idea of teaching them a trade, and actually devoting time to this teaching. Yet we say we cannot get skilled mechanics.

The State of Wisconsin has recently passed a law compelling employers to have apprentices. They passed a law compelling apprentices to stay with employers until they learned the trade—a four-year apprenticeship. The law also says that for two years of this apprenticeship period the apprentice must attend a public school and

study something that will fit him for citizenship, as well as subjects related to the trade in which he is engaged; and it is the duty of the Industrial Commission to say what you are going to teach that boy. In the machine factory it provides that he has to spend so many hours at the lathe, so many hours at the milling machine, so many hours at the planer; it is the old apprenticeship over again, and they have men who are skilled mechanics to see that that agreement is carried out. The most peculiar part of it is that these men who are acting as agents for this Industrial Commission in promoting and carrying out the intent and purpose of this law are being co-operated with by the employers and received with open arms. The employers are rejoicing over the situation, and say that they will do everything in their power to co-operate with the State Industrial Commission in promoting this department so as to provide a proper apprenticeship system.

But where you find one apprentice you will find thirty who are not in trades to which they can be apprenticed. The State law says that these people must attend school and take definite training in their occupation between the ages of sixteen and seventeen years, so that from fourteen to sixteen they are trained for apprenticeship in the occupation which they desire to enter or become fitted for. From sixteen to seventeen, if they are not under apprenticeship, they are provided with everything suitable for that occupation to improve them in it. If they are apprentices they are regulated according to the regulations of the Industrial Commission and under the provisions of the State law as I have outlined it.

The schools of Wisconsin are always full; they are open all day; they are open at night; they are open to everybody any time that they want to study. I have been wonderfully disappointed in the Wisconsin situation, as I had supposed it would be a one-sided proposition; but it is as big and as broad and as democratic as it can possibly be. The State law seeks to reach every child. Fifty per cent. might take advantage of its provisions and the other 50 per cent. might not; but the State law says that the employers must observe its provisions so as to reach every employee. Every employer comes under its provisions, and everybody is satisfied and happy over the situation; all willing to co-operate, all willing to do everything they possibly can to extend this great, broad and democratic educational system so as to offer an equal opportunity to every child who enters the doors of the public school. I thank you.

President McKenzie announced that Dr. D. Louis Ireton would now exhibit lantern slide views of technical schools in Connecticut, showing the progress that was being made. In this exhibit Dr. Ireton was assisted by Mr. James F. Johnson, director of trade education, Bridgeport, Conn.

While these pictures were being shown Mr. Donovan inquired whether it would be proper for him to ask Mr. Glynn a question, to which Mr. Walsh replied that he desired first to hear from the speakers who had been invited to address the convention on this general subject, after which discussion would be in order.

President McKenzie introduced Professor Shearer, of the Ohio Mechanics' Institute, of Cincinnati.

Address by Dr. John L. Shearer, of the Ohio Mechanics' Institute.

Mr. President and Gentlemen of this Convention:—

I am very glad and happy indeed to be with you. Within the course of the year I have the opportunity of attending quite a number of conventions, and I always feel at home with gentlemen of your sort with whom I have either a direct or indirect interest. I do not look like a painter or decorator, but still I am one. The first job from which I earned money was setting up ten-pins in a bowling alley. (Laughter.) My second job was in the line of painting. My father had a very peculiar habit—probably not peculiar, because you no doubt have seen others of that class, and perhaps some of them may be found right here in this room. My father always liked to go to auction sales, imagining if he bought anything at an auction that he always got a bargain. So he bought a great many things to which my mother and the rest of the family frequently objected, but nevertheless it was my father's habit, and he would bring those things home.

Among other things he bought was an old-fashioned carriage, one of those old styles with enormous springs in the rear, partly hung on leather, and swinging in the air. The whole outfit was so nearly worn out that it was really taking a risk to move it from the place where he bought it to our home. Then, besides, we had no horse! (Laughter.) My father never owned a horse in his life, but he thought that not having a horse was no earthly reason why he should not begin with a carriage, and so he bought it. He evidently got it at a bargain. Now we had two cows, and those cows were hitched up occasionally. Whenever we did any of the ordinary work, such as plowing, we used the cows. So my father, not knowing how else to get this carriage removed from the place where he bought it to our home, suggested to me that we go there,

take the cows along, hitch them up to the carriage, and drive it home. I was too young to feel any false pride, so I joined him and gained his favor by becoming a partner in that enterprise. The carriage was brought home, we riding in it, and the beautiful cows just pulling along. They did not know what was behind them. If they had it would have made no difference to them whatsoever. In fact, I think they perhaps were a little proud on that occasion, as indeed any self-respecting cow would be under such circumstances.

The carriage, as I told you in the beginning, was so bad that something had to be done with it, and every time when I was guilty of some boyish misdemeanor for which I expected punishment from my father I went out and cleaned this carriage, because that was very near his heart, and he always forgave me for any trouble that I might have gotten into when he discovered that I had been looking after the carriage. On one particular occasion when I had done something awful I started out and painted the carriage from one end to the other; so there is where



Vice-President George E. Egendorf.

my painting experience came in! I, of course, have painted around the house, but never did a practical job of that kind. At the same time I doubt whether any of you master painters would accept me as a proficient journeyman in the line of work in which you are engaged.

Some gentleman has kindly suggested that I have the honor of representing a school in this city, which is not a part of the public school system; in fact, it has been here so many years that everybody knows about it, and everybody here understands its purpose. It was established in 1825 by a group of Englishmen and Scotchmen who came here and who at that time had exactly the same problems to solve that you are confronted with at this time, the question of where to get skilled workmen. Some of these men, after establishing their business enterprises here, found that skilled men were not to be had. Some of them had attended the old Berkeley College in London, where they received their technical training. These men reached into their pockets and established a school in which to train skilled workmen for their respective industries. This school has been here ever since and will soon celebrate its one hundredth anniversary. It has been closely identified with the industrial interests of this city.

I have no desire to recite the history of the institution

except to say that it established the industrial expositions which brought the products of Cincinnati before the people of the Ohio Valley and this immediate region. This it did first in 1870, and it in conjunction with other local organizations carried on between 1870 and 1888 fourteen large expositions especially for Cincinnati, and gained for the city of Cincinnati a reputation, years and years ago, of being a convention and exposition city. It has been of assistance to all of our industries. So that the institution has been very closely identified with local industries, and is to this day.

A few years ago a very good woman in this city gave us what now amounts to perhaps a little over three-quarters of a million dollars, with which to put up a building and to assist us in the equipment of this building.

I took the liberty, yesterday, to send a communication to you inviting you to visit us and see this plant which represents an investment of a million and a half of dollars. It is conducted today with the same purpose for which it was originally founded, namely, dissemination of useful knowledge and the training of young men for the industries.

We are seeking to adjust our work as closely as we possibly can to local conditions and local requirements, in fact, we have carried on designing and painting for industrial purposes since 1856 without any interruption, until a few years ago, when we came to the conclusion that there should be a little more practical application to different lines of work. We recognized the fact that here, in Cincinnati, was the center of the lithographic industry of the United States, so we established, in connection with our other work, a lithographic school, the equipment of which today represents an investment of some forty thousand dollars, in order to do that work and to do it well, not merely from the elementary school standpoint, but from the commercial standpoint. So that today the National Association of Employing Lithographers is proud to say that they are combined with our institution, and are doing everything we can to make it a success. That organization takes out so many scholarships, and sends us capable young men, year after year, for training. The American Lithograph Company of New York keeps regularly two young men in training here in Cincinnati.

What is being done in that particular industry can be done in a great many others. This, of course, is only one branch of our work. So well has our work been recognized in that particular that a year ago last May, in the exposition in the city of London, a gold medal was awarded to the Ohio Mechanics' Institute of Cincinnati, for exhibit of primary school work in the printing and lithographing lines.

I want to say to you gentlemen, if you want to make shoemakers, go at it from the shoemaker's standpoint and not so much from the standpoint of the school. There are certain fundamental educational principles that we must recognize that are of universal application; but we must not make too much of that sort of thing; let us go at the shoemaker's business from the shoemaker's standpoint. When I wanted a man to teach patternmaking some fifteen or sixteen years ago, I asked in a certain meeting, "Who is the best young patternmaker in Cincinnati?" The reply came back, "Billy Davis, at Fay & Egans; if you can get Billy Davis you will have a good man." I went to see Billy Davis. I got him and he is with me to this day. I would not trade him for any other man that might be offered, simply because he had the practical knowledge and he had the good sense to take the necessary instruction to fit him to do the teaching. When I have a man to teach patternmaking I do not expect him to be an all-around scholar in everything else, but I trust him to teach patternmaking from a shop or business principle. (Applause.)

I am glad that Dr. Condon is here this morning, because Dr. Condon in our public schools is taking hold of this question in the right way. I shall never forget what one of his predecessors did. We had a young woman who acquired her training in our school. Her father was a monument maker, and her specialty was the designing of monuments. She was a splendid teacher. She knew her subject. A former superintendent of public schools here wanted her to teach in the night schools. The young woman, being requested to call on the superintendent, presented herself, and the superintendent said to her:—"You will have to pass an examination before you can take this position in the night school to teach drawing and designing." She said:—"Doctor, what must I be examined on?" And he said:—"You must pass an examination on physiology, narcotics and hygiene." (Laughter.) She replied:—"Doctor, I thank you. I do not wish to teach in the night school." And she bid him good-day. She went just outside of this city, rented a little barn, fixed it up and opened a studio of her own, and for years after that she literally coined money by designing tombstones for people out in the West who could not afford to employ their own designers. She got twice as much money as she would have gotten teaching school.

If we want to teach these practical subjects, let us go at them in a practical way and from a practical standpoint. We can always get at the other. A certain artist in Cincinnati some years ago came to me and said:—"I

made a mistake; I hitched my cart before the horse; if I had taken the practical bread and butter stand first I would have made a living; but as it is I starved for seven years before I found out that I would never make a great artist and that I had better turn around and go at it from the bread and butter standpoint in order to make a living." (Applause.)

Let us see to it, gentlemen, that we give our young people an opportunity first to make a living; the refinements and the enjoyments can come a little later, making, of course, an exception as to certain fundamental principles, certain things that every child must be taught. Let us be reasonable; let us go at it from a practical business standpoint.

I do not wish to bore you with a long speech, but simply say that we are doing some things in the right way here. You are all cordially invited to visit us. We are only a few blocks from here. We are making all our own equipment. In order to teach interior decoration thoroughly, our professor of that department is a man thoroughly versed in his line of work. In order to teach that, we said to Mrs. Emery that she need not give us any money to be spent for interior decorations, that we would do that ourselves. We requested her not to spend any money on furniture, because we would make the furniture ourselves; to spend no money on unnecessary machinery, for we would build it ourselves. So now, for five years, we have been very busy and we shall be for five years more. We have no occasion to look for a market for our products, but we are proud of what we are doing, and will be very glad indeed to show you what we have.

I thank you, gentlemen. (Applause.)

President McKenzie next introduced Dr. Ralph L. Condon.

Address by Dr. Ralph L. Condon, Superintendent of Schools of Cincinnati.

Mr. President and Gentlemen:—

It gives me pleasure to stand before you representing the public schools of this city. Professor Shearer has given you some account of the splendid institution over which he presides, which has looked after the development of industrial education in Cincinnati for nearly one hundred years.

When the Royal Commission of Canada entered upon an investigation of the subject of industrial education in order to recommend to the Dominion Government the form which such education should take for that country, they spent something like three or four years in studying what was being done, not only in America but in Europe, going personally by sub-committees to visit every significant piece of work that was being done anywhere. During the course of these investigations they came to Cincinnati, and in making their final report they recommended to the Dominion Government that the industrial education of Canada should be developed in accordance with the Cincinnati idea. We had no idea, of course, that the report was to be expressed in that form approving what was being done here in this city. Now what is the Cincinnati idea? It is simply the idea of combining work and study; the school and the industry must be combined and must never be divorced. If the education is to be worth while the two factors must be ever present.

On the hill yonder is our art academy. I sometimes go upon that hill, stand upon its crest and look over upon that splendid institution; then I turn my view from that institution down over the city, with its vast buildings, with the smoke of its factories, and the distant murmur of their many wheels—the hum and stir of industry. I know that that art academy is affecting actively and constructively the life of this city, and that the teaching that is given there must reach down into the city's life, although it is set upon a hill. When looking upon that school set upon a hill the thought has come to me that too often in the past education has seemed to uplift itself as something apart from the real life and the industry of the community; but Cincinnati has committed itself irrevocably to the idea that education must not be a thing apart but must enter into the life of the people.

In 1900, when I was superintendent of schools in a small city in Massachusetts I made an address from which I want to read you these words, which are none the less applicable now:—

"But the greatest gain of all—and the one most necessary—will come through the establishment of more vital relations between the pupil and the various subjects of instruction, by which he will be brought into closer touch with the world in which he lives, so that the school will be not so much an institution distinct and apart by itself, but will stand more as an interpretation of the life and of the institutions of which the pupil is a part. It will not so much fit him for the life he is to live in later years as it will teach him how to live and to interpret the life he now has. It will find or make opportunity for the expression of the things taught in actual living, not at a subsequent period, but during the years of instruction.

"In the past household duties have been taught most

effectively and thoroughly by giving children an opportunity to participate in the household work—by instructing them in this work, not teaching about it. The apprentice system, not so very long ago, was the recognized preparation through which a young man was introduced to a profitable occupation. He learned his work by working at it."

If education is to be worth while he must still learn his work by working at it; it must be ever recognized that there are two elements, one, general education, if we may call it such, the other, expressed in terms of skill of hand and ability to do the thing which expresses in tangible form the idea which has been given.

The "Cincinnati idea" is not a new one. Back in 1836, when the Lane Theological Seminary was established and the late Lyman Beecher became its president, the founder of that institution put in his deed of gift this provision: That all of the theological students who entered there must work two hours every day upon the farm or in some profitable occupation of the community. We should keep ever before us that idea in developing our scheme of industrial education, that skill and industry must be combined to produce good citizens, to produce a class of skilled workers in the community; and if we do that we shall not go very far astray. Our form of industrial education in Cincinnati is based upon the idea that we cannot well educate any people to pursue occupations requiring skill by disconnecting them with the industry that they are being fitted for; that whether it be in the machine shop, in the painting establishment, in the carpenter shop, in metal work, in lithography, in messenger service, or wherever there is work to be done, that these young people shall be educated in this two-fold formative school of teaching in order that the pupil may learn to do by doing and interpret educational principles through terms of practical application of the theory. We have accepted as our slogan that culture comes not alone from word study but quite as much from work study; that word study and work study combined will, for the individual and the community, give that education which is most worth while. (Applause.)

President McKenzie said:—Gentlemen, this completes the report of the Trade School Committee. I would be glad to receive a motion in regard to the disposition of this report.

William E. Wall moved the adoption of the report. Carried unanimously.

Address by P. J. Brankin.

Mr. President and Gentlemen of this Convention:—

Most of you know what a crank I have been on the question of industrial education. Those who have followed the career of the International Association know that it was the first association of skilled and intelligent artisans that has been consistently and persistently working, at every convention and at every meeting, in the cause of higher industrial instruction for the youth of America: a leader not only in the present-day movement but in all the movement from historic, aye, prehistoric time.

From the beginning of industry and art, the apprenticeship system was the only system, under God or man, that ever devised and ever produced skill in industry and art. All attempts by any other method or means, whether you term it an industrial art school, a technical school, a manual training school, aye, even call it modern vocational training and guiding school—they have all been established, encouraged and assisted with one aim and object only. That aim and that object was that they should be only a most valuable auxiliary in assisting master workmen to produce, for the coming generations, a boy fitted to work in the industry or in the shop.

I occupy a very peculiar position. I have gone all through the system of apprenticeship, journeymanship, and have been for thirty years a master of a shop. I have gone through the industrial art schools. I have been for thirty-five years trustee of one of the oldest and one of the best industrial art schools that there is in this country; there are those here today who know very well that what I say is the truth when I say that that school is the Spring Garden Institute of the city of Philadelphia. (Applause.)

By the way, gentlemen, I want to tell you that there never was a movement in the direction of the development of industrial art but what there was back of it a master painter or decorator. Whether in Europe or in America, he was the propelling power that ever brought about advancement in industrial art education. (Applause.) So that when educators, with all the earnestness and sincerity that they have shown here today, come before this body, they come before a body that has been heart and soul in this movement before ever they were engaged in it. There never has been a movement for the development of any industry or art that did not have its inception with the painter and decorator, and in order that this movement should be encouraged and assisted, it required the national governments of the respective countries and respective periods, for generations, to assist them and to encourage them, and all pretensions on the part of philanthropists of this country, or on the part of those who desire to per-

petuate their names by being published as founders of this or that school, are like drops of water falling into the ocean as far as productiveness is concerned, in comparison with the only method that was ever devised to produce skilled workmanship, namely, the apprenticeship system.

I want to congratulate this young man, Mr. Glynn, for the great ability he has shown. I want to congratulate that little quiet city, unknown as it is in comparison with the great metropolitan cities of the world, the city of New Haven, for the first real and practical effort that has been produced that combines the words apprenticeship shop with industrial school. (Applause.)

I regret most sincerely that that great crusader of industrial education, Mr. H. E. Miles, is not here. He is not a trade school teacher, he is an industrial art teacher. He has given his heart and soul to the cause of the development of American youth in industry and art. I deeply regret, more than I can express, his absence as indicated in that telegram, for he is my ideal of a true representative of industry and art in this country. (Applause.)

I am in hearty sympathy with any movement, whether it be local, State or sectional, that helps to develop a particular State or section, or district, but it is a weak, ineffective and useless effort on the part of any single State, any single city, any single section or individual, to try to change the face of this nation, as far as its inefficiency in skilled and art industries is concerned, unless the government itself stands back of and encourages the movement. It is simply impossible. Any of you who know anything about physical ailments know that it is impossible to apply a plaster or salve to the toe of a man who is afflicted with constitutional gout and expect a cure. You must go to the constitutional ailment and remedy that before you can have a permanent and lasting return to health.

The conditions of the apprenticeship system in this country have been horribly distorted. The apprenticeship system is virtually dead, and it will have to be revived along lines that Mr. Glynn has spoken of. Mr. Glynn said that he would not like to ask how many of you had apprentices, for fear you would have to show your weakness; but I say again, that until the national government takes this question up and remedies this national evil, it is useless and ineffective for New Haven, Cincinnati, Philadelphia, Pittsburgh, or any other one city, to undertake to cure this national defect.

Our government has done much for the education of the head; we all know how liberal it has been in that direction, giving aid simply for the asking. Those who have read the history of this country know that our Congress has voted to each new State in this nation one-thirty-second part of its public lands for educational purposes; and that in addition one-sixteenth part of the one-thirty-second part of that State was given for colleges and universities. You who come from New York can refer to the history of Cornell University, and you will find that it was because of an endowment that that wonderful institution has been perpetuated, and similar institutions established about the same time. They owe much of their existence to the benefits derived from the billions of dollars that that land donated by Congress was worth. These colleges and universities are furnishing what is known as a liberal education, which is an education of the head. In those earlier times the youth of the country did not need the education of the hand, for all of our forefathers at that time were hard-working men. Whether a man's father was worth a hundred thousand dollars or two hundred thousand dollars, it was part of the system at that time in this country that every boy had to be brought up to produce at least as much as he spent. He had to acquire an education that would fit him for life, so that if his father's fortune were lost for any reason he would be equipped to still earn his living.

Those conditions have changed, and unfortunately we have gotten to depend upon foreign countries to supply the great defect that has existed in this country in the last thirty years through the lack of highly skilled artistic workmen. (Applause.) When we realize the condition of our country today it needs no argument to tell us for the next fifty years, if America is to be an industrial nation and take its place among the industrial nations of the world hereafter, we will have to prepare to educate the hand on a parity with the head; otherwise, we will have no education and we will soon have no country. (Applause.) Until the National Government seriously faces this problem and provides a remedy there is much to fear. The reason why it has not heretofore taken it seriously to heart is because of the inherited independence which skilled and intelligent workmen possess; they have asked no paternalism from the government or any one else. Proud of the fact that they could earn their living, they have never had fitting representatives in the halls of Congress to demand for our present-day workmen the education of the hand to the same extent as the education of the head has been furnished by the professors and teachers in the schools and universities of this country.

A resolution has been introduced into Congress which, along the lines of President Wilson's address given recently in one of your Western cities, calls for military training and trade education to be under the direction of

the National Government, and for the establishment of national schools in this country for both kinds of training. Until that is done all the efforts of single individuals scattered here and there will be ineffective in comparison with what is required to furnish what we have been looking to immigration and importation of skilled workmen from abroad to give us, and which cannot give us what was produced by the old style apprenticeship. So now we have reached a period when our educators are seriously considering that industrial art workers are the greatest asset of this country, and that they must be produced if we expect any results in the way of national achievement. (Applause.)

William E. Wall:—Gentlemen of the convention, I ask your attention for just a few moments. I hardly think that you will need to hear any further argument in favor of the proposition that is before us. You have heard at length upon this proposition from the special committee which I had the honor to appoint last year on the Extension of Trade Education into our public school system. We have missed this morning the presence and the words of the gentleman to whom my Brother Brankin has just referred, Mr. Miles, who, in addition to being a thoroughly competent man to expound the doctrines of trade education, is himself a worker, is himself able to do the things that he tells others how to do.

We have heard from Professor Shearer and from Dr. Condon. We have heard from our own Mr. Brankin, who, when I first met him at the Boston convention in 1891, twenty-five years ago, was then instructor in this very Spring Garden Institute of Philadelphia, of which he has spoken to us today.

Now, without any desire to in any way shut off the discussion, it seems to me that I may read to you a resolution which has been framed by the special committee appointed last year, and indorsed practically by your standing Committee on Trade Schools, and for which both committees hope to have the indorsement of this Association. If there are no objections, instead of this resolution going through the Committee on Resolutions, your committee would feel it a great privilege to have this resolution now put upon its passage and adopted. I do not say this with any desire to in any way railroad it. It is brief. I will read it to you, namely:—

"The following resolution was unanimously adopted at the morning session Thursday, February 17, 1916, of the thirty-second annual convention of the International Association of Master House Painters and Decorators of the United States and Canada at the Hotel Sinton, Cincinnati, Ohio, viz.:—

"Resolved, That the International Association of Master House Painters and Decorators of the United States and Canada, in thirty-second annual convention assembled, hereby affirm their belief in the necessity of trade education as a part of the public school system.

"It is our belief that only through such education can we fulfill our duty to the youth of our land and meet the demand for intelligent American workmen.

"We believe that fully 80 per cent. of the time of the painting pupils should be devoted to the fundamentals of the trade, and that instruction in decoration should not exceed 20 per cent. of the time of the pupils.

"Should pupils show proficiency in decorative work, they should be given an opportunity for further instruction in a post-graduate course,

"We approve and indorse Federal support and regulation of industrial education, and we recommend that our Association should be represented on the Federal Advisory Board on Industrial Education.

"William E. Wall,
"C. H. Turner,
"John Dewar,
"E. M. Walsh,
"Thomas Gwilliam,
"James Phinnemore,
"Clarence L. Beardsley."

F. X. Kelley:—I move that the regular order be suspended and the resolution adopted.

The motion was seconded, and carried by unanimous vote.

Mr. Turner said:—In Mr. Walsh's report, as chairman of the Committee on Establishment of Trade Schools in Connection with the Public School System, there was one very important recommendation which is vital to the success of the work of this committee, and I ask that it be acted upon now.

Chairman Walsh read the following recommendation from the report of his committee, viz.:—

Your committee unhesitatingly recommends the establishment of a permanent office to be known as secretary of this committee, one who can create co-operation with other Industrial Educational Associations, so that inquiries will be properly taken care of, courses of study established, the demand for the operating of schools with the right kind of organization be provided for, and the good work which has proven itself thus far, be maintained

so that this organization as well as society at large be benefited.

In conclusion, we recommend that the committee be authorized to establish and direct this office without incurring any expense to our Association.

On motion of Mr. Kelley the recommendation was unanimously adopted.

James Phinnemore said:—I think we should go a little further in the interest of those who have taken courses of instruction along technical lines. I would move you that Mr. Walsh's committee take into serious consideration a system of registration for those who have passed their examinations and been matriculated as proficient students in their trade, so that the International, State or local associations would then be put in touch with them and they could look forward to the possibility of earning a practical living among the men who have taken so much interest in furthering their cause, and that the committee take into consideration the establishment of registration bureaus for this purpose.

Unanimously adopted.

Mr. Cook suggested that it would be desirable to reprint from The Painters Magazine, in pamphlet form, the report of the proceedings of this session. These pamphlets can be placed in the hands of our legislators, school boards, school superintendents, and others. He moved, with the consent of the committee and the gentlemen who made the addresses, that we request our official magazine (The Painters Magazine) to issue this in pamphlet form, to be sold to the painters at the cost of printing.

The motion was seconded and after brief discussion was unanimously adopted.

Mr. Phinnemore moved a vote of thanks to the gentlemen who had so ably addressed the convention this morning. I am not familiar with the full names of each of them. I have the name of Mr. Frank L. Glynn, assistant to the State Board of Industrial Education, of Madison, Wis. I also want to include Professor Shearer and Doctor Condon and Brother Brankin for the able address that he gave us. I was so impressed with Mr. Glynn's able address this morning that with the consent of the other members of the Toronto Association who are present we have decided that the United States is not going to keep Mr. Glynn here altogether, but we are going to try and arrange to have him come over to Toronto and address the Industrial Board and the Board of Education, and the citizens in general there in the very near future, when we will ask him to repeat the practical address that he gave here this morning. I move that this vote of thanks be extended to all of the speakers.

The motion was seconded and carried by a unanimous rising vote.

After Mr. Krause had called attention to the educational value of the Complete Building Show at Cleveland, the convention adjourned at 12.45 p. m.

THURSDAY AFTERNOON.

President McKenzie called the convention to order at 3 o'clock.

The first thing taken up was the

Question Box.

Messrs. Dewar and Wall were appointed a committee to answer any question.

Are the commercial flat varnishes safe to paint over?

Absolutely no, said Mr. Dewar. About 80 per cent. of the flat varnishes contain wax. Those that do not, lack the stability to serve as a primer under a coat of paint. Neither varnish nor a paint film will amalgamate with a foundation containing wax. The flattening characteristics of wax would diminish the gloss of a finishing varnish.

What is the best method of obtaining a silver gray effect on cypress?

Mr. Grimmer said the only way is to use nigrosene stain; it is black that turns gray, but you must use good judgment in employing it.

Mr. Dewar said you can use zinc; tone it down with lampblack to the shade you want; reduce it with 180 degrees benzol, which will carry the zinc into the fiber of the wood.

Mr. Wall said he had worked on jobs where turpentine, drier and a white base lead or zinc had been used. Put it on, allow it to stay for a while and then wipe it off and you will get a commercial gray.

Mr. Dabelstein asked if that would not give an opaque rather than a transparent effect.

Mr. Wall said that where zinc is used you get a transparent effect on the wiped out portions.

The Zinc Situation.

Mr. Heckel said French process zinc is made from spelter (the metal zinc). Brass is also made from spelter.

Cartridges are made from brass. There is a demand for cartridges, and spelter is selling for sixteen cents a pound. American process zinc white is made from franklinite. This ore occurs side by side with willemite, which is used in making spelter. As a matter of fact, more zinc oxide has been made this year than ever before. Every paint manufacturer has been given more zinc oxide this year than last year. But the demand for zinc oxide for use in making automobile tires has been constantly increasing. In every pound of zinc oxide there is about eleven cents' worth of spelter. But there has been no curtailment in the production of zinc oxide, even though the manufacturers would make more money by producing spelter from the ore.

Mr. Dewar spoke of the great benefit Mr. Heckel had been to the trade. He called attention to his book, "A Paint Catechism and a Varnish Catechism," which Mr. Heckel was ready and willing to send to any one. He moved that George B. Heckel be elected to honorary membership in this Association.

A. G. Clark, of Missouri, seconded the resolution in an address of some length, after which the motion was unanimously carried.

Mr. Heckel said he esteemed it as one of the greatest honors of his life to be elected an honorary member of this Association. He said he could conceive of the time when a property owner would ask a painter before employing him: "Are you a member of the International Association?" If there is anything I can do for you I will be glad to do it.

The next thing taken up was a report by A. H. McGhan, chairman of the Clean-Up and Paint-Up Committee. He first introduced Charles Allen Clark. Then he distributed copies of L. T. Minehart's financial report. Mr. McGhan then read his report as follows:—

Report of Clean-Up and Paint-Up Committee.

To the International Association of Master House Painters and Decorators of the United States and Canada.

Mr. President and Gentlemen:—Your committee representing this Association on the Joint Committee on Finance and Audit of the National Clean-Up and Paint-Up Bureau, beg to report as follows:—

The results of an active campaign for the necessary funds to carry on this work resulted in over \$13,000 being pledged to the National Bureau at this date. This committee is in receipt of the regular reports from the chairman, the submission of all of which, or even a part, would be unnecessary in this report. They evince a very careful accounting financially in receipts and expenditures, and a further determined effort on the part of this bureau to stimulate and advance the interests of the trade. The support received through the efforts of Chairman L. T. Minehart and Allen W. Clark mainly from the manufacturers of paints and kindred lines, and their continued efforts in the interest of the painting industry, should be, and I have no doubt will be, appreciated by the master house painters and decorators throughout the country.

Mr. Allen W. Clark called at my office at Washington just previous to my departure, and I requested that he forward word to this convention. As it explains itself and bears his best wishes, I herewith incorporate his letter:—

"February 8, 1916.

"My Dear Mr. McGhan:—Since our conference today regarding the Washington campaign this year, and especially upon the participation of the master painters in the local campaigns throughout the nation, I have been thinking of your suggestions that I write you something in behalf of the National Bureau that you may include in your report at the Cincinnati convention next week. But it seems to me that I can reach the object most effectively by urging you and our other friends of this movement among the officers and delegates at that convention to emphasize my earnest convictions that the greatest service the master painters of America can render this bureau and its work for the public, the paint trade and especially the master painters themselves, is to thoroughly inform themselves upon the spirit and scope and details of your Washington city campaign, and to emulate, and if possible duplicate, the initiative, the energy, the ability and the large-minded devotion to the public service, all of which so promptly and completely enlisted practically every interest and influence that made the campaign in our national capital so successful.

"The National Bureau will promptly extend its co-operation to every master painter who will send us the local data indicated on our plan, a quantity of which we are sending you for distribution at your convention.

"I would also suggest that you mail one of these, with a letter and description of your Washington campaign, to the secretary of each of the local associations of master painters.

"I hope to attend your convention, but if I cannot you will understand the reason as explained to you today, for I shall be elsewhere trying to make another influential body of men as good friends and helpers in this work as the master painters already are, though I shall keenly miss the fraternal fellowship and hospitality and the

expeditious and profitable business sessions that have characterized all the meetings of your Association that I have attended. Yours sincerely,

"Allen W. Clark."

Your committee has always been in close touch with this National Bureau, and from that experience would ask your appreciative support of the efforts of these workers.

Relative to the nation-wide movement for "Clean-Up and Paint-Up" the Master Painters' Association undertook a campaign in the District of Columbia in the spring of 1915, during which, for over a month, we covered the entire city with advertisements consisting of what we call four features. These features were:—

First.—Buttons for the school children, the civic workers, the journeymen, the stores; in fact, as many as we could find proper use for—87,500—bearing the words "Clean-Up-Paint-Up."

Second.—Vehicle signs on every wagon, truck, automobile on which we could prevail upon owner to display then—2,500—bearing the words, "Clean-Up-Paint-Up."

Third.—The slides for the moving pictures in every picture house of the city, bearing the words "Clean-Up-Paint-Up."

Fourth.—The press, which by columns of news matter,



Ex-Secretary Joel Kennedy.

editorials and cartoons further announced the slogan, "Clean-Up-Paint-Up."

We found that the words of the slogan, "Clean-Up," brought ready support of the civic bodies—the Chamber of Commerce, the Board of Trade, the authorities of the District of Columbia, including the school authorities, but we found that the words "Paint-Up" brought the necessary financial support.

The results were such that while last year we had fifteen contributors to our fund, at this date this year we have thirty-four contributors, among whom are the proprietors of the principal department stores, dealers in paints and kindred goods, led of course by the Master Painters' Association, and a continued unqualified support of the citizens and civic authorities of the District.

The District of Columbia has a population of about 400,000, and within the boundary of the District there are approximately 76,000 buildings, dwellings, etc. The necessary advertising to further a campaign of this kind in such a locality where the tenant class is large must be such as to reach the tenant. The owner or the agent is often more concerned in getting the best returns from the property, irrespective of repairs, but the tenant is the one who demands the repairs—the tenant is far in the majority, and is really the one who pays the bill, therefore, reach him.

The daily newspaper is always the best medium with which to reach the consumer, tenant or owner, and they readily give columns of space gratis because of the civic character of the movement.

The other advertising features that we used—the but-

tons, the vehicle signs, and the moving pictures—were features the use of which an individual could not secure.

Do not waste money in careless or indiscriminate advertising and then look for results. Time nor space does not permit going very far in this very wide question.

I can but refer you to the foregoing, the methods that we used, the means by which we advertised, and to the advice of the National Bureau which can be had for the asking, and, say in conclusion, that our efforts returned business in large volume. More than that, it placed the master painter upon a higher plane than he had occupied before in the community. He occupied his proper sphere as citizen and as business man, leading in a campaign that touched closely his own business for cleanliness, neatness and the employment of labor.

No movement ever undertaken in the city of Washington has tended so much toward uplifting the trade, or has so well put the master painter in the forefront of the business men of the city as this movement has done.

Charles Allen Clark then said:—I want to tell first what your own fellows do; second, you don't know what the other fellows are doing. We want you to take the same interest as the newspapers and chambers of commerce.

When you get a campaign started in a town, nothing can stop it. When we get a coupon from one of these slips we send letters to every one whose names are written on the slip.

The editor of every newspaper will receive editorial matter and cartoons that they can use without credit. The business managers will learn how they can increase advertising. The club women will get letters.

All campaign supplies are sold at cost to the local committees. We will have buttons, window trims, movie slides, etc.

It costs us about \$1.25 a town to answer an inquiry, about 85 cents of which goes for postage. It is up to your own "pep" to put the campaign over. This will help you more than anything else to organize local associations by getting the master painters together for a common purpose.

Mr. Heckel said he had a great interest in the campaign. Here is an opportunity you cannot afford to neglect. It cannot be an individual thing. It is distinctively a commercial proposition. It is a means of promotion of association and co-operation that will elevate the craft. I can conceive of nothing more likely to increase the membership of the Association. One painter cannot get anything more out of it than another, but all will benefit. In Hartford the painters canvassed the town to see what houses needed painting, and then the Association canvassed all those people to have their houses painted. We all like to do as others do, and this is a psychological movement because it starts some people getting their houses painted and all the rest follow them.

Mr. Dewar said that Mr. Heckel doubted the propriety of a master painter soliciting work as an individual. I differ with him. You conduct business along well established lines. But you neglect an important thing. The life insurance man dogs the life out of you, but he gets you in course of time. The manufacturer sends out his traveling men to solicit your business and prove that no matter whose goods you are using his are better. He then described how he took samples of his work around when he was starting in business to call on the people whom he wanted to work for and how he solicited work. Some of you find it hard to approach a stranger and get into conversation with him, but you can find a man and send him to see property owners and tell them they are allowing their houses to disintegrate for lack of painting. First thing you know you've got the job, and competition is not very keen either. Several years ago I picked up a newspaper and saw that Mr. A had purchased a certain house. I knew he was immensely wealthy. I knew a man like that would want that house refinished from cellar to attic, and I was the man to do it. I did not know him. So I asked for a letter of introduction from a man for whom I had been doing work. I learned that Mr. A was in Europe and would not be back till spring. I got the letter and watched the newspapers to keep track of Mr. A's movements. The next day after Mr. A had arrived in Pittsburgh I called on him. A lot of steel magnates were waiting for him. I handed him my letter and asked when I could meet him that afternoon. He said 2 o'clock. I was there at the time and found him reading my letter. He asked what I wanted. I told him I knew he would want the house he had bought refinished. He asked how I knew it. I told him I had been in the house and knew it needed redecorating. "I don't know about that," said he. But three weeks afterward I had the house full of men. Gentlemen, you must be, above everything else, business men.

Mr. McGhan said that the editor of the Washington Star is the president of the Associated Press. They gave us a column for the Clean-Up and Paint-Up Campaign this early in the season. It was brought about by a letter he had received from the proprietor of a large department store who asked why he should contribute to a campaign in which the painters were in a measure competitors, since they took the people's money that might other-

wise be spent in his store. This letter and Mr. McGhan's reply were printed, and the fact that in the next morning's mail a check was received from this department store man showed the effect of it.

A. G. Clark moved that the report of the committee was received with thanks. Carried.

Mr. Kevers said there was a campaign last year in Indianapolis, but no painter was on the committee. He was notified at 6 o'clock in the evening, too late to go. The campaign got lots of publicity, but there were little or no results so far as the painters were concerned. Rental property in Indianapolis is not only not painted, but in most cases is in filthy condition. I wanted to rent a house and Mrs. Kevers and I looked at thirty-two houses and there was not one that I would be willing to stable a horse in. These were in the best residence district. One owner said he wouldn't spend a nickel to just clean up a house. That property is still vacant. I was forced to buy a new house to get a clean one. Lately I was invited to join the Indianapolis Real Estate Board. I suggested to some of the real estate men that they were wasting energy by not getting the owners to put their houses in a sanitary condition. It is all right to appeal to a man's pride, but it is better to make people do things that they won't do otherwise. I have suggested to the fire chief that he make the business men clean up their basements, paint the walls light color and fireproof exposed woodwork.

Edward C. Beck, of Boston, read a report from a committee appointed by the Boston local association. On account of the inability of the chairman of the committee, C. H. W. Hanson, to be present at the convention, Mr. Beck had been asked to read the following report:—

Report of the Committee on Trade Discounts by the Boston Local Association.

Mr. President and Master Painters:—

The chairman of the Committee on Dealers' Discounts herewith submits a brief review of developments to date. On April 7, 1915, a committee was appointed by the Boston local association to confer with a like committee of the Paint and Oil Club of New England to consider a discount system for materials purchased by the master painter. Our committee, consisting of five, met a like committee of the Paint and Oil Club of New England at the City Club on Wednesday, June 23. We stated our case in the form of a letter drawn for that purpose. This was listened to and discussed at length with some opposition, but was really received more favorably than we expected.

The evils of the present conditions of the master painters are of grave import to the craft. Builders, hotelkeepers, real estate men, manufacturers and householders, in order to save the master painters' profits themselves hire men, and in many cases for a lower wage than they will work for us. The business cannot stand curtailment of profit, and as the work is diminishing the profit must surely be less. It seems as if everybody is waiting to get a slice of what rightfully belongs to us, namely, business and profit.

The dealers and manufacturers advocate ready-mixed paints, and why not? It is easy to sell by sample cards, ready for use in the hands of a novice, and the greater profit we surmise. In this respect you cannot blame them (you would be likely to first consider the class of work that pays the best); but it is a great detriment to us, as it gives the cheap or inexperienced man a chance to get painting materials already mixed for him, and the parties employing such men are, as a rule, satisfied on account of getting work done so much cheaper. This holds good in many instances. The advertising in journals, magazines and papers for paint, varnishes, enamels, etc., with directions for doing the work and the quantity it will take, is detrimental to the master painter. Of course, we know the result and appearance of such work, but it takes the work away from us to whom it rightfully belongs.

I am calling your attention to this matter to convey to you the necessity of action, namely, the cost of stock to the master painters versus the general public. In nearly all trades except ours a discount is given to the tradesman whether he is merchant or mechanic. Why is this? My answer is, the master painters are not thoroughly organized or united. You cannot accomplish anything by sitting back and letting the other fellow do the work, but you must all be willing to help bring about this much needed reform, or you will have the greater part of your business and the profit on your stock taken away.

Now, the partial remedy for this condition proposed by this committee is, as we suggested to the New England Paint and Oil Club, to raise prices on all goods used by the master painters say, 10 per cent. and to allow that discount to us, or in other words, charge the general public 10 per cent. more than the master painter.

We do not find that the dealers are charging too much, but we as regular customers do claim that we are entitled to a lower rate than the casual buyer. Without protection more than half of the retail dealers would fall in business.

We as a committee believe that our suggestions at the two meetings held were favorably received, although at first with some opposition, but we think they can see

where they will be benefited, and we know by remarks that they are earnestly considering the best way to overcome the difficulty and meet with our demand.

Now, brethren, if we are going to make a living under existing conditions, we will find it is high time to get to work to improve our financial condition. When work is done, wages and stock paid, there are still overhead expenses—shop rent, insurance, fire hazard, compensation liability, and the Lord knows what—to eat up the small profit we get, and if we are to exist and stay in business we must of necessity have the profit to which we are entitled.

Our delegate to the International Executive Board was instructed in regard to this movement, and brought the matter before that body for consideration. It was accepted for discussion at this convention, and we hope it will receive favorable consideration, as the same conditions exist not only here, but practically all over the country. Whatever is to be done in order to gain our point, you must support with your whole strength and assist, or we will accomplish nothing.

Remember, gentlemen, in union there is strength. We are not asking anybody for a sacrifice, but we do ask what in all fairness seems to belong to us—our rights.

Mr. Beck continued to speak after finishing the paper, referring to Mr. Washburn's remarks on the irresponsible painters and the ease with which they could get the materials they need. To make this matter beneficial to us it must be done through national effort.

A. G. Clark moved that the paper be received with the thanks of the Association to Mr. Beck and the Boston committee. Carried.

Mr. Epple said it was the self-respect of the members of the local associations that prevented them from cutting prices. Don't fear the outsider. Then the small fellow who is afraid to charge what his work is worth will learn better.

Mr. Macnichol said he had a kick against the manufacturers and the business magazines for calling attention to the high cost of materials. People who contemplate having their work done today will be frightened off. One editorial stated that the prices for material had advanced from 30 to 300 per cent. Nobody knows what a job of painting will cost more than the man who does the job.

Mr. Heckel said he had no come-back. If the manufacturers and master painters would get together there would be a better feeling all around. When the manufacturer is up against a general rise in prices there is no way to bring it to the attention of his trade except through the trade press.

Mr. Brown said it was the duty of the trade press to call attention to existing conditions, and now that all prices have advanced, to urge the painters to make their estimates high enough to cover the advanced cost.

Mr. Beck said they had hoped that there would be an arrangement by the National Paint, Oil and Varnish Association whereby the legitimate dealer would be protected by a trade discount, just as plumbers are protected. When you buy in large quantities you get a discount. There are many painters who do not buy in large quantities who would welcome a trade discount, and he believed it could be arranged.

Mr. Macnichol said the large buyer gets a credit if he is a prompt payer. If Mr. Woolworth comes to a paint manufacturer and says he wants so many thousand gallons, he will get the bottom price with a cash discount. The master painter can make more money by buying in smaller quantities, borrowing money from the bank and discounting his bills.

There has been a large increase in the estimates for certain branches of government work. The present bids are good till July 1. But when the bids are opened for the coming year they will be obliged to pay a good deal higher price. Dealers who have bought goods at low prices have a legitimate right to sell them at the present high prices. If a house owner comes to a dealer and wants to buy material he will go from one dealer to another till he gets the lowest cash price. We painters get in the habit of relying on one dealer. We go to the 'phone and tell him to send the materials to a certain point. We will pay five cents for a 'phone call to get a dealer to send a pound of raw sienna a mile and a half. The telephone has put a big burden of overhead charge on the dealer, and I do not believe any arrangement can be made with the dealers.

Mr. Clark said we are the regular consumers of paint. Not the men who run apartment houses. The time is coming when the manufacturers will recognize the interests of the employing master painters, and it can be brought about only by national organized effort.

Mr. Beck said they had looked up the matter of responsibility in regard to the law. Last evening I saw a sign, Gasoline, 21 cents a gallon. In the East we are paying 29 or 30 cents. So much for Federal investigation. If you can take advantage of a low market and buy your supply of oil for a year you can make more money by anticipating your wants. In the East we find that the

paint store has doubled its business, and the business of the master painter has fallen off one-half. We have a member of our delegation who can vouch for it.

Mr. Grimmer said we are supposed to buy wholesale. The landlord or large property owner will buy, in nine cases out of ten, for less money than we pay. We pay more for paint and wall paper than the speculative builders, the hotel man or the property owner. The dealers say they are more sure of their money. You can't buy plumbing materials except through a plumber, steam-fitter or gasfitter.

Mr. Epple said:—We cannot go on record to dictate to the members of the Paint, Oil and Varnish Association that we call our brothers. Co-operative buying solves all these problems.

Ivory H. Morse said:—For the benefit of the master painters here I will give our experience. The master painter is a smaller purchaser than the jobber. The local retailer is protected above the painter. The manufacturer will sell to any one who comes across with the money. The law will not permit any manufacturer to show any preference, and the only thing for us to do is to take up co-operative buying. We are doing this in our local. We are having wax put up for us under our Association label, and we save from fifteen to twenty cents a pound on wax. In varnish we called for bids, and the firms doing the biggest advertising to the public will give us no concessions. Those that confine themselves to the master painters give us the standard goods and come down to brass tacks in prices, and we have saved enough money to pay our dues for ten years. In sponges we buy at the bale price and divide them among our members. Is this not the best argument for association that can be put forth? If the local associations can do this why cannot the State and International Associations save even more money? Is not the saving of money the strongest tie that can bind a man to his association? Go back to your local association and start there the same thing we have done, and then in time take it up in your State society. You get a special brand specified, and you know you have got to pay the protection price to the local jobber. You write to a local association somewhere else and buy those goods, and you will save every cent the manufacturer had expected to pay out in commissions. Go back home and ask if you are not the man to start something.

Secretary Kennedy announced a telegram of greeting from Thomas Pierrepont.

The meeting adjourned at 5.10 p. m.

FRIDAY MORNING.

President McKenzie called the convention to order at 10.30 a. m.

William J. Albrecht, chairman, read the following

Report of Committee on Memorials to Deceased Members.

To the International Association of Master House Painters and Decorators of the United States and Canada:—

Whereas, Again our attention is called to the fact that in the midst of life we are in death; again the Grim Reaper has entered our ranks and removed from our midst fifteen of our most estimable members who have been called to their reward, namely:—

John Noll, New York City, N. Y.
Herman J. Kretz, Rochester, N. Y.
C. E. De Neve, Rochester, N. Y.
Andrew Stabes, Utica, N. Y.
A. E. Trostle, Altoona, Pa.
Ralph Pierson, Paterson, N. J.
Charles Zumbuehl, New York City, N. Y.
H. W. Johnston, Toronto, Canada.
John E. Patten, Boston, Mass.
Chas. E. Palmer, Hyde Park, Mass.
Cornelius E. Enwright, Lowell, Mass.
J. D. Alden, Wakefield, Mass.
John C. Baumgartner, Baltimore, Md.
Jas. B. Murphy, Watertown, Wis.
John A. Bush, Peoria, Ill.
James F. Goodwin, New Haven, Conn.

Resolved, That in token of our sincere sorrow and sense of bereavement, as well as our recognition of the good qualities of our departed brothers as men, comrades and citizens, that we rise and remain silent for an interval while we reflect upon our loss and the lesson of life's uncertainty; and further

Resolved, That a copy of these resolutions be forwarded to the families of these departed brothers with the assurance of our deepest sympathy and condolence from the members of the International Association of Master House Painters and Decorators of the United States and Canada, as expressed in thirty-second annual convention assembled.

All stood for a few moments in silence as a mark of respect to the deceased members.

Report of Committee on Trade Schools.

Mr. Dewar said that as his committee had no place on the program, he presumed this subject would be taken care of by the special committee, as it had been.

He had followed the matter of trade schools very closely, but it was not necessary to add anything to what was said yesterday. At present there is a committee from the House, Senate and Industrial Commission considering the best means for establishing and conducting trade schools all over the country, so as to produce the best results. The master painters are leaders in all such movements. Next year a fuller report of this investigation will be given. He reported progress.

On motion the report as presented was adopted.

Mr. Dewar, on behalf of the Paint Legislative Committee, reported progress.

Mr. Beck reported for the Committee on President's Address as follows:—

Report of the Committee on President's Address.

Mr. President, Officers and Brothers:—

We wish to point to the mixed feelings, shortcomings and apologies in the opening remarks of the address, and then to have you carefully analyze the details of the whole, and the rebound hits like a thunderbolt. It is seldom given to us a man, one of our brothers, with such an abundant amount of modesty and power combined. This committee would like to embody in this report a reference index to the many carefully placed quotations and suggestions, one following upon another like the lyrics of the masterpieces in music.

Our modesty stays the attempt, and in its stead we ask you to peruse the noble influence of this address at your leisure by your fireside.

In the words of our beloved president, Brother A. M. McKenzie, of Hamilton, Canada, that there were no recommendations that he could bring before this convention.

This committee desires to recommend the entire address as a grand recommendation, and that it be accepted and recorded as such in our minutes, and to add:—"Well done thou good and faithful servant."

On motion of Mr. Wall the report was adopted and the committee was discharged with thanks.

Stewart N. Hughes, as chairman of the Trustees, read the following

Report of Endowment Fund.

Balance as per last report.....	\$2,895.26
July dividend.....	72.37
December 16, 1915, received from Joel Kennedy, secretary-treasurer	425.00
Interest to December 16, 1915.....	17.80
January, 1916, dividend.....	75.00
	\$3,485.43

On motion the report was adopted.

E. H. Cook, of Painesville, Ohio, called attention to the importance of having the pamphlet reprints of the trade school discussion placed in the public libraries and the school libraries throughout the country.

Committee on Mutual Fire Insurance.

Mr. Beck said that last year the committee took a suit case full of literature to Washington and found it of no value. This year they had not brought all the correspondence with them.

He read correspondence with Houston Dunn. Mr. Beck had asked if it were possible for the master painters to come into the company now in existence.

Mr. Dunn replied that at Washington the representative of the Paint Trade Mutual Insurance Company had been shoved aside till the last day, and then nobody listened to him. It would be necessary for the painters to form an independent company since the fire insurance companies regarded paint shops as an extra hazardous risk.

From replies to letters sent out, many members of the Association wanted to become members of the insurance company, but not charter members.

A letter received by Mr. Beck from Mr. Dunn said that the Paint Trade Mutual directors had decided for the present to confine their risks to manufacturers and jobbers. In regard to liability of a charter member, he said it is no greater than that of any other member. The only safe way is to have an assessment organization, in which the extreme liability cannot exceed three times the annual premium. Thus, if a man pays \$20 his extreme liability is \$60. If there are 160 charter members there would not be as great a risk in any one spot as there would be with fewer members.

It seems to your committee that the misunderstanding which occurred at the time of the reading of their report might have been caused by the simplicity of the report. The formation of a mutual company is so simple that the committee may have over-rated the effect of its endeavor to place it before you in a condensed form. We trust you

appreciate the object and desire of your committee to save the time of the convention and not place before you a mass of statistics and correspondence that would not be of any material benefit, and further, your committee do not feel responsible for the misunderstanding and delay which occurred. The report as read will and does fully set forth the principal fundamentals for the formation of a mutual fire insurance company, including liability of its members. Your committee could not foresee the lack of comprehension in anyone. It felt that the work had been carried to the point and place for definite action, therefore the recommendation was made that would and did bring about a terminal. If the recommendation had been adopted no definite action could have been taken in the formation of a mutual company without the sanction and order of this Association. Even then feel assured that the members who have been entrusted with the affair would not assume responsibility nor place responsibility beyond their powers. The legal liability of the members of this Association was not touched upon in the report, and since then, by reason of the opposition to the recommendations of the committee, we have consulted counsel well versed in corporation law, and whereas we did not entail expense for advice, we believe that the transmission of his opinion by your committee will be sufficient.

The man we were referred to said he could not spare the time to give us his opinion in writing, but he gave us enough advice to corroborate what the committee had known since its inception. In forming a mutual company under the auspices of this Association, even though it were called the Master House Painters' Mutual Fire Insurance Company of the International Association, the members of the Association who are not affiliated with the insurance company are not liable, and those who do insure in the proposed company would be liable only to three times the amount of premium paid in the case of extreme loss. That is the full amount under the laws of Pennsylvania, and Mr. Dunn believes that to be the State whose laws are most favorable for such an organization.

The question has arisen what relationship this company would have to other State laws. We have the word of Mr. Dunn that the Paint Trade Mutual is doing business in thirty-five States. A nominal license fee is required in most of them. They have paid losses in most of those States, and they have never had any difficulty in arranging for payment of loss in any State.

Mr. Walsh said that the mere fact that this company would be incorporated would relieve all others who were not members of it from responsibility. If Mr. Beck is permitted to organize this company it would be a great incentive to bring new members into the Association.

Mr. Beck said the work of the committee would stop when the company is organized. After that it would be in the hands of the company—or whoever organized it. Mr. Dunn carries on the entire expense of the business, such as salaries, office rent, investigation of risks, etc. All these are taken care of by him, for which he receives 25 per cent. of the premiums. There are very carefully plotted maps of every part of the country showing risks. Both Mr. Dunn and Milo S. Clapp, of the Warren Paint Works, president of the Paint Trade Mutual Insurance Company, said that in the first two years of the Paint Trade Mutual there was a saving of 40 per cent. to the members. I want to refer to the campaign for fire prevention throughout the East. You have to have a permit and a license to carry on the painting business, which you cannot get without the permission of the Fire Commissioner. The first regulation in Massachusetts was ridiculously severe. The Massachusetts Society of Master Painters and Decorators appointed a committee who took the matter up with the Fire Prevention Commissioner and got different and less drastic regulations. But if we have such laws, it will materially reduce the hazard. There are not as many fires in paint shops as in ice houses. There were only twenty-two fires among paint shops, paint stores and paint factories out of a total of 14,000 fires in New York last year. By keeping your shops clean you can materially reduce the risk. It is only costing three-sevenths of one per cent. to carry the paint shop risk, although the rates are in many States very high.

Mr. Theobald asked if the correspondence with Mr. Clapp was not satisfactory.

Mr. Beck said he had looked over the report of the Fire Insurance Committee of the National Paint, Oil and Varnish Association. Mr. Clapp had said at that time that he could see no objection to taking painters into the Paint Trade Mutual, but he later referred Mr. Beck to Mr. Dunn, who said that the directors had decided against it.

Mr. Turner said that this insurance company would enable the Association to point out to those outside that they would save, in one year, enough to more than pay their dues, and it would make it easier to get new members. He could not see that we were taking risk, and he would give the proposed company all the insurance it would take.

Mr. Eppie said he had traveled through Texas with Mr. Clapp, who said he wished these would join them until we were strong enough to form an insurance company of our own.

Mr. Beck said that if the Paint Trade Mutual Fire In-

insurance Company will accept our members it will save our committee a lot of work and we would be glad of it.

Ira D. Washburn, being called on, said:—I am very enthusiastic on mutual insurance and have been for many years. I do not know whether any action has been taken by our own Board of Directors of the Paint Trade Mutual in regard to taking in master painters. I would be in favor of an amalgamation of the Paint Trade Mutual with one from your company. It is hard work to get people interested. Some of our people had a fear of the word mutual as placing them under obligation. It might be well to bring the two associations together. I am sure that the Paint Trade Mutual of the National Paint, Oil and Varnish Association would gladly co-operate with you in this work. We want to see you either make a mutual association of your own, or come in with us and make one grand association. Mr. Clapp and I examined the statistics of paint trade fires for ten years and found the insurance companies had made 80 per cent. profit. Since our company was organized even the underwriters have reduced our rates. We have not only done that but have paid back a dividend to our policy holders every year. I haven't discussed the matter with one director of the Paint Trade Mutual, so I am unable to say what the rest would do.

Mr. Heckel said the Paint Trade Mutual does not confine its insurance to members of the National Paint, Oil and Varnish Association, the Paint Manufacturers' Association, or the Varnish Manufacturers' Association, but they accept risks who are not members of any association. I believe it could be arranged to have a director on the board from this Association. Mr. Dunn is a most competent man. He has a system of extra inspection and tells you what to do to prevent fire.

Mr. Washburn said Mr. Dunn is a very able and competent man. He has no right to accept policies until the risks are submitted to an executive board of three men. We do not rebate all the saving, only about 20 per cent. The balance goes into the reserve fund, and is invested in bonds. The policy holders become stockholders. We re-insure all large risks, in order to protect the company. The directors are largely responsible for the success of the company.

Mr. Dewar said he was a director of a company that carries over \$1,000,000 of insurance in a mutual company, that re-insures in other companies. We have put the business into the hands of competent insurance men.

Mr. Dabelstein moved that the committee be instructed to carry out the formation of a mutual fire insurance company according to the lines laid down.

Mr. Shay moved as an amendment that if they could make satisfactory arrangements with the Paint Trade Mutual to accept risks from this Association, that this be done, and the committee continued to carry out the matter to a conclusion, either as a separate or combined company. Carried.

W. B. Kennedy said the associate members were in session in another room, and that they proposed electing an entertainment committee, which would arrange to entertain the Association for one evening at the next convention, if this would be agreeable.

On motion the request was adopted and the courtesy accepted with thanks.

Mr. Beck said that in the event that the Paint Trade Mutual would not accept the members of this Association he wanted to know what would be the committee's authority to spend money.

Ivory H. Morse moved that the Association loan the committee not to exceed two hundred dollars, to be paid back into the treasury after the formation of the company.

After some discussion the motion was carried.

A motion was made that the convention continue in session until the business is completed. Carried.

Mr. Beck requested that another member be placed on the committee on account of the illness of John M. Stiles.

Place of Next Convention.

New Haven's claims were presented by E. M. Walsh and seconded by Clarence L. Beardsley and H. M. Turner.

Waterloo, Iowa, was offered by F. M. Michael, seconded by M. Czizek, John Dewar and Ed Cook, of Chicago.

George E. Egdorf, James Phinnemore and M. F. Shay were appointed tellers for the place of meeting.

New Haven won by a vote of 986 to 754.

Treasurer's Report.

Receipts	\$5,927.12
Disbursements	3,538.48
Balance	\$2,388.64

The report was received and handed to the auditors.

Mr. Dewar moved that \$100 be given President McKenzie to cover traveling expenses incurred during his term of office. Carried.

The Committee on Resolutions reported in favor of the resolutions offered by New Jersey, and the resolutions were adopted.

Charles Greenhalgh was appointed to take the place of John M. Stiles on the Committee on Fire Insurance.

Election of Officers.

Mr. Fertig nominated William J. Albrecht, of Toledo, Ohio, to fill the position of president.

John Dewar seconded the nomination, and moved the nominations be closed.

On motion of Mr. Macnichol the secretary was instructed to cast one ballot for the election of William J. Albrecht.

Mr. Albrecht assured the Association that he appreciated the honor conferred upon him. He had not sought the office but thanked the Association.

William E. Wall nominated Edward C. Beck, of Boston, for vice-president.

D. J. Donovan nominated Carl Goeddertetz, of Rochester. John Dewar nominated George E. Egdorf, of New Orleans.

Mr. Beck declined the nomination in favor of the other two candidates.

Mr. Dabelstein seconded the nomination of Carl Goeddertetz.

George E. Russell and W. D. O'Connor each seconded the nomination of George E. Egdorf.

The vote resulted as follows:—George E. Egdorf, 1,383 votes; Carl Goeddertetz, 222 votes.

Mr. Goeddertetz moved that Mr. Egdorf's election be made unanimous. Carried.

Mr. Egdorf said this was such a surprise he had no words to express his appreciation.

Mr. Hughes read a report from the Finance Committee as a majority report, and said that the majority of the committee had gone over the field carefully and recommended A. H. McGhan, of Washington, for secretary-treasurer.

On motion the report was adopted unanimously.

The secretary by vote was instructed to cast a ballot for the election of A. H. McGhan as secretary-treasurer.

Mr. Dewar said:—"We have drawn a prize—a \$10,000 man for a \$2,000 office."

Mr. McGhan said that a considerable burden had been placed upon him. He would do all that is possible to up-build this organization. In my business I have considerable time, as manager of several corporations, which require only a small amount of supervision. I will place my office in Washington and my stenographers at your disposal. I will respond if you want me to visit anywhere. I have been in the painting business since 1879. I know this Association. I have been with it for twenty years. But give your support to the office so that at the expiration of this year I may be able to return you a substantially increased membership.

Mr. Theobald extended to all who would stay over an invitation to an informal dance to be held in the convention hall at 8.30 p. m.

The following were elected members of the

Executive Board.

Alabama—William Spencer, Birmingham.
 Western Canada—William C. Clark, Winnipeg.
 Wisconsin—F. W. Dupke, Beloit.
 Utah—W. A. Duvall, Salt Lake City.
 Louisiana—J. C. Maurer, New Orleans.
 Pennsylvania—Charles H. Fowler, Philadelphia.
 Massachusetts—Edward C. Beck, Boston.
 Michigan—James Roach, Jr., Detroit.
 Virginia—A. Hetzer, Richmond.
 Ohio—Samuel D. Hunter, Steubenville.
 Indiana—C. A. Wilhelm, Indianapolis.
 Washington, D. C.—Charles Macnichol.
 Iowa—M. Czizek, Dubuque.
 Colorado—Thos. H. Miller, Denver.
 Rhode Island—W. J. Righton, Providence.
 New Jersey—C. E. Blakeslee, Cranford.
 Connecticut—Charles R. Turner, Hartford.
 Missouri—J. B. Winters, Kansas City.
 New York—C. G. Taylor, Middletown.

The Auditing Committee reported that the books were correct, and the report was accepted.

A vote of thanks was given to the Mayor, to the local committee in charge and to the ladies.

Mr. Fertig moved a vote of thanks to the press, The Painters Magazine, and all others who had contributed to the success of the convention, especially to the associate members.

A vote of thanks was given Joel Kennedy for the efficient services he had rendered during the past year, and also to all the retiring officers.

John Theobald pinned a past president's badge on A. M. McKenzie's coat and welcomed him to the ranks of the "has beens."

Mr. McKenzie thanked the Association for the kind and courteous treatment accorded him.

Mr. Theobald then installed William J. Albrecht as president, and he returned thanks briefly, saying that he

would perform the duties of his office to the best of his ability.

George E. Egdorf was installed as vice-president, responding by telling a story of a Missouri farmer taking a load of apples to market and they dropped out through a hole in the wagon one by one. Finally the wagon got stuck in a deep rut, and the farmer looking around, said:—"Stuck, by heck, and nothing to unload." That's the way I feel today.

A. H. McGhan was installed, Mr. Theobald saying the Association would expect a membership next year of 4,000.

Mr. McGhan said he could not help reverting to the reconstruction of the Association that had been most carefully worked out. He hoped that the members would support him. He had received so many titles that he felt he was somewhat like Pooh Bah in "The Mikado," who signed his own death warrant. The committee has offered you a new constitution. You cannot eliminate the human equation. You must bear with it. Do not neglect the office. It is at your behest. We will do the best we can.

Mr. Theobald handed the gavel to President Albrecht.

Mr. Dewar moved that the secretary be instructed to write a letter thanking the different boards for their courtesy in inviting the Association to Waterloo. Carried.

President Albrecht appointed Stewart N. Hughes to fill the vacancy on the Endowment Fund caused by the expiration of his term of office.

No further business appearing, the convention adjourned

THE ENTERTAINMENTS.

There was ample for the members and the ladies attending the convention to keep them from having many idle moments. The local committee of arrangements had provided an entertainment program on a generous scale and the visitors were so well treated that they left for home with regrets and with none but the pleasantest memories of Cincinnati. While the sessions of the convention kept the men busily employed, so that they were unable to give much time to sightseeing, the ladies were able to see something of the "Queen City of the West," and in addition to enjoy a number of social functions provided exclusively for them.

On Tuesday afternoon, while the men were busy at the convention, the ladies were entertained on the parlor floor of the Sinton at a Valentine party and cards, appropriate prizes being awarded to the winners. Mrs. G. J. Wrampelmeier, Mrs. W. A. Woodmansee, Miss Woodmansee, Mrs. Ernest Wrampelmeier and Mrs. Otto Fast were the hostesses.

Tuesday evening was given up to the reception and dance tendered to the officers of the International Association. Although dancing began at 8 o'clock, it was not until 9 o'clock that the signal was given for the grand march, when those present passed in review and were received by the International officers and the ladies accompanying them, assisted by the officers of the local association. Immediately afterward dancing was resumed and kept up until a late hour. As The Magazine has no society editor, we will make no attempt to describe the brilliant costumes of the ladies, but it is sufficient to say that they were good to look upon.

A trolley ride followed by a luncheon at the Orpheum and a theatre party was on the program for the ladies for Wednesday afternoon. Those in charge were Mrs. Joel Kennedy, Miss Irma Haesemeier, Miss Clara Graef, Miss Engelbert, Mrs. G. M. Kennedy, Miss Affelhof, Miss Fast, Miss Noell, Miss Florence Greiwe and Miss Meakin.

"It was some smoker." That was the description given to it by one of those who attended the function given to the men on Wednesday evening in the grand ball room of the Sinton. The room was set with small tables and sandwiches, salads and other eatables, with suitable thinners for washing them down, were liberally supplied. Cabaret girls marched up and down the aisles at intervals singing songs. During one of these rambles round the room they supplied painters' caps, furnished by Moller & Schumann Company and by H. B. Chalmers Company, which were worn during the evening. But the secrets of a smoker must remain like those of the lodge room, unrevealed to the outside world, so we decline to say what happened before the affair broke up, close on to midnight. We might add that some of the ladies who came upstairs to search for their husbands, just as the affair was drawing to a close, were sure it must be something dreadful.

And that reminds us that the ladies were not sitting idly in the hotel parlors while the men were busily engaged at the smoker, but were enjoying a musicale that was a rare treat and buffet luncheon on the parlor floor. We must not forget to mention that the entire entertainment of Wednesday evening was a courtesy extended by the associate members to those visiting the convention.

No woman who visits Cincinnati feels satisfied unless she goes to see the famous Roodwood pottery, so on Thursday morning all the ladies were taken to see this place and

the adjoining cut glass factory, returning in time for a matinee party at Keith's, after which they had just about enough time left to dress for the banquet that was held in the evening.

On the principle of saving the best for the last the trip to the famous Art Museum was left until Friday morning, when the ladies were taken there, followed by a luncheon at Alms & Doepeke Company's.

Nothing had been set down on the program for Friday evening, but an informal dance was announced on the last day of the convention for those who remained over. A good many of the members, however, hurried away by the late trains on Friday afternoon and Friday night, but there were enough Terpsichorean enthusiasts, including the local young people, to make up an enjoyable affair, which was the final good-bye for a week that must ever remain a memorable one in the annals of the International Association.

THE BANQUET.

On Thursday evening, February 17, the grand banquet hall of the Hotel Sinton was the scene of a brilliant banquet that was the leading social feature of the convention. About four hundred were in attendance, and the scene was a striking one, the handsome dresses of the ladies contrasting with the black evening suits and broad white shirt fronts of the men, and the floral decorations of the tables.

The platform was occupied by an excellent orchestra that played popular and classical music during the evening, and led the gathering in the singing of old-time songs, the words and music being found in pamphlets laid beside each plate. Each guest found also a fancy paper cap, and these were soon donned, giving a merry festival air to the gathering.

After a blessing had been invoked by Rev. F. L. Donn, the following menu was served:—

MENU.

Grape Fruit,	Maraschino
Chicken Gumbo	Creole
Celery	Olives
Medaillon of Bass	Pieppoise
Potatoes	Duchesse
Mignon of Filet of Beef	with Fresh Mushrooms
Asparagus Tips	Polonaise
Punch au Kirsch	
Roast Milk Fed Chicken	Liegeois
Croustade of Peas	
Heart of Lettuce,	Thousand Island Dressing
Tutti Frutti	Ice Cream
Assorted Cakes	
Cigars	Demi Tasse
	Cigarettes

Toastmaster John Theobald called the assemblage to order after coffee had been served. He asked the speakers to cut it short as the young people wanted to dance. He called on Gustave W. Thompson, of the National Lead Company, to make the first speech, although his name was not down on the program, but he had asked the privilege of speaking.

Mr. Thompson said that it was an act of pleasure to him to be called upon, for it was his mission to present a token to one who holds a high place in our hearts and who in the past year has met with a great loss. While we cannot entirely replace her great loss we can give her this token of our affection.

He handed to Mrs. Hess, of Detroit, a box containing a handsome diamond ring as a gift from the associate members. Mrs. Hess had recently all her jewelry stolen, and this was the loss referred to by Mr. Thompson.

Mrs. Hess responded in a few words, expressing her gratitude, and then—just like a woman—she began to cry from embarrassment.

Toastmaster Theobald requested everyone to pin the Cincinnati pennant found at his plate to the left lapel of the coat, and then introduced Honorable George Puchta, Mayor of the city, who responded to the toast

The Queen City of the West.

He began by telling a story of a young lady from another city, to whom a young man proposed. She replied that she would answer him when she got home. As soon as she reached there she went to a telegraph office and asked how much it would cost to send a telegram to the place from which she came. "Forty cents for ten words," was the reply. So she immediately sent the word "yes" ten times.

Mayor Puchta went on to tell of some of the things of which Cincinnati is justly proud. Our art school, our musical school, our May festivals. Our school system, one where the young may go from the kindergarten to the university, getting a college education at home. Our Ohio Mechanics Institute. Our bankers, merchants and manufacturers are second to none, and many of them lead the

world. Paints, colors and printing inks are made here. About 80 per cent. of the playing cards of the world are made in Cincinnati. This is a great baseball city. In 1869 they won everything in sight. They haven't done quite so well since." He closed by saying:—"May we have the pleasure and honor of having you with us often."

The next speaker was President A. M. McKenzie, who responded to the toast

Our Association.

He said, in part:—I want to thank you for the privilege of addressing you. Our committee placed in front of me this significant emblem (holding up a pair of shears). It either means cut it short, or cut loose. Our friend, the Mayor, claimed for Cincinnati all the writers of the Old Testament with the exception of Joel. We have had more correspondence with Joel than with all the other Old Testament writers. After telling a story he gave what he said were the headings that explained some of the things the Association stood for.

1. To elevate the craft to that position of dignity and honor which rightly belongs to it as the most important branch of the building trades.

2. For banding together the best men in the trade for the uplift of every man in the trade.

3. It has for its purpose the social as well as the business betterment of its members.

4. It strives to protect its members from unjust legislation, unfriendly competition, and impure materials.

5. It develops friendly relations between producers of our raw materials and every member.

6. It preaches the doctrine of the 'square deal' with dealer, client and employee.

7. It is the first organization which has put forth a determined effort to re-establish the dignity of labor and thereby save our boys and girls and make of them reputable citizens.

A man came up to me in the rotunda of the hotel on Sunday when I first arrived and said:—"Why, Mr. McKenzie, you are a long way from home." "No," said I, "there is a whole bunch of master painters here, and I feel perfectly at home."

Toastmaster Theobald next introduced John L. Shuff, of the Union Life Insurance Company, who responded to the toast

To the Ladies.

Mr. Shuff began by saying he felt much like a ham sandwich at a Jew picnic, coming between the president of the Association and the president of the Chamber of Commerce. He followed with a lot of humorous sallies that caused a great deal of amusement. After telling one story he said:—"There's two things the Lord don't know; one, who a woman will marry, and the other, what horse will win a race." He concluded by saying:—

In your business relations you are going to get out of it what you put in, and nothing more. I hope you will take an active part in your civic life. It is a pleasure indeed to be here tonight. If you men haven't wives you ought to go to the next factory. Every place you live ought to be the best place to you.

Mr. Theobald next introduced Col. William B. Melish, president of the Cincinnati Chamber of Commerce, to respond to the toast

Co-operation and Service.

One of the first business maxims given to men as a rule for their government is:—"Do unto others as ye would that they should do unto you." Another was:—"Thou shalt love thy neighbor as thyself."

It is natural to love to do things we respect, but our duty goes further than that. The incense of friendship, the brotherhood and fraternal feeling of man to man and woman to woman, are all things to inspire us.

When men begin to realize that the end and aim of all moral and religious life for them is love, they are confronted with problems and difficulties which they never so much as saw before. The world has always been more or less of an armed camp; since the beginning men have been divided into tribes, nations, races and religions; and these divisions have been arrayed against one another, suspicious of each other, jealous of each other, antagonistic one to the other.

"Who is my neighbor?" asked the Jewish lawyer. And Christ told him the story of the good Samaritan, and showed that he who helps the man by the wayside of life, without regard to race, color, creed or sect, is neighbor unto him. Who is one's neighbor? One's neighbor is all the members of humanity.

Edmund Burke, on a famous occasion, exclaimed that "an indictment is not to be drawn against a people." And yet is not that just what many of us repeatedly do? We condemn all the Germans, or all the Russians, or all the Japanese, or the French or English, or all the Catholics, or all the Protestants. However intense, however justified our dislike and suspicion of the other people may be, let us remember that within its membership are good Samaritans, men and women who live lives of helpfulness, men who are pained with its bigotry and narrowness, and

are striving to lighten their nation with the truth as it is revealed to them.

The word love has become so corrupted by sentimentalism and misunderstood so much that, in trying to understand the application of it, we would better take two other words as true meanings of love—co-operation and service.

Co-operation. What separates man from man? Envy? But love, as St. Paul says, "envieth not." Pride of power, wealth, knowledge, birth? But love "is not puffed up, vaunteth not itself." Suspicion? "But love thinketh no evil." Anger. "But love is not easily provoked, it suffers long and is kind." It seeks the common ground, endures rather than fights, hopes, believes and rejoices. Love is the tie that binds parents and children, employers and employees, high and low, class and class, nation and nation. This is co-operation.

There are those who say, today, that this is impracticable. Tell me what is the meaning of all these modern combinations of capital and labor if co-operation is impracticable. It is the very life of the modern world. To be sure men abuse it. Some officers of corporations betray their trust, and some leaders of labor misuse their power, but these perfidies simply show the need of a better co-operative spirit. Do away with co-operation and you will have anarchy; perfect co-operation and you will have the Kingdom of Heaven.

Service.—It is possible for every one of us—doctor, lawyer, business man, stenographer, saleswoman—to do his work for the money it pays him. It is also possible for him to do his work, not primarily for the wages, but as his contribution to the work of the world and to the service of another. Each one of us is to decide this in the secret places of his own soul. Is your motive to be necessity, money or service? That is the great question which every man answers for himself and not for another. Which is your answer? Remember those words of John Ruskin:—"If your work is first and your fee second, work is your master and the Lord of Work which is God. But if your fee is first and your work second, fee is your master, and the Lord of Fee is the devil."

Business nowadays is one great strain, because the most of us are exceedingly busy with a sort of spasmodic and mushroom prosperity growing out of the war in Europe. But all this hurry is likely to lead to nothing but trouble and work. I have come to the conclusion that the genuine gold medal prize winner of all the standard varieties of fools of the first blue ribbon, class A, is the man who is straining every nerve to make a fortune for some one else to spend, receiving as his own reward an early and fraternal obituary notice. A live dog, with a chance to run about, bark and enjoy life, is considerably more to be envied than the lion which has just died in his cage. Tonight, at least, we may say:—"What's your hurry?" and take things easy in the company of a lot of neighbors like unto this goodly company.

If you stand too much aloof from your fellow men, from the heart throbs of humanity and the innocent pleasantries of life, your disposition becomes acrid, and after a while you can't enjoy anything because you get painters' colic in your diaphragm. A gathering of good fellows and their ladies is a place where you can drop your grouch, and get inoculated with a new set of microbes to eat out the rust. You who are strangers to us will be agreeably surprised how touching elbows with us who live here will cause good fellowship to ooze through your cuticle. We spread good cheer, forget cares and enjoy life without losing our sense of responsibility as men and women of good standing.

We will stand by you like the fellows did with each other on a fishing excursion. A storm was imminent and the boat had waves dashing over it. "Boys," said the leader, "the boat is sinking. Is there any one here who knows how to pray?" A dyspeptic chap, wearing glasses, said eagerly:—"Yes, I do." "All right," said the leader, "you pray and the rest of us will put on life preservers. We are one shy."

The year that is now drawing to a close has been, while a year of discipline because of the mighty forces of war and of changes which have disturbed the world, also a year of special blessing to us.

Another year of peace has been vouchsafed to us, another year in which not only to take thought of our duty to ourselves and to mankind, but also to adjust ourselves to the many responsibilities thrust upon us by a war which has involved almost the whole of Europe.

The extraordinary circumstances of such a time have done much to quicken our national consciousness and deepen and confirm our confidence in the principles of peace and freedom by which we have always sought to be guided. Out of darkness and perplexities have come firmer counsels of policy and clearer perception of the essential welfare of the nation. We have prospered while other peoples were at war, but our prosperity has been vouchsafed us, we believe, only that we might the better perform the functions which war rendered it impossible for them to perform.

I am not here to preach a sermon. I am a philosopher in the matter of foreign wars. It looks like the rulers over there are going to fight it out. Here's good luck to 'em. May they clean it up in a hurry. Our destin-

guished dove of peace, who makes motor cars, has led his "co-eds" on to The Hague, and "marched up the hill and down again," and "paid the freight," and then some. Well, he can af-Ford it. Some day peace will come, in an ambulance, "slightly disfigured but still in the ring," when the powers that be—with a big B—get ready to negotiate. Let them get wise after the fashion of the Irishman and the Jew.

During a conversation between an Irishman and a Jew, the Irishman asked how it was that the Jews were so wise.

"Because," said the Jew, "we eat a certain kind of fish," and he offered to sell one for ten dollars. After paying the money, the Irishman received a small dried fish. He bit into it, then exclaimed, "Why, this is only a smoked herring!" "See," said the Jew, "you are getting wise already."

After all is said and done, we do not want to give co-operation nor see service in foreign wars. I think I want to be neutral. I am like an Irishman who went into a well-known Boston restaurant a short time ago to get his lunch. Among other things he ordered some cold meat, and the waiter, when he had served the meal, inquired, "Will you have French or German mustard, sir?" "Neither," was the Irishman's prompt reply. "I'm neutral; bring me horseradish."

It all depends upon the point of view.

Great changes have come to the world in the past century. Geographical lines have been redrawn. Governmental policies have undergone complete revision. Empires hoary with age have in a day been swept by the force of events into the sisterhood of republics. Creeds change, but principles never. As individuals we may pass from the lowest to the highest in social scales, but the principles of the brotherhood of man shine still with the same brilliant light that caught the riveting attention of our forebears. It is not the view of an optimist, but of a realist, to say to you that never possibly in our history were men pressing closer to the ideals of life. Brotherhood is no longer an idle word. It stands not for the equality of man intellectually, but for that humanitarian spirit that gives courage and fortitude in the time of disaster, and earnestness of purpose in the hour when men's souls are tried by the exigencies of life. Brotherhood means heroism, and every true citizen may be a hero bearing within his breast devotion to God, country and family.

The secret of success is not a secret. Nor is it something new. Nor is it something hard to secure. To become more successful, become more efficient. Do the little things better. So work that you will require less supervision. The least supervision is needed by the person who makes the fewest mistakes. Do what you can do and what you should do for the institution for which you are working, and do it in the right way, and the size of your income will take care of itself. Let your aim ever be to better the work you are doing. But remember always that you cannot better the work you are doing without bettering yourself. The thoughts that you think, the words that you speak, and the deeds you perform are making you either better or worse. Realize, with Henley, that you are the master of your fate and the captain of your soul. You can be what you will to be; forget yourself in rendering service to others.

Look upon yourself as a manufacturer. Think of yourself as being in business for yourself. Regard yourself as a maker and seller of service, and ever bend your thought and your energies toward the improvement of your product. The wise manufacturer never injures his machinery wilfully. Your body, your mind, your soul, serve as your plant. Eat and drink only that which will nourish your body, entertain only those thoughts that will enrich your mind, and if you feed your body with the best physical food and your mind with the best mental food, you will build up a service factory that will find its products in constant demand. The world is hungry for quality service. It wants to pay for it. It is paying for all it can get. The market is not crowded. There is a chance for you right now; there is a chance for you right where you are. The time to start is now. Your reward will take care of itself. Our faces are toward the skies, but our work is to make out of man a better animal, with a broad chest and a good brain.

This is a commercial age in which we live. We do not undervalue the material things of life, but the broad, wide-awake man apprehends that wealth is not in the things that waste and wither and die. You ask where it is to be found; in the cultured brain, moved by the eternal principles that formulates and organizes the material things of life.

The iron ore after having passed through the blast furnace may bring say, twenty dollars a ton; made into watch springs, one thousand dollars a ton. Raw iron, twenty dollars; brain power, nine hundred and eighty dollars.

If we are to build men we must thoroughly appreciate the laws under which we live. You can't make a ten-thousand dollar man out of a ten-cent boy. Oliver Wendell Holmes said that a man's value to the world was determined a century before his birth. Had every man been

permitted to select his ancestors greatness would not have been the record of the few. Bierstadt stood in the mountains on a crag in Chicago Canyon and caught his sketch of a "Storm in the Rockies." The canvas was worth but a few cents, the brushes and colors but a few more, but the original painting sold for thousands of dollars. We are drillmasters in every field of industry. The Shetland pony will do for children, but it takes the draft horse to pull the load along the streets. The Emperor, nine hundred and eighty feet long, the greatest floating vessel that ever sailed through the billowy waters or the blue waves of any ocean, was worth but little in crude material. Brought together by the brain of man, majestically it pushed its nose into New York Harbor, the wonder of cheering thousands.

Peace can only come to Europe when the principles of co-operation and service are thoroughly incorporated in all governmental policies. The typical American must in the future be symmetrical, angles smoothed off, deformities eliminated and love upon the throne.

A part of our work is to help in the blending of the nations of the earth that are gathering upon our shores. The man we are seeking to build is composite. He is greater than the Teuton, Celt or Saxon. This we cannot accomplish or do without sacrifice of time and money, without co-operation and service; but, as we give out that which has called for sacrifice, we have been made the richer because of it.

In Athens of old every adult took the Ephebic oath to be true to his city. Oh, that we men of America, animated by the spirit, the loyalty, the devotion of the Athenians of old, might take upon ourselves, inscribe upon our hearts a new vow that we will never bring disgrace to this our country by any act of dishonesty or cowardice, nor will we desert our fellow citizens. That we will fight for the ideals and the better things of a higher citizenship, both alone and with many. That we will reverence and obey the laws, and will do our best to incite a like respect and reverence in those of us who are prone to annul them or set them at naught. That we will strive unceasingly to quicken the public's sense of duty to the nation.

Thus, in all these ways, we will transmit this country and its citizenship not only not less, but greater, better, more beautiful, than it was transmitted to us. Let our lives be consecrated to the best interests of humanity in a new spirit of co-operation and service to our fellow men.

The crest and crowning of all good,
Life's final star, is brotherhood;
For it will bring again to earth
Her long lost poesy and mirth;
Will send new light on every face,
A kingly power upon the race.
And till it comes we men are slaves,
And travel downward to the dust of graves.

Come, clear the way, then, clear the way;
Blind creeds and kings have had their day.
Break the dead branches from the path,
Our hope is in the aftermath—
Our hope is in heroic men,
Star led to build the world again,
To this event the ages ran:
Make way for brotherhood—make way for man.

After Colonel Melish had finished speaking, Toastmaster Theobald declared the banquet to be at an end, and the guests withdrew for a few minutes while the tables were being removed.

The floor having been cleared, dancing was the order of the evening, and it was long after midnight before the enthusiastic younger people and many of those whose years are greater but whose spirits are still young, ceased to "trip the light fantastic toe."

Dinner Given by the Cincinnati Paint, Oil and Varnish Club.

As a mark of courtesy to the officers and Executive Board of the International Association, the Cincinnati Paint, Oil and Varnish Club, composed of local manufacturers and jobbers, entertained them at a formal dinner in the grand ballroom of the Hotel Sinton on Monday evening, February 14.

As it was St. Valentine's Day, it was quite appropriate that the floral decorations of the tables should be red, and that each guest should find at his place a large envelope with a red heart pierced by an arrow and the words, "To My Valentine" upon it. Opening it, one found what at first glance seemed to be an old-fashioned lace paper valentine, but the place where the sentimental poetry usually appears was taken up with the following words:—"The Cincinnati Paint, Oil and Varnish Club considers it a great pleasure and compliment to have this opportunity to entertain the officers of the Master Painters' Association of Cincinnati and the International Association of Master Painters and Decorators of the United States and Canada at a banquet, Hotel Sinton, February 14, 6 p. m."

On the first inside page was a picture of a girl upon a

palette, with brushes. The second page gave a picture of "The Witching Hour Witches," who enlivened the evening with songs and dances, and the third page contained the following menu:—

Dry Martini	Canape Sinton
Cream of Tomatos	
Almonds	Olives
Sauterne	
Black Sea Bass Dieppoise	
Potato Croquettes	
Cigarettes	
Guinea Diana, with Fresh Mushrooms	
Jellied Somp Fritter	
Champagne	
Cold Asparagus, Vinaigrette	
Nesselrode Frozen Pudding	Cakes
Demi Tasse	
Cigars	

The last page contained a picture of an old-time galleon, sailing toward a golden sun, with the words "Gude Luck to the Ship; 'Gude Fortune' Every Day This Year."

President Ginn, of the Paint Club, occupied the central seat at the speakers' table, the officers of the local and International Associations and the speakers being seated on either side of him, while the remaining guests were at small tables. In all, about one hundred were in attendance.

After coffee had been served, President Ginn expressed his pleasure at having present the officers of the International Association and the local association, the skilled mechanics who apply the paint. Nothing looks better than a new coat of paint on an old building. Our club represents the National Paint, Oil and Varnish Association, which is organized on the broad principles of elevating the industries engaged in this line of work. We are glad to have the master painters with us on this occasion. The National Paint, Oil and Varnish Association got so large we now have a permanent secretary to look after matters which affect the welfare of the trade. He then introduced Honorable George Puchta, Mayor of Cincinnati.

Mayor Puchta said:—This is the greatest aggregation of titles it has been my pleasure to address since I have been Mayor, which is since January 1, 1916. My friend, Mr. Beschormann, when he asked me to be here told me to give 'em a few words of welcome and tell 'em a few stories, and I'll try to do a little of each. He told some humorous stories and then expressed his pleasure at being present and what the industry meant for Cincinnati, and what the organization meant for the industry. As a business man he realized that the members got out of the associations a good deal more than they put in. The members are helping themselves individually and collectively. The paint, oil and varnish industry of Cincinnati means much. Maybe your Association may solve the problem that instead of getting so many colors from across the water you may supply colors at home as America needs them. He spoke of the work of Cincinnati men in the affairs of the country and the world. The city of Cincinnati feels proud of many of the members of its Paint, Oil and Varnish Club. Such mingling together produces happiness. The spirit of co-operation exists in Cincinnati to a greater degree than ever before. It is a city that has produced men and women who have become famous in the various lines they have undertaken.

Count the many blessings,
Think of them one by one,
And never forget you are living
In the best city under the sun.

He concluded by expressing his pleasure at being present to help welcome the guests.

He hoped the convention might be so profitable to all that when it was over they might say the convention was a success.

President Ginn next introduced President A. M. McKenzie, of the International Association, who said he had been asked to reply to the welcome. He thanked the members of the Paint, Oil and Varnish Club for their kindly welcome to the city and for the kindly feeling that exists between the supply men and the master painters. He told some Scotch stories, and explained it was not for the banquet alone he appreciated the evening, but the kindly feeling back of it. It is hardly necessary for me to say anything about the purposes of such an organization as ours. We have men who are deeply interested in spreading the gospel of fraternity and good feeling. We claim that the inevitable result of our Association has been the moral uplift of the community. Our purpose in life is to make houses into homes. I can only thank you for the kindly way you have welcomed us to your city.

Toastmaster Ginn thanked Mr. McKenzie for his kind words of appreciation, and then introduced a gentleman from Old Kentucky, John Shuff, of the Union Life Insurance Company.

Mr. Shuff told a lot of humorous stories, after which he said frankly that the average house owner hadn't been

approached properly by the painters, who don't go out and look over the homes and solicit the work that is to be done. The women dominate the world when it comes to beauty. You don't cultivate your business. I have never had a man solicit me for your class of work. I've had to solicit you. Mrs. Shuff is one of those women who'd paint her house every month if you'd solicit her. You have the greatest opportunity in the world. Make our towns beautiful while you've got the opportunity. You ought to go back and suggest to a man that he paint his house again and brighten up. We aren't asleep in Cincinnati. We need your brushes out on the hilltops, and I want you to realize your responsibility to your community.

President Ginn said a dozen life insurance men call on you every year. Mr. Shuff knows what he speaks about. He then introduced the president of the local association, John Theobald.

Mr. Theobald said he wanted to say:—We are glad to have come. We are proud of the members of the Cincinnati Paint Club. They make the best material under the sun. We also know there are some who label their materials pure when they are not so. But he expressed his appreciation of the local paint manufacturers.

"Mr. President, gentlemen and fellow scabs," began Mr. Albrecht, when called on, "because a man is an officer of an association is no sign he is an orator." He concluded by telling several humorous stories.

President Ginn then stated that on account of the meeting of the International Association Executive Board, the banquet would now be brought to a close, and to the strains of "Auld Lang Syne" from the orchestra, this very enjoyable affair was brought to a close.

WITH THE ASSOCIATE MEMBERS.

Quite a number of the associate members occupied rooms on the ninth floor of the Hotel Sinton, as headquarters for their representatives, in some cases making exhibits of their goods, while in other cases these rooms were simply gathering places, where they met their friends and enjoyed an opportunity for social intercourse. We endeavored to obtain full particulars concerning all these exhibits, but in some cases were unable to do so, because they were usually so crowded during the brief intervals between sessions of the convention that it was difficult to get any information.

The Adams & Elting Company of Chicago were represented by A. J. Lamb, and made an exhibit of stained panels, Hygienic Kalsomine and Adelite Remover.

Berry Brothers, Incorporated, of Detroit, Mich., were represented by William Home, Toronto; B. Hatzenbuehler, Detroit; George W. Schlegel, Huntington, W. Va., and J. T. Boulton and E. B. Beresford, of Cincinnati. Steel tape measures and one-foot steel rules were given away as souvenirs of the occasion.

Emil Calman & Co., of New York, made a display of Enamolin, Namlac and other specialties. Playing cards were given away as souvenirs. Representatives present were Thomas K. Ames and Walter A. Conway.

The Carter White Lead Company, of Chicago, had a number of representatives present, among them being Mr. Neilson, of Chicago, and Mr. Gilman, of Cleveland. Card-board models of toy houses to take home to the little ones were given to all those who had children who would be interested in doll houses.

The H. B. Chalmers Company, of Babylon, N. Y., were represented by Mr. Chalmers. Painters' caps were distributed at the smoker.

The Eagle White Lead Company of Cincinnati had a large representation of their salesmen at the convention because they held a salesmen's convention of their own for two days during the week, thus combining their own meeting with an opportunity to give their representatives a chance to meet the painters from their own territories. Those present were:—H. G. Russell, New York city; W. E. Feeney, Brooklyn, N. Y.; J. I. Brinkerhoff, New Jersey; Roland Reed, Manhattan, New York; E. W. Osborne, Boston; E. D. Jameson, Connecticut; H. W. Smith, Massachusetts; W. E. Maston, W. W. Shugard and W. E. Vickerman, Philadelphia; M. H. Riley, Baltimore; G. O. Shivers, Pennsylvania; A. S. Goltz, Buffalo; Arthur Sass, Chicago; B. B. Temmeyer, St. Louis; H. P. Lanphier, New Orleans; D. A. Sexton, New York State; D. O. Hubbard, Wisconsin; J. H. Schulte, Illinois; W. J. Hettrick, Indiana-Iowa; D. E. Jones, Michigan, and W. A. Woodmansee, Ohio. Combination perpetual calendars and desk clips were handed to each one as they registered for the convention; memorandum books, watch fobs and Luke McLuke's Philosophy and Eagle Facts were given away as souvenirs to those who visited their headquarters.

The Foy Paint Company of Cincinnati, combined with their own exhibit those of the Wilson Remover Company and the Cleveland Varnish Company. Representatives present were Harry Lewy, Thomas J. Ditzel, George Voll,

Edgar S. Muller and Oscar Small, together with R. S. Gutelius and C. J. Sippl, representing the Wilson Remover Company and the Cleveland Varnish Company. Demonstrations were given of Foy's Master Painters' Stock White, of Velvetone, Wilson's Lingerwett and the Permanere Finishes manufactured by the Cleveland Varnish Company. Painters' time books and lead pencils were given away as souvenirs.

Hammar Brothers White Lead Company of St. Louis, Mo., were represented by M. H. McClure, Otto Meurer, C. M. Wells and H. H. Loewenstein. An exhibit was made of Hammar Brothers' Pure White Lead. Pencils, pipes and putty knives were given as souvenirs and identification badges were furnished to all visitors to their headquarters.

Hanlon & Goodman Company of New York City showed a complete line of painters' brushes, including many new lines at popular prices. Those present were E. B. Wright, W. H. Earl and W. A. Robertson. Shaving brushes were given as souvenirs.

Harrison Brothers & Co., Incorporated, of Philadelphia and Chicago, made a display showing the strength of their tinting colors, and gave away samples of their enamel and undercoatings. Those present were Frank Lane, Giles McDaniel and William Rogerson.

The Leadoil Company of Brooklyn, N. Y., was represented by P. W. Nelson and F. J. Pierce. A demonstration was made of Leadoil, which is for the purpose of thinning down white lead ground in linseed oil for producing a perfect, flat, washable paint.

Moller & Schumann Company, Brooklyn, N. Y., manufacturers of Hilo Varnishes, were represented by Albin G. Schumann, vice-president; Carl J. Schumann, secretary; William H. Bohn, Cleveland; J. P. Landoldt, St. Louis; J. Pfeffer, Cincinnati; A. Z. Kahn, Chicago, and Mr. Hertzler, Pittsburgh. A sample can of Hilo Flat Finish, the varnish that gives the dull, velvety effect, was sent by mail to every delegate who registered. Each visitor was given an opportunity to work out this material to satisfy himself of its easy working and the rich, velvety effect it gives over a gloss surface. The master painters saw Hilo Flat Finish in its jelly-like form, noted how easy it was worked and remarked how smoothly it flattened down with a complete absence of any sandy surface. While the Hilo line comprises many varnishes, enamels, etc., for every purpose, they held to the spirit of the request from the International Association in showing only the new and novel Hilo Flat Finish.

The Marvel Machine Company of Chicago showed the Marvel Wall Paper Machine, which trims, cuts and pastes wall paper in one operation delivering the pasted paper on a sloping surface and collecting the trimmings in a case—about the size of a suit case—which is used for carrying the machine to and from the job. Those present were W. Y. Serrin, W. J. Dunn, Ed. Hiatt, W. W. Gibson, Ed. Butler and C. E. B. Adams.

Benjamin Moore & Co., New York, Chicago, Cleveland and Toronto, were represented by John J. Hasselman, Ralph Davis, L. A. Biddle and R. C. Bergman. Practical demonstrations were given of Muresco, Cold Water Calsom Finish, Sani-Flat and Mooramel. A display of panels showed Flat and High Gloss Mooramel, White Enamel Underbody, Muresco, Cold Water Calsom Finish and Varnishes. Pocketbooks were given away as souvenirs.

The National Lead Company occupied a room just off the convention hall, with Dutch Boy decorations, as a headquarters where they made all comers welcome. Those present were O. C. Harn, G. W. Thompson, W. C. Beschorman, R. B. Wallace, Jack Isham, W. P. Schofield, E. F. Jones, W. W. Johnston, Dan Costello, O. C. Sarver, W. A. Dail and Dr. Louis Irtton. Leather combination wallets were given away as souvenirs.

The Joseph Niehaus Company, Cincinnati, made a display of sponges and chamois, including every variety of sponge used by painters and decorators. A complete diving apparatus was exhibited in order to illustrate the way sponges are gathered, and the way to buy clean sponges and detect loaded goods was demonstrated. Those present were George Budd, M. J. Maloney and George Budd, Jr. Toilet chamois were given as souvenirs.

The Newark Varnish Works of Newark, N. J., were represented by W. B. Kennedy, who gave handsome leather wallets as souvenirs to his friends. Panels of Pearlite Enamel, in both gloss and egg-shell finish, were exhibited and much admired.

The O'Brien Varnish Company of South Bend, Ind., were represented by George L. O'Brien, A. R. Garver and C. J. O'Connor. They showed Pyramid Floor Finish, Flexico Enamel, Master Varnish and Liquid Velvet. Putty knives, color cards and booklets were given away.

The Paint Manufacturers' Association—Educational Bureau—were represented by George B. Heckel, secretary; Henry A. Gardner and William A. Borland. They distrib-

uted a number of useful booklets dealing with difficult problems that have come up from time to time.

Pratt & Lambert, Inc., were represented by C. D. Sproule, assistant manager, Chicago; J. E. Wansborough, district manager, Chicago; L. P. Gilligan, Ohio territory, and J. T. Reed, Cincinnati.

James B. Sipe & Co., of Pittsburgh, specialists in reinforcing and drying oils, were represented by Messrs. Rogers, Shay, Robinson, Woolson, Black, Gansz, Brooks, DeGollier, Pickard, Jackson, Miles and Horn. A feature



Showing Use of Japan Oil.

of the Sipe display, in rooms 930 and 932, was large-size exhibits showing paints made with combinations of linseed oil and special oils. The panels shown in the photograph represent the practical results which follow the use of the formula recommended by James B. Sipe & Co. and described in their advertisement on page 10. Hundreds of members of the Association inspected these panels and expressed approval of the appearance of the three separate



Exhibit of Sipe's Enameloil.

coats which combined to make the ideal exterior white paint film. The second photograph shows a column, a section of flooring, window frame and sash which demonstrate the use of Sipe's enameloil in making a glossy, hard drying, impervious paint for porch floors, rails and columns, enameloil being described in their advertisement on page 11. Registered key rings were given as souvenirs.

The Standard Oil Cloth Company showed the plain tints

of Sanitas as a lining for plastered walls, on which the painter saves two coats of paint over old style methods in securing a suitable background for decoration. They also gave a practical demonstration in stenciling, Tiffany work and metallic blends, using Sanitas, as it comes from the mill, as a base. The entire line of 1916 Sanitas modern wall covering was shown in large samples of the many new effects in decorative and glazed patterns. A number of panels, executed in Sanitas by leading decorators of the country, were on the walls of the exhibition room, showing many different ways of using this material in producing beautiful decorative effects. Those present were F. H. Noble, P. D. Carey and Harry B. Faber. Meritas doilies were given away as souvenirs.

The Standard Varnish Works were represented by J. J. Quigley, H. A. Baldwin, Joe Cochran, Dan Mehan, S. M. Irwin, H. A. Baldwin, Frank F. Stocker, John Steen and Mr. Bogardus. An exhibit of panels showing the various products of the company was made, and combination knives and cigar cutters and pencils were given as souvenirs.

Thé John S. Tillet Ladders Company, of Watervliet, N. Y., was represented by Herman B. Gaffers and George A. Sexsmith. They made a display of ladders, extension planks and scaffolding for painters' use. Memorandum books and mirrors were given as souvenirs.

The Trus Con Laboratories, of Detroit, Mich., were represented by F. L. Pinkham, of Cincinnati. They made a display of panels finished with various products of the company and gave away literature bearing upon their goods.

John Lucas & Co., Inc., of Philadelphia, had no exhibit, but were represented by Fred E. Schindler, of Baltimore, who for many years attended the conventions and managed to make it pleasant for his many friends.

An invitation was extended Friday, February 18, to the master house painters and their ladies to attend, a year hence, an entertainment to be given by the associate members who gave the smoker for the delegates on Wednesday evening, and the musicale for the ladies the same evening. This was decided upon at a meeting of the associate members held Friday morning. The form of next year's function was left to a committee which will report later.

The committee which had charge of the Cincinnati manufacturers' night made its report and was highly complimented, especially on the elegant entertainment given in honor of the ladies.

The associate members also appointed a committee to draw up a plan for a permanent organization, so that co-operation with the master painters' committee may be more easily accomplished.

The following are the names of the associate members contributing to the success of the 1916 manufacturers' night:—

National Lead Company.
Berry Brothers.
John W. Masury & Son.
Leadoil Company, Inc.
Adams & Elting Company.
The Joseph Neihaus Company.
Benjamin Moore & Co.
The H. B. Chalmers Company.
The Marvel Machine Company.
Burgett Varnish Works.
The Blackburn Varnish Company.
O'Brien Varnish Company.
The Ault & Wiborg Company (Varnish Works).
The Wilson Remover Company.
Pittsburgh Plate Glass Company.
The Sherwin-Williams Company.
The Eagle White Lead Company.
John Lucas & Co.
Paint Manufacturers' Association of the United States.
New Jersey Zinc Company.
The Standard Oil Cloth Company.
The Pratt & Lambert Company.
Harrison Brothers & Co.
Heath & Milligan Paint Manufacturing Company.
The Picher Lead Company.
The Standard Varnish Works.
Chicago Varnish Company.
Newark Varnish Works.
Emil Calman & Co.
Hanlon & Goodman Company.
The Chas. Moser Company.
Matheson Lead Company.
The Foy Paint Company.
The Queen City Varnish Company.
Carter White Lead Company.
Felton, Sibley & Co., Ltd.
Hammar Brothers White Lead Company.
James B. Sipe & Co.
Samuel F. Woodhouse.
Keystone Varnish Company.
Moller-Schumann Company.

CONVENTION NOTES.

One of the most enjoyable functions attendant upon the convention, although not down upon the program as an announced feature, was the dinner given on Wednesday evening by W. B. Kennedy, of the Newark Varnish Works, to the Ohio master painters and the delegation from Rochester, N. Y., and the ladies accompanying them. This is an annual fixture that is always looked forward to with the pleasantest anticipations which are invariably more than realized. This year Mrs. Kennedy assisted her husband in receiving the guests. Mr. and Mrs. John Theobald sat at the right of the host, and Mr. and Mrs. Joel Kennedy sat at his left. The only toast was proposed by Mr. Theobald just after the guests had found their places at the table and was drunk to the host of the evening, who was felicitated on his recovery from the serious illness which had confined him to the house for so long a time after the Ohio convention of last summer. The dinner was a most delightful one, entirely informal in its character, in that there was no speech making, and it was not unduly prolonged after coffee had been served, Mr. Kennedy announcing that he would not keep those present from attending the entertainment provided for the convention on that evening by the associate members.

One of the hits of the smoker was the distribution of caps by the H. B. Chalmers Company and Moller & Schumann Company. When the men donned them they forgot all stiffness, and all were a jolly crowd of painters who had gotten together for a good time.

There was a little uncertainty as to whether Richard Estep, who represents the Keystone Varnish Company, intended to demonstrate Keystone or Zinolin, as he climbed to the platform on Wednesday evening, but when the band began to play a lively tune and he started off with a regular Southern buck and wing dance, there was no end to the appreciation that he received and all agreed that Estep's dancing was the feature of the evening.

President A. M. McKenzie received word, during the convention, that his son, who had gone to the front with one of the Canadian regiments, had safely arrived in England.

Quite a number of the Canadians had sons who had gone to war, included among them being Stewart N. Hughes and James Phinnemore.

President McKenzie was an ideal presiding officer, always courteous, perfectly impartial in his decisions, having a pleasant smile for everybody, he nevertheless kept the convention strictly down to business and succeeded in accomplishing a great amount of work in the comparatively limited time set for business sessions.

No one could have been much more surprised than George E. Egendorf, when he came back into the convention hall after being absent in a committee room assisting to count the votes for the place of next meeting to find his name being voted upon to fill the office of vice-president. We wonder if he knows, even yet, that in presenting Mr. Egendorf's name, Mr. Dewar coupled with it an invitation to hold the 1918 convention in New Orleans. Certainly it would be difficult to find a more delightful city for a mid-winter convention, and the big Hotel Grunewald is noted for the way it takes care of conventions.

George Udall says that the New York and New Jersey delegations did not suffer from thirst on the way to Cincinnati, thanks to the thoughtfulness of the committee in charge of transportation arrangements.

There were many interesting things in the exhibition of practical work, which attracted the attention of the visitors. Not the least of these was the cost accounting system, including time reports, used by Joseph D. Engelbert, of Cincinnati.

The series of panels finished by members of the Toronto association were specially interesting in that they represented the results that could be obtained from the grade of work that Mr. Dewar so aptly characterized as a commercial proposition.

A number of stained cypress panels finished by Thomas B. Akin, of New Bedford, Mass., to illustrate the advantage of using benzol in the thinner, in order to secure uniform penetration into the grain of the wood, elicited much interest.

The exhibits of panels painted by the boys in the Boardman Apprentice Shops, of New Haven, Conn., and the panels and cut stencils made by the boys of the Bridgeport, Conn., Trade School, showed results actually accomplished by schools that form a part of the public school system in the training of apprentices under a reproduction of actual shop conditions.

The sketches and panels sent by the Fall River, Mass., Trade School exhibited the work of a class made up of journeymen painters who wish to improve their technical knowledge.

There was always a crowd round E. H. Cook, of Paines-

ville, Ohio, as he explained his brush cleaner. It consists of a galvanized iron box, having a tray with a wire screen bottom. In this box he places benzol as a solvent, until it reaches just above the wire screen. He then rubs out the hard brushes against the wire mesh and lays them in a sloping position. A cover is then placed over the whole, and the benzol fumes thoroughly dissolve all paint left in the brush. This paint drops through the screen and forms a sludge that can be used for rough work. The benzol fumes are prevented from escaping by means of a water seal. Mr. Cook says that this brush cleaner saves him from fifty to seventy-five dollars a year in brushes alone, to say nothing of the time saved by the fact that it takes less than half the time to clean a brush by this method.

W. T. Lierman was the only delegate representing the Milwaukee local association to attend the convention. He has been a subscriber to *The Painters Magazine* for twenty-four years, and although he knew he would be able to find a full report in this issue, he recognized the fact that personal contact with members of the trade from other places brings many benefits besides those derived from the formal proceedings of the convention.

John Theobald looks as young as he did when he was elected president of the Association at the Baltimore convention in 1894. Or perhaps those of us who have seen him from year to year have failed to notice any change in him—while some of the rest of us have been growing gray or bald, or both. Is it the Cincinnati water that keeps him so young?

After A. M. McKenzie had stepped down from the platform and had seated himself among the "has beens," he said he felt as though he had just thrown off his overcoat, and was relieved of a heavy burden that he had been carrying.

We are informed that the Committee on Trade Education in the Public Schools have elected Dr. D. Louis Ireton as their secretary. His address is care National Lead Company, 111 Broadway, New York. Dr. Ireton has taken a great interest in trade education, is a member of the National Association of Corporation Schools, and of the National Society for the Promotion of Industrial Education, and is also on the Committee of Allied Industrial Education. Master painters who want information in regard to starting apprenticeship training in the public schools can obtain assistance by addressing Dr. Ireton.

H. E. MILES ON TRADE EDUCATION.

The following address was written by H. E. Miles, president of the Wisconsin State Board of Industrial Education, who was unavoidably prevented from attending the convention:—

Gentlemen:—I am deeply appreciative of the privilege and honor of addressing you.

Even more. I am moved to the highest appreciation and gratitude that your great body is interesting itself in the advancement of your art through the increase, by means of public education, of the skill, the earning capacity and the happiness of your workmen and of a vast number of the oncoming generation, who, by your co-operation, will prepare themselves through special technical public education determined and approved by yourselves, your representative workmen and the educational authorities, and by this preparation will carry your art on through the coming years with that continuing improvement which will most honor you and your trade.

We will always have school teachers, a great army of devoted and able men and women, who give their lives wholly to the instruction of the young, but the instruction that they will give, if unaided by men like you, will always necessarily be poorly related to the world of work and action.

Practical education needs, therefore, above everything else in the world, the thorough, intelligent, insistent participation in such education of men like yourselves.

Mr. Dewar in his laboratory and his shops; Mr. Walsh in the work of the New Haven schools; Mr. Forrester in the work he is now undertaking in the schools of Wisconsin, these men and their co-operators are more needed just at this time than ten times ten thousand issues. They are the yeast in the loaf, the light to the fire that makes the product wholly palatable, and warms it to the pitch of perfect accomplishment.

We have bemoaned the departed days of old-time apprenticeship. Educators and all others point back to the days when the journeyman had no public instruction at all, but learned everything from his own employer and fellow-workers. From those days we have come to others where nothing that is thoroughly scientific is learned from employer and fellow-workmen, but only under the general supervision of city superintendents and others, who could not earn \$2 a day at the trades for which, in poor fashion, they affect to provide instruction in manual training, evening and other classes.

Where the master workman was the solo authority and

instructor, we now commonly find him either distinguished only by his absence from the places of this instruction or admitted on sufferance as a member of a tiptoeing, whispering advisory committee, seldom sought and less considered.

It is not pleasure nor self-sacrifice nor public spirit, but the call of honor itself that requires you to participate to the very limit of your strength and courage in the opening and development of schools for instruction in all the phases of your trade in every considerable community.

You remember the Irish track-walker who stood stock still, with sober face, as a fast express whizzed past him into a mountain tunnel:—"Be dad," said he, "I was just wondering what if she'd missed the hole!" There is a world of industrial education coming, but your faces may well be sober, for it is up to you whether it "misses the hole" or not. If a million boys are mistaught; if their high hopes and young ambitions are not strengthened by the perfect correlation between school instruction and shop work, it will be because you have allowed the train with all its human freight to miss the hole either through your neglect or because you have allowed yourselves to be kept by others from participation in the school work.

American business men are idealists; otherwise they would not have brought this nation to its present proud place among the peoples of the earth.

We need not fear that American business men will fail in the full measure of idealism where they apply themselves to this department of public education, the training for the trades. None know better the value of character. Skill is of little use unless supported by character, honesty, good faith and loyalty. If anywhere this judgment of American business men is questioned, it is the more reason for their participation in school work and demonstration to the country.

It is a special delight to make this plea to you because of the nature of your trade. I am a machine builder. Relatively speaking, the metal trades have been too much considered as respects vocational education. Your trade appeals more to the aesthetic, to sense. It is easily taught. It contributes particularly to the joy of life, to the home, to both sexes and all ages. It serves the poor as well as the rich, and just in proportion as you exercise a trained and delicate taste, the humblest cottage and the palace, delight or offend.

Said Michael Angelo when asked:—"With what do you mix your paints?" "With brains, sir; with brains!" You are the servants of a nation. Honor calls upon you to mix paints "with brains, sir; with brains." With that trained and specialized intelligence in all your workmen that alone will lift your profession and hold it in that place of high regard which you covet.

We are coming back to that old and perfect definition of education. Education is the fitting of the individual to take his place and do his part in the life of his community and his age. When a Spartan king some three thousand years ago was asked:—"What shall we teach the youth?" he answered:—"Teach them what they will do when they are men."

Half of all the children in America are thrown out of school upon the streets with only a sixth grade education, and with no slightest knowledge of any particular occupation, to fight their way through life, purblind, unassisted, undirected. It is the crime of the present day, and the least of us grown-ups is party to the crime. We must now fight against it and fight for the instruction of each child that perfectly fits him in some occupation; not that he may stay in the place for which he is first fitted, but that he may have a sure footing in some one occupation from which he may lift himself to higher and higher place by industry and ability. As employers we are called to this work as were the crusaders of old. With its accomplishment will come a better understanding and co-operation between wage earners and employers clearly defined lines of advancement, better wages well-earned, diminishment of misunderstanding and ill-will, and of inadequate earning capacity and low wages with attendant ill-health, unemployment and misery.

We are our brother's keeper, not as sloppy, loose-thinking "uplifters" giving unthinkingly to the poor and weakening the powers of personal endeavors, but as strong, constructive, self-sacrificing members of the social family, helping our fellow-workers to strengthen and apply their native faculties to high and higher accomplishment.

Almost all who enter the trades do so when about fourteen years of age, and there is every reason to think they will continue to do so from economic pressure and other reasons. The vast majority of these must get their trade training, if at all, in connection with their work; that is, through the continuation school, the employer releasing the children who work for him say, until they are sixteen or seventeen years of age, for instruction in the trade from four to eight hours a week in the daytime, or in seasonal trades, arranging with the schools for some two months of all-day trade instruction in the dull season. It is neither fair nor worth while for children under sixteen or seventeen to go to school nights. Their strength is not equal to it. This is the common practice for genera-

tions back in the best European countries. It pays in every way.

A survey of 105 of the greatest industries in Germany shows that 65 per cent. of the leading men in those industries quit school at thirteen or fourteen and got up to the very top, both in managerial and technical positions, through hard work in the occupations plus the continuation schools. The men who came up through the technical schools and did not go to work until they were nearer twenty years of age, are for the most part serving under the so-called less lucky boys who went to work at fourteen, but had the benefit of the continuation schools thereafter.

No better proof can be given of the wonderful days that are just ahead of us when we will give this kind of schooling to our working children and their elders. Nor is there any greater proof of the ignorance and carelessness which until now has caused us to neglect the development of these schools.

We think of ourselves as particularly fond of children and careful of them, and yet the neglect above indicated justifies Dr. Kirschensteiner, of Munich, the foremost authority in the world on this subject, and a lover of America, in saying:—"Nowhere in the world except in Russia have I seen such neglect of childhood as in England and the United States."

We have given much thought to the conservation of our natural resources, but only now are we preparing to conserve and develop that only resource, which is altogether valuable and which alone makes the others worth while; that is, our human resources, the spirit, brain and muscle of our people, which Professor Fisher appraises at \$150,000,000,000, or five times the value of all our other resources combined.

The boy question. So far as the boy question can be settled, it will be settled through the right kind of vocational instruction; instruction that includes the development of the social and spiritual elements as well as mere earning capacity.

Says the judge of a juvenile court:—"Whenever a wayward boy or girl is induced to enroll in the vocational school, he or she almost immediately ceases his course of waywardness and is greatly benefited." The petty crimes, misdemeanors and misconduct of boys and girls are due to a lack of encouragement and opportunity for useful and constructive occupations. Mischievous children of the street will forsake their ball game or other favorite pastimes for the opportunity of practicing at the trades under enthusiastic intelligent direction. I have seen them abandon their games just to stare through a window at other lucky street youngsters who were working with machines or hand tools in a Saturday afternoon part-time vocational school. I have never seen prouder, happier children than those in the decorating classes in the Boardman Apprentice School in New Haven, in the development of which members of your organization largely participate with Mr. Glynn, its former very able director, who now is endeavoring to develop similar schools in Wisconsin.

In commending the continuation school as essential for the training of the vast majority of industrial workers, I do not disparage such well-directed and admirably correlated all-day vocational schools as are found in a few cities where, as in New Haven, very fortunately fourteen-year boys for two years attend eight hours a day fifty weeks in the year, with the instruction admirably correlated to local conditions. You have there helped to demonstrate that in such a school a boy can get almost the equivalent of a four-year high school course in two years, and get in addition what may be a hundred times better for him—the mastery of a trade. In helping New Haven to make this demonstration you have contributed to the development of America. You have planted one of the little seeds which shortly will rise to give protection and comfort to all America.

The States are rapidly preparing to develop this sort of education everywhere. This winter the Federal Government will probably establish a Federal Board of Vocational Education in Washington and make liberal grants for the encouragement of vocational schools throughout the country.

The original bill before Congress calls for a Federal board consisting of five members of the President's Cabinet. It now is agreed that these men are too busy to undertake these new duties. None of them want to.

The Chamber of Commerce of the United States, representing 300,000 firms and corporations and other organizations, demand that the Federal Board consist of representatives of the occupations to be taught; that is, for instance, one representative each of commerce, manufacturing, labor and agricultural, with the Commissioner of Education a member ex officio. Your indorsement of this proposal will help the movement, and your advocacy of it with your members of Congress. Likewise, the business proposal that advisory committees composed of equal numbers of employers and wage earners shall be called in by the Federal Board to study and advise in respect to each trade to be taught. It is proposed that the establish-

ment of these advisory committees and their positive action shall be obligatory and not optional.

In closing, I beg you to measure the greatness of your accomplishment in the initial work you have done, to keep heart, and with full courage to help develop these schools as a matter of State and local action throughout the country.

The working people everywhere are coming to want these schools. Employers are beginning to co-operate everywhere. You will find a ready response to your proposals.

OHIO STATE EXECUTIVE BOARD MEETING.

PRESIDENT HUNTER called the meeting of the Executive Board of the Ohio State Association of Master Painters and Decorators to order at 10.40 a. m., Monday, February 14, in Parlor F of the Hotel Sinton, Cincinnati.

The roll call showed the presence of Samuel D. Hunter, president; C. M. Uber, vice-president; Joel Kennedy, secretary-treasurer and business manager; J. C. Flannery, Casper Miller and W. J. Corns, members of the Board of Trustees from active membership; A. J. Lamb, W. A. Woodmansee and C. W. Cadle, members from associate membership. Also Wm. D. O'Connor, Fred S. Darling and D. E. Jones, members of Committee on Extension of Membership.

In addition there were the following visitors:—A. M. McKenzie, president of the International Association; James Phinnemore, president of the Canadian Association; Past Presidents Conrad Krause, Wm. J. Albrecht, John Theobald, and Members George D. Cornell, L. J. Schultz, Theodore Fuchs, R. R. Wills, Adam McKee and E. H. Cook, who by motion duly carried were heartily welcomed and given the privileges of the meeting.

Mr. O'Connor moved that the first eight numbers of last year's program be adopted as the same numbers of the coming program.

Mr. Boeckkling said that the Cedar Point Resort Company would be glad to give all the concessions that they had done previously.

On motion the convention dates were fixed for July 18, 19, 20 and 21.

Secretary Kennedy read his report as business manager, showing a slight deficit in the publication of the annual report.

The general fund showed a balance of \$117.14.

On motion of Mr. Albrecht the report was referred to an auditing committee consisting of Mr. Miller, Mr. O'Connor and Mr. Jones.

Mr. O'Connor said that the program of the recent Pittsburgh convention, which he had attended, was very attractive, and created a large attendance. He thought outside talent might draw some people. One subject was the comprehensive system of measurements. In Youngstown there is a great diversity in estimating.

"Measurements for Estimating," by Waldo G. Edwards, of Boston, Mass., was suggested, and on motion by Mr. Krause the Association invited Mr. Edwards to give an address on this subject.

Mr. Cook suggested as a subject "How Can We Extend the Painting Season?" It is impossible to attract boys to our trade because we cannot give steady employment to our men.

Mr. Albrecht suggested that if the Clean-Up and Paint-Up Campaign were shifted till July 1 it would prolong work instead of piling the work up at a time when all painters are busy.

Mr. Hunter said it was a matter of educating the people away from the rush business.

Mr. McKenzie said it was well to make the Clean-Up and Paint-Up Campaign strong and then the painters should tell the people that all their good men were busy and if they wanted good work done they must let us put it off till late summer or fall and then we can give good men and good work. Lead a customer along and by using good judgment you can stand your customers off and your men need not lose any time.

Mr. Phinnemore corroborated Mr. McKenzie, although most of his work was new contract work that had to be done by a specified time.

Mr. Krause said that the Clean-Up and Paint-Up Campaign has always been started in the busy time, but if it were made for a longer or later period it would help educate the public. In this Mr. O'Connor agreed.

Mr. Lamb said the success of the Clean-Up and Paint-Up Campaign was due to the fact that it was a civic prop-

osition, including department stores, seedsmen and others, and lines in which spring was the best or only time to sell goods. He suggested selling painting in the fall by employing young men on a commission basis to solicit painting.

Mr. Woodmansee said that it was hoped to carry on the Clean-Up and Paint-Up Campaign in Cincinnati entirely through the year.

Mr. Krause moved that the subject be a discussion. Carried.

"A Demonstration of Wall Paper Salesmanship," by Robert N. Hunter, of Brooklyn, N. Y., was suggested and Mr. Krause moved that Mr. Hunter be invited to give this.

"Selling Service in the Painting Business" was adopted on motion of Mr. Cook.

Mr. O'Connor said the apprentice had little to look forward to. He wondered whether the Association could not guarantee a situation at a fair salary so he could get steady employment if he was a first-class man.

President Hunter said the painters ought to get busy and demonstrate to the boys in the manual training schools the need for competent painters. We must look to the future.

Mr. McKenzie said there was no doubt in his mind that if you can get competent painters you can keep them employed.

Mr. Phinnemore suggested an employment bureau in the Association.

Mr. Schultz thought this was a matter the local associations should take up.

Mr. McKenzie said the biggest subject was that of saving the boys.

"Trade Education in the Public Schools," by Frank L. Glynn, director of trade education in Wisconsin, was adopted as a subject.

Mr. Krause suggested "The Economy and Care of Used Brushes in the Paint Shop," by E. H. Cook, of Painesville. Adopted.

"Direct Contracting vs. Sub-Contracting" was referred to the Cleveland local association to present a paper.

"The Value of Gentlemanly Journeymen to the Master Painter" was assigned to Edward Hurst Brown of The Painters Magazine.

"Fire Prevention in the Paint Shop" was suggested and Milo S. Clapp, of Warren, Ohio, will be invited to give a talk on this subject.

In the afternoon Mr. O'Connor reported that the Auditing Committee had examined the books of the secretary-treasurer and business agent and found them correct.

Mr. O'Connor moved that the last four numbers on the program be the same as last year.

President Hunter said some action should be taken to bring the convention to the attention of the painters of the State, and outlined a plan.

Mr. O'Connor said the Committee on Extension of Membership would send out programs in advance if they had them. Our Entertainment Committee should feature entertainments that would attract people.

A motion was made that the craft generally be invited to attend all sessions except the last business session of the convention.

Mr. O'Connor moved that the paper, "Selling Service," be left in Mr. Lamb's hands.

Mr. Krause moved that the hours of 9 to 1 be devoted to convention business. Carried.

Mr. Lamb moved that a Publicity and Attendance Committee be appointed. Carried.

On motion of Mr. Schultz the arrangement of the program was left to the secretary.

On motion of Mr. O'Connor nominations for office are to be made Wednesday and the voting to be done after Thursday's session and reported on Friday morning.

President Hunter appointed Mr. Lamb as chairman of the Entertainment Committee.

Mr. Krause moved the appointment of Joel Kennedy as business manager for the coming year. Carried.

On motion the meeting adjourned at 4.20 p. m.

The following is the program as arranged by Secretary Kennedy:—

Program.

TUESDAY JULY 18, 2 P. M.

1. Called to order by the president.
2. Prayer.
3. Address of welcome.
4. Annual address of president.
5. Minutes of last convention and Board of Trustees meeting.
6. Appointment of committees.

7. Report of officers and committees.

8. Paper, "The Value of Gentlemanly Journeymen to the Master Painter," by Edw. Hurst Brown, of The Painters Magazine.

Question Box.

WEDNESDAY, JULY 19, 9 A. M.

9. Report of delegates to International convention.

10. Discussion, "How Can We Extend our Season?" opened by A. M. McKenzie, Hamilton, Ontario.

11. Paper, "Economy and Care of Used Brushes in the Paint Shop," by E. H. Cook, Painesville, Ohio.

12. Paper, "Selling Service in the Painting Business," by A. J. Lamb, Cleveland, Ohio.

13. Paper, "Fire Prevention Methods in the Paint Shop," Milo S. Clapp, of the Warren Paint Company, to be invited to favor us.

14. Report of the Nominating Committee.

Question Box.

THURSDAY, JULY 20, 9 A. M.

15. Paper, "Direct Contracting vs. Sub-Contracting," by a member of the Cleveland Association.

16. Paper, "Trade Education in the Public Schools," by Frank L. Glynn, director of Trade Education in Wisconsin.

17. Paper, "Measurements for Estimating," by Waldo G. Edwards, Boston, Mass.

18. Demonstration of Wall Paper Salesmanship," by Robert N. Hunter, Brooklyn, N. Y.

Question Box.

FRIDAY, JULY 21, 9 A. M.

19. Selection of place for next convention.

20. Report on the election and installation of officers.

21. New business.

22. Adjournment.

DEATH OF MRS. ALEXANDER PETERS.

ALEXANDER PETERS, late Chief Organizer of the International Association Master House Painters and Decorators of the United States and Canada, and present secretary-treasurer of the Society of Master House Painters and Decorators of Massachusetts and Secretary of the Boston Association of Master Painters, met with a severe loss in the sudden death of his wife, Mrs. Sarah A. Peters, from heart disease, while walking along the street close to her home in Dorchester, Mass., on Friday, March 3.

The funeral was held at her late residence, 6 Pearl street, on Monday, March 6, and was largely attended. Mrs. Peters was well known to many of the ladies who attend the International conventions, and was present with her mother, Mrs. Bruce, at the Washington convention last year. Mrs. Peters was very much beloved by all members of the Association.

The funeral services were conducted by the Rev. George R. Merrill, pastor of the Ramsey Congregational Church, Dorchester, Mass. During the services Miss E. C. Page sang "Passing Out of the Shadow" and "Nearer My God, to Thee." Many floral tributes were sent by friends in and out of the master painters' associations, and the house was well filled with friends from the master painters' associations.

The interment took place in the old Weymouth Cemetery. The pallbearers were C. F. W. Hanson and E. C. Beck, past presidents of the State Society of Master Painters, and M. F. Shay and William E. Wall, past presidents of the International Association.

The members of the State Society and their wives who attended were State President Philip Callahan, Lowell; Vice-President Ivory H. Morse, Hyde Park; Chief Organizer Fred A. Moore, Newton; Past President M. F. Shay, of the State and International associations; Past State and International President William E. Wall and wife; Past State Presidents C. F. Hanson and wife, W. H. Naylor and wife, E. C. Beck and wife, Frank E. Howard and wife, George W. Brooks and wife, and James Mouncey. Mrs. Jesse Roberts, Fall River; George Houston and wife, Lawrence; Thomas W. Scott and wife, Weston; T. W. Lindsay and wife, J. F. Crane and wife, H. Woodman and wife, H. B. Kelley and wife, C. H. Schneider and wife, Miss H. E. Hansen, T. E. Lynch, J. C. Procter, C. F. Smith, G. A. Rund, H. B. Doty, N. G. Finney, William Sundell, all of the Boston Association; Ralph Beven, South Boston; John S. Davidson, Dorchester; J. Leo McDonald, George B. Gilbert and J. H. Gilbert, Cambridge; A. C. Gordon and F. J. Murray, Somerville; M. T. Fay, Peabody, and John Weingartner, Boston.

Open Letter from Secretary McGhan

TO MASTER PAINTERS AND DECORATORS.

To Master Painters and Decorators—

Gentlemen:—The International Association of Master House Painters and Decorators of the United States and Canada, assembled at Cincinnati, Ohio, February 15-18, in the thirty-second annual convention, enacted very radical changes in the constitution and rules governing not only the procedure in holding conventions, but governing also the conduct of affairs generally.

Briefly, the Association established an office of secretary-treasurer, combining the office of organizer, with salary and expenses provided, warranting the officer in devoting his entire time to the duties of the office and welfare of the Association and members. That office is situated at Washington, D. C., where ready access is to be had to the United States Government files, etc. That service is at your disposal, and as secretary-treasurer, I will readily comply by fulfilling any request available through those channels made by any Association affiliated with the International.

The constitution was amended and rules adopted governing the condition of membership of associate members—holding of annual conventions, etc., in fact, the constitution and rules are now in such shape that I deem it necessary that a copy be forwarded to each individual connected either by association or other affiliation with the International, and having compiled a list of such membership, I am mailing a copy to each with the earnest re-

quest that it be read in order that the efforts of the International for the welfare of the trade be understood, and it is to be hoped, appreciated.

Space at this time does not permit further mention of the very excellent papers and discussions at the Cincinnati convention than to say it was undoubtedly one of the best conventions ever held—replete with intelligent, instructive discussions of subjects of very great importance to every master painter, and with the added advantage of having the counsel, advice and judgment of men from all parts of the United States and Canada—only possible in an international body.

To those locations where there are no associations of master painters, or where there are associations not now affiliated with the International, I earnestly request that you address this office, and I assure you that you will be quickly shown the advantages of affiliation, now that, after thirty-two years, the point has been reached by arduous labor of earnest, intelligent men, that no master painter actively in business can afford to remain not affiliated either through individual membership, local, or State association.

Inviting your correspondence, I beg to remain,
Fraternally yours,

A. H. McGhan,
Secretary-Treasurer.

Southern Building,
Washington, D. C.

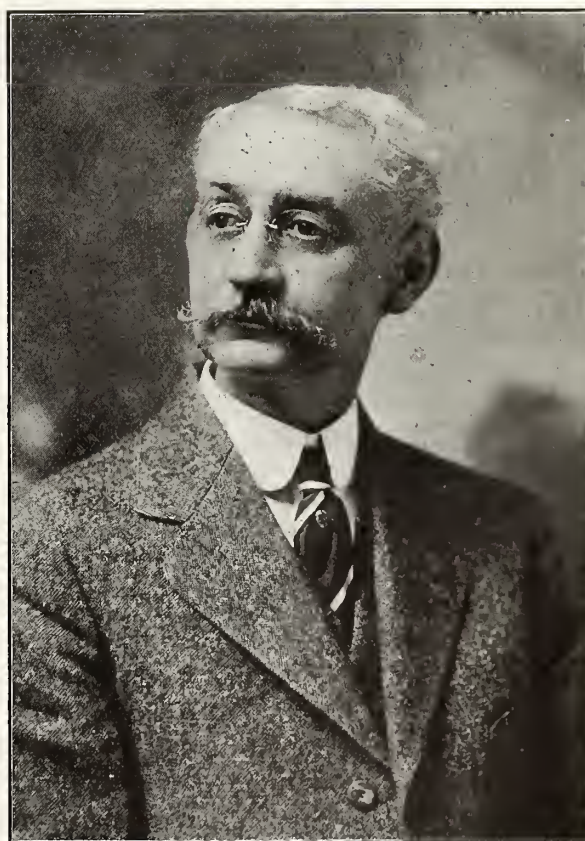
THE NEW SECRETARY.

A H. McGhan is fifty years of age, having been born in Washington, D. C., January 15, 1866, of Irish and French parentage. He was apprenticed to the trade of painting and decorating with Herbert Shutter in 1879, serving a full apprenticeship, and started business for himself in 1889. His entire life has been spent in the painting and decorating trade. He is the inventor of the McGhan Scaffolding, and president of the company of that name, which, with headquarters at Washington, D. C., is operating in several cities. He is a member of the Washington Board of Trade, Builders' Exchange, the Oldest Inhabitants' Association, and prominently identified with all civic bodies of the Capital City. He married Miss Marion Thompson, of Maryland, in 1886, and they are now the proud parents of seven children and two grandchildren. Mr. McGhan has been a member of the local Association of Master Painters and affiliated with the International Association for more than twenty years.

NEW JERSEY STATE EXECUTIVE BOARD.

THE Executive Board of the New Jersey State Association of Master Painters and Decorators held a regular meeting at the rooms of the Newark Association, 33 Court street, on Wednesday evening, March 1. Among those present were President William Christensen, Vice-President George Udall, Secretary Henry Witt, Treasurer L. B. Sanders, ex-Presidents Charles E. Van Syckle, Henry Schoonmaker, Alexander Stewart and Charles Greenhalgh, and William Bollman, Frank Mittelsdorf, Matthew Willem, C. B. Crystal, Albert Kirkham, Robert Turton and C. E. Blakeslee.

As one of the delegates to the Cincinnati convention of the International Association, Charles Greenhalgh stated that the New Jersey delegates had faithfully attended all the sessions of the convention, and in the absence of Henry Schoonmaker, he had acted as his proxy on the International Executive Board. He called attention to the report of the Committee on Mutual Fire Insurance, and spoke of the saving that the members would be able to effect in their insurance after the proposed new company is organized and ready for business. He also spoke at some length upon the session devoted to vocational train-



Secretary A. H. McGhan.

ing in the public schools, more especially to the excellent address given by Frank L. Glynn.

Henry Witt followed with an interesting and amusing

account of the experiences of the New Jersey delegates en route to the convention, which was supplemented by George Udall, who said he could not understand why some of the delegates had spent \$4 for a berth and then sat up all night playing pinochle.

The reports were received with the thanks of the board.

President Christiansen reported that, in company with Mr. Sanders, he had attended the convention of the Connecticut State Society at Bridgeport, and while there they had visited the trade school in that city and were surprised at the excellent work done by the students. The boys build a complete house each year, doing all the work except the cellar digging, mason work and plastering.

Mr. Sanders praised the work done by the boys in the painting class of the Bridgeport school, saying it was as good as the work of many journeymen who consider themselves proficient at the trade, although the boys had only received about nine months' training. The teacher was a man who had been a foreman in one of the best shops in Bridgeport for about twelve years. He thought, however, that the paperhanging did not show the same degree of excellence as the painting.

The secretary reported that a few of the associate members, especially those representing workmen's compensation insurance companies, had dropped out.

Mr. Greenhalgh expressed his sentiment that the members of the Association, in purchasing supplies, should take note of the list of associate members furnished them by the secretary and govern themselves accordingly. We should take care of those who contribute to the success of the Association. In this he was backed up by Mr. Kirkham, who said that the Paterson Association, to a man, buy all their supplies from associate members, if they can get the goods from them.

The question of taking in wall paper houses as associate members was brought up. These had all dropped out at the time the jobbing house was established by the Association, but now that this has been discontinued, it was believed that it would be again wise to seek them as associate members, although some of the board stated that the wall paper jobbers still sell to consumers and give the same discounts that they do to painters.

Mr. Witt stated that he had made a canvass of the wall paper jobbers of Newark soliciting funds for the "Clean-up and Paint-up" campaign, and had found them all willing to contribute.

Secretary Witt stated that he had written to the associate members asking them whether they wanted an exhibition in connection with the next convention and, out of twenty-five replies, only two or three were in favor of it, and the balance gave various reasons for being opposed to the idea. It was therefore decided to hold the convention without an exhibition.

On behalf of the Convention Committee, Mr. Greenhalgh stated that they recommended that the convention be held at Asbury Park during the last week in July, and made a motion to that effect, which was adopted.

The question was discussed whether the convention should be four days, or whether Tuesday should be given up to registration and the sessions begun on Wednesday morning. Mr. Sanders advocated a two-day convention, with morning and afternoon sessions, which he thought would give better results than a four-day convention. He believed too much time and money were spent for the pleasure features of the convention. The matter was left to a subsequent meeting for final decision.

On motion President Christiansen appointed a Program Committee, consisting of George Udall, Charles E. Van Syckle and Frank Mittelsdorf.

J. C. Kelly, of the associate membership, said he thought the Association would be benefited if a number of desirable men from different places were invited to a meeting of the board, to be held at the discretion of the president, that an address by some one prominent in the trade or in the city should be made a feature of the evening, and that refreshments should be served. A motion to this effect was carried.

Chief Organizer Sanders spoke of a visit he had paid to Ridgewood, where he found the painters favorable to the formation of an association. At Rutherford and Passaic he found a different condition existing.

The status of the Hoboken Association was brought up by Mr. Bollmann. It appears that no meetings have been held in Hudson county for about eighteen months, and that no dues are paid to the local association, or per capita tax to the State or International Associations, but that the hands of the organizer are tied in regard to soliciting individual members because the old association

has never disbanded, and Secretary B. F. Davis has found it impossible to bring a quorum together to take any action on this or any other question. About fifteen master painters in Hoboken and Jersey City are willing to join the State Association as individual members if they could do so. The matter was placed in the hands of the Chief Organizer to act in accordance with his discretion. The meeting adjourned at 10.45 p. m.

TORONTO ASSOCIATION.

THE regular meeting of the Toronto Master Painters' and Decorators' Association took place in their room in the Odd Fellows' Temple, on Thursday, February 3, at 8 p. m.

President Robinson occupied the chair and there was a goodly representation of the members present.

The minutes of previous meeting were read and approved.

Communications were received from Messrs. Hulme and Billings, who are at the front in Flanders, thanking the Association for the very kindly surprise which was given them on the receipt of parcels at Christmastide.

It was decided to appoint official delegates to the Cincinnati convention en route.

The printed program was rearranged so as to permit of "Irish Night" on March 9 and "Ladies' Night" on April 6.

A hearty vote of thanks was tendered to the associate members of the Canadian Association for the generous donation of \$22.60 to the Red Cross Fund, the surplus after paying all the expenses in connection with the recent banquet and entertainment.

Several matters of importance to the Association were freely discussed and left in the hands of the executive to deal with.

Mr. Hughes said that arrangements had been completed for the trip to the Cincinnati convention, and urged upon the members the great benefits to be derived by being in attendance.

Editors Hawkins and Uren, of the Eye-Opener, read a number of racy skits, which were greatly enjoyed by all. "On to Cincinnati" was the subject of an amusing "poem" (?), a stanza being devoted to each of the prospective delegates.

An excellent paper was read by James Phinmore, as follows:

The Fortunes and Misfortunes of the Master Painter.

The calling of the master painters, like all other kindred trades, has its ups and downs, its successes and its failures. So we venture upon no new theme when considering this topic. It is the common lot of all those who venture into business that they can only expect results commensurate with their endeavors and ideals. Every man stakes his time and talent with the firm resolve of winning, but all do not accomplish it. Fortunes are not made in a day, usually, and we are now more than convinced that this is so in the painting industry. Steady plodding and persistent, patient effort will often bring a measure of success. But as for fortunes, we must not look for them under the present methods of competitive warfare. We are not acquainted with the meaning of the word fortune in so far as material wealth is concerned, but we are all experienced in misfortune. Perhaps some of us have often thought, like poor old Job, that it was rather a misfortune that we were born. The painting industry is one so simplified in its procedure that it is easy of access to almost any one who has a smattering of knowledge concerning the trade, hence, there are those who drift into its calling by their circumstances. Starting out with a few accessories incidental to the trade, they worm themselves into a more ignorant public, who are always anxiously looking for the cheap "guy." A small credit enables the beginner with a little knowledge to procure the ready mixed article and apply it in some fashion, to turn out a job of painting, and with a few step ladders and a paste board, with a bungled job or two of paperhanging, a new personal has dawned upon the business life of the community. This is one of the circumstances that is a great factor in cheapening the trade and lessening the chance of the competent master painter toward the path of fortune. Our environment is largely a dominant factor in deciding our path of success, although, like the dairy maid in the song, our personality is chiefly our asset. A man born with these traits of character which commend themselves to his fellowmen, has indeed a stock in hand which is worth more than dollars and cents, so that every man's fortune is born with him, in so far as his ability is concerned, and there are days when ability counts. When we talk of fortune and misfortune, they are but relative terms—they really mean one and the same thing in comparison—what we possess is our fortune—what we lack is our misfortune. Our calling, perhaps, more than others, is given to treading in the same old time-worn customs. Hence the road to accumulated wealth is very slow.

Most fortunes have been won by the originators of ways and means—that create a need or want where none exists. We should strive for originality, and specialize more—if we are to avoid the misfortunes of our trade. Of course, when I stated that definition a few minutes ago, that what we possess is our fortune and what we lack is our misfortune, it

must be understood in its right relationship, or else it is capable of reversing. For instance, if a man possess an insatiable desire for liquids in their varied forms, that would be his misfortune, so we know that all intemperate acts of life only lessen a man's capacity for carrying power, while all moderate conduct proves to be his helper. A man is indeed a sadly unfortunate man that has lost control of himself, for then he soon loses control of his business and the respect of others. Fortunes are not to be counted on by the accumulating of material wealth, but in the manly method with which one is possessed. Master painters, above all men, should strive to equip themselves in personal fitness for their calling, as the business commands it on account of being brought into contact with the homes and home life of the community. It indeed is unfortunate, when the right perspective of your business foresight is perverted by a low moral standard—it is more than a misfortune—it is disaster. Ideals of life furnish many men with the wealth of soul that leads them to the goal of fame. Every master painter should have such a high standard regarding his calling in life that should lead him out on his ambition to accomplish them, and in so doing, he adds personal wealth to his character, as well as an accomplished purpose in life. He who attains to those things has reached the zenith of fortune.

One has to cultivate a personal consciousness that will leave no bitter cringing accusations when the toils of life are over. It is not enough for any man to say "I'll try," but he must assume a higher resolve in his purpose of life and say "I will." There is nothing impossible to the resolute, determined, masterful will of man in the great field of opportunities that lie before him in the business world of today.

We are too apt to look upon our difficulties and reverses as our masters, and submit too readily to their apparently stupendous power, but calm faith and firm resolve are the tropical fires that burn with heat sufficient to melt down the mountainous sea of opposition and turn it into a sea that shall float your bark into the ultimate haven of victory and success.

Misfortunes there are many, but none so calamitous as that one that after years of toiling, has left the individual a mere human carcass, or an empty case without the jewel.

We sometimes are too ready to condone the slimy monster that creeps into our society, with no other purpose than that his own selfish immorality shall find a palliation by the companionship of nobler and cleaner men. We would hesitate to be seen in broad daylight with the companionship that the cover of darkness often brings. This is indeed a misfortune to the cause we represent.

Again, any and all methods that are in themselves below the standard and dignity of true and honest men are but sure inroads to the ultimate misfortunes of all.

It is quite easy for one boy in the family to bring the whole lot into disgrace and plunge them into disrepute and ultimate ruin. So in our trade, there are those who pay no attention to its elevation, but to its degradation, as long as their personal greed is appeased. Our Association stands only for the principles that will purge the calling and cultivate the individual manhood so as to enable us all to ascribe to his memory the epitaph. He lived an honest, clean life, and left a fortune of untold wealth in the fragrance of his memory by his successes, that shall ever abide a lasting benediction to all. This, indeed, is, after all, the only fortune worth while. It is rather, not what you got, but what you are.

A hearty vote of thanks was tendered to Mr. Phinmore for his very interesting paper to which Mr. Phinmore briefly responded.

A pleasant social hour was then spent at the progressive euchre tables.

The meeting then adjourned.

ROCHESTER, N. Y., ASSOCIATION.

The Master Painters' Association of Rochester, N. Y., held their annual meeting at Powers Hotel, February 5.

The meeting was preceded by a dinner given in honor of Bernard F. McSteen, of Rochester, the newly-elected president of the State association.

At the close of the dinner President George B. Hawken gave the following address:—

Address by President Hawken.

Fellow Members:—This is our first annual meeting of the year 1916, and I believe we have every reason to rejoice as we look back on the past, and every reason to look forward with hope to the future. While our membership is not as large as we would desire, we have the satisfaction of knowing that our members are all united and have the interest of the Association and welfare of their fellow members at heart. While a large association would be very nice it is much more desirable to have an association such as we have, working together in harmony, than a large roll of indifferent members, and I want to say right here, and in all sincerity, I believe we have, in this Association, as true and loyal men as can be found anywhere in this great land, and a credit to the business they are engaged in.

As we look back on the work of this Association we have every reason to feel proud. Our members have always been faithful in their duties to the State and International Association. The Rochester Association has always had a good representation at both the State and International meetings. At the Denver convention we had the only three representatives from the State of New York. We had the pleasure of entertaining the International convention in our city, and that convention is recorded in the history of the International as the best convention ever held by that Association, and it will always be a credit to Rochester. I believe that if there was no other reason for our existence, or our membership in this organization, the fact that we, as master painters, have

fulfilled our obligations to the International Association, for the great good it has done for the craft in general. Our chief organizer, Alexander Peters, said no man will lay down under an obligation if he has the power to discharge it, and every honest contracting painter in the city, who is willing to meet this obligation, should be a member of this Association.

The past year has been a very pleasant and profitable one for our local Association. While we had our little labor difficulty in the spring, we also have pleasant memories of our picnic at Alcott Beach, and our bowling party with our Buffalo Brothers.

The State convention at Utica last month was one of the best conventions ever held by the New York Association; the several papers read by the different members were well worth the time and money expended by the members who attended, especially the paper read by Mr. Oliver, of New York, and I would advise every member to get The Magazine and read over these papers. You will find them very interesting and instructive. The report of the secretary-treasurer shows the State Association to be much stronger and in a more flourishing condition than ever before in its history. The financial report shows a very handsome balance in the treasury, and the convention was unanimous in its praise for the very efficient work of the secretary-treasurer, Carl Goeddert, of Rochester.

Our Association was especially honored at this convention by the election of our esteemed brother, Bernard F. McSteen, as president of the New York State Association; also by the selection of Rochester as the convention city for next year, and I am confident that the members of the Association will do all in their power to make it the banner convention of the State association. I would like to state at this time that the Legislative Committee of the State association will work to have a pure paint law passed at the present session of the Legislature; also a State law compelling the removing of old wall paper and kalsomine before redecorating. The local Association will also take up this matter with the health authorities of our city, and try to have the local law amended to enforce the removal of all old wall paper and kalsomine. We also expect to do some real work toward getting a more fair system of estimating for the painting contractors of this city, which we all know is much needed. There is great opportunity for good work ahead of this Association, and I would like to impress on all the members how important it is to attend the meetings. I thank you all for your presence here tonight. I now take great pleasure in presenting the honored guest of the evening, Mr. Bernard F. McSteen, president of the New York State Association.

Mr. McSteen spoke on the prospects of the State Association and the work that was expected to be accomplished during the coming year.

The delegates to the State convention reported a very interesting meeting, and in accepting the report the local association voted to do all in its power to help the Legislative Committee to secure a pure paint law, and also a law compelling the removal of old wall paper and calamine.

There was considerable talk on the proposed mutual insurance movement.

Carl Goeddert, secretary and treasurer of the State Association, and other members, also made short addresses on the benefits of the master painters' Association.

The following officers were installed for the coming year:—George B. Hawken, president; Otto Seebach, vice-president; I. A. Jacobs, secretary; Charles Seck, treasurer.

The following committees were appointed:—

Arbitration:—Ray Sabin, E. Fisher and Fred Van Woert.

Membership:—I. A. Jacobs, Geo. Muntz and J. Possner.

Trade School:—Otto Seebach, Ray Meyvis and I. A. Jacobs.

Audit and Finance:—J. F. Weiss, C. E. Tufts and G. R. Hunter.

Good and Welfare:—C. Goeddert, B. F. McSteen, Ray Sabin, C. M. Scheck and F. P. Farnan.

Assemblyman Judson has introduced a bill in the New York State Legislature by request, inserting in the public health law a new section (32-a) providing that, in cities or villages of 10,000 or more inhabitants, living or working rooms shall not be repapered or recalcimined until all of the old paper or calamine has been removed and the walls and ceiling thoroughly cleaned. A violation is made a misdemeanor.

Ernest Trigg, vice-president and general manager of John Lucas & Co., Inc., of Philadelphia, was one of the committee in charge of a trade boosting tour, intended to bring the heads of the leading business houses of the Quaker City into closer touch with the business men of some of the most important smaller cities in Western Pennsylvania and New York State.

A master painters' association has been organized at Portland, Me., the president being Mr. Jensen, of Jensen & Rosenblad, whose place of business is on Cumberland avenue.

Railway Paint Shop Gossip

ADVISORY COMMITTEE MEETING MASTER CAR AND LOCOMOTIVE PAINTERS' ASSOCIATION.

THE annual meeting of the Advisory Committee of the Master Car and Locomotive Painters' Association was held in Parlor D of the Fort Pitts Hotel, Pittsburgh, Pa. February 22.

There was a full attendance of the members of the advisory and executive boards, and they were assisted in their work during the meeting by quite a number of prominent members of the Association, who are located in and around Pittsburgh.

The meeting was called to order promptly at 10 o'clock by Chairman E. L. Younger, whereupon the following list of subjects, essays and queries were selected, to be presented at the 1916 convention, in September:—

Subject No. 1:—"The initial treatment and maintenance of steel passenger equipment roofs, decks, deck screens, deck sash and ventilators for their proper preservation." Papers by J. W. Wright, B. and O. R. R.; O. P. Wilkins, N. and W. Ry.; H. Heffefinger, Pennsylvania R. R.

Query No. 1:—"To what extent is it necessary to remove trimmings from passenger car equipment, undergoing paint shop treatment?" Discussion opened by J. N. Fryer, C., N. and St. L. Ry.

Subject No. 2:—"How should the shopping of passenger cars for classified repairs be handled and by whom?" Papers by Jas. A. Allen, N. Y., N. H. and H. R. R.; Henry Polhemus, Erie Railroad, and M. L. Shaffer, Pennsylvania Railroad.

Essay:—"This Association's view of the volume of railway legislation in the effect upon the business of the country." By J. W. Gibbons, A., T. and S. F. Ry.

Query No. 2:—"Is there any advantage in painting or oiling the interior of new or old steel gondolas and hopper cars?" Opened by J. W. Gratton, P. R. and B. R. R.

Subject No. 3:—"From the standpoint of the railroads is it economy to purchase paints made on railroad specifications?" Papers by W. O. Quest, P. and L. E. Ry.; A. E. Green, C. and N. W. Ry.; Dr. M. E. McDonald, chemist Pennsylvania Railroad.

Query No. 4:—"Is there anything superior to varnish remover for removing paint from the interior or exterior of a steel passenger car; labor and material cost, a consideration?" Discussion to be opened by G. H. Hammond, "Soo" Line.

Subject No. 4:—"Headlinings painted white or very light shades; how should they be treated and should they be varnished?" Papers by Theo. Heinburg, D. and R. G. Ry.; Geo. Swing, Pullman Car Company; F. W. Bowers, Erie Railroad.

Query No. 3:—"How does the hot water and oil method of cleaning locomotives at round houses affect the painted parts?" Discussion opened by W. A. Buchanan, Delaware, Lackawanna and Western Railroad.

Query No. 5:—"Is there anything superior to soap for the cleaning of passenger car equipment preparatory to painting and varnishing?" Discussion opened by Wm. Mullendorf, Illinois Central Railroad.

After concluding the selections, the Advisory Committee adjourned sine die. The Executive Committee, composed of the Advisory Committee and officers of the Association, was then called in session by President Hengevold, and the Hotel Committee's report was presented by Chairman D. A. Little for consideration. By this report it was found that the Hotel Dupont, at Wilmington, was entirely inadequate to accommodate the convention, which was regretfully admitted by the hotel management and the Bureau of Publicity. Under these circumstances, it was necessary to select the city receiving the next highest vote, which was Atlantic City. The Hotel Committee immediately communicated with the different hotels at Atlantic City and upon receiving their rates, presented them to the Executive Committee for their consideration and instructions.

The Executive Committee, after due consideration for the best interests of all interested, voted to instruct the Hotel Committee to contract with "The Breakers," formerly the Rudolf, for the forty-seventh annual convention, to be held September, 1916.

Adjournment was then taken.

M. W. M. P. EXECUTIVE COMMITTEE MEETING.

A meeting has been called of the Executive Board of the Maintenance of Way Master Painters' Association, to be held at the New Southern Hotel, Michigan boulevard and Thirteenth street, Chicago, on March 22, for the purpose of arranging a program for the Philadelphia convention, to be held next October.

The above-mentioned date has been selected as an extra inducement for the committee to come to Chicago, owing to the fact that the National Railway Appliance Association has its show the week this date comes, thus permitting the committee to visit the show after the meeting. Any annual railway pass will admit to the show.

—Harry F. Jones, of the Big Four, at Wabash, Ind., is getting ready to start out a gang on general road work, which he wants to get done as early as possible, account of having so much bridge and building work listed for this year, but he still finds time to send in names of prospective members of the Maintenance of Way Master Painters' Association to Secretary F. W. Hager.

—F. O. Clong, of the C. B. & Q., located at Galesburg, has just finished painting the new passenger station at that point and is looking forward to a busy season.

—Thomas R. Cowan, for many years master car painter of the Canadian Pacific Railway, has resigned, and Thomas Marshall has been appointed to succeed him in that important position.

—Alfred H. Smith, president of the New York Central Lines, has recently made a notable contribution to the historical associations centering in the development of American railroads, and in the interesting booklet now in circulation, a picture of the tiny engine, the DeWitt Clinton, tugging its burden of three crude but gaily painted coaches slowly along, reveals a startling lesson in locomotive improvement, when compared with present day attainments. In the matter of painting, however, the brush artist figured not less than 200 per cent. more prominently than the spreaders of solemn visaged pigments of this present time.

—The resignation of A. E. Schafer, vice-president and sales manager of the Flint Varnish Works, Flint, Mich., has been announced. Mr. Schafer is widely known in railway painting circles, and his multitude of friends will unite in tendering him their very best wishes for future activities.

—On January 4, after serving as mayor of the city of Altoona for two terms, Simon H. Walker, former assistant to Master Locomotive Painter D. A. Little, retired to private life to assume the position of assistant to Master Painter John F. Gearhart, of the car painting department of the Altoona shops.

—During the past year, the Canadian Northern Railway has placed in trans-continental service seventy-eight new passenger cars, all of a similar type, and all having steel underframes and body frames with wood interior and exterior finish. The cars are all 72 feet 6 inches long, over the body end frames. The selection of the composite type of construction, interesting to all master car painters, is said to be due partly to climatic conditions and partly to the prevailing shop conditions and equipment, which are favorable to the maintenance of this construction. Superimposed upon the steel framework is a practically complete wood frame carefully fitted together and bolted to the steel members. To this, the interior and exterior finish of the car are applied. The result is a type of construction which has proved in service to retain the qualities of the wood car with the strength and power for service of the all-steel equipment.

—Master Painter John F. Gearhart, of the Pennsylvania Railroad, accompanied by Mrs. Gearhart, recently spent a short vacation in Florida.

—At Coster, Tenn., the Southern Railway expects to provide a special shop for repairs to steel cars. The new arrangement will consist of an all-steel main shed, 73 feet by 480 feet, with three tracks extending through it and a workshop 51 feet by 100 feet, both to be equipped with overhead cranes of adequate power, and with a full

complement of machinery and tools for repairing cars of steel construction. Foreman Painter J. S. Gilmer, of the Knoxville, Tenn., shops, a space removed from Coster, will be furnished modern facilities for handling his class of work on this type of equipment.

—On the Pennsylvania Railroad the painting of the 6,800 passenger equipment cars and the 280,000 freight cars constitutes an enormous item of expense. To reduce this item, without reducing the quality of the results secured, is a problem with which the test department of the road is constantly engaged.

—Master Painter J. L. Scott, of the Cincinnati, New Orleans and Texas Railroad, is justly proud of the fact that his road has recently, under the direction of the American Museum of Safety, New York city, been awarded the Harriman Memorial Medal of gold. Honorable mention has been made of the Grand Rapids and Indiana, and of this fact Master Painter W. J. Russell is also proud. The silver replica of the medal is conferred upon the Shinto division of the Norfolk and Western, for which recognition Master Painter O. P. Wilkins is doubtless willing to arise and make a polite bow.

—The International and Great Northern has entered on a special honor roll the names of the twenty-one locomotive engineers who have assisted in making a perfect time record for the first month of operation of the now famous "Sunshine Special." The department, under the direction of Master Painter J. F. Roscoe, has unostentatiously contributed substantially to the success of the "Sunshine Special."

—As a prominent achievement in the railway affairs of the Northwest, Master Painters E. C. Foster and L. B. Jenson, of the Chicago, Milwaukee and St. Paul, refer to the fact that the transcontinental passenger train, the "Olympian," was recently operated with an electric locomotive for 115 miles over the completed first unit of the road's electrified line between Harlowton, Mont., and Avery, Idaho.

—Master Painter P. Wikle, of the Minneapolis and St. Louis, has under his care equipment consisting of 223 locomotives and some 7,645 cars of all descriptions.

—Effective February 1, the Delaware and Hudson Company increased the pay of 2,000 shopmen, the painters under Master Painter A. J. Bush included, one cent per hour.

—The recent death of T. J. Rodabaugh, at the advanced age of eighty-two years, at his home in Fort Wayne, Ind., will be learned with sincere regret by many friends throughout the Association and by the trade at large. Mr. Rodabaugh was for many years foreman painter of the Fort Wayne shops of the Pennsylvania Lines, being succeeded some years ago, upon reaching the age limit, by G. E. Graham, the present efficient foreman painter of the above shops. We believe the last convention Mr. Rodabaugh attended was held at Niagara Falls, September 14 to 17, 1909. For years he was an active member of the Master Car and Locomotive Painters' Association, regularly attending its annual conventions and assuming a share in its deliberations. He was known as a man of strong convictions, well learned in his vocation, of sterling character, and of broad gauge views of life and its activities.

—The Buffalo, Rochester and Pittsburgh, of which road James Gratton is the master painter, has a pension system to which employees of the painting department are eligible, offering distinct advantages, as compared to many pension systems now in vogue. For example:—Pensioners receive for each year of service, 2 per cent. of their average pay for the preceding ten years. Moreover, an employe has the privilege of retiring at the age of sixty-five, if he has been in the service twenty years. Retirement at seventy is compulsory.

—The June mechanical conventions, which of late years are considerably attended by master car and locomotive painters, and are therefore of particular interest to all such, promise to be of unusual note this year. More than 35,000 square feet of exhibition space has already been applied for, with the prospect that the 70,772 square feet of last season will be largely exceeded at the coming conventions.

—Master painter and president of the Central Safety First Committee of the Missouri, Oklahoma and Gulf, Clarence Bon Snider, with headquarters at Muskogee, Okla., in a recent article entitled "Smiles and Diplomacy," appearing in the Railway Age Gazette, was credited with furnishing one of the three best dialogues

in a prize competition on "How to Give Advice About Safety First."

—At Hagerstown, Md., Master Painter C. W. Freeland, of the Western Maryland, is taking care of an equipment consisting of 140 passenger cars, 257 locomotives, 8,951 freight cars and 144 miscellaneous cars. The Western Maryland, by the way, has a reputation for the good quality of the painting applied to its equipment.

—The Southern Pacific has ordered from the American Locomotive Company twenty Mikado locomotives. The Southern Pacific has an equipment of 1,409 locomotives, and this latest addition will serve to again increase the importance of the locomotive painting department.

—At the Altoona shops of the Pennsylvania Railroad, 1,000 men are constantly engaged on the building of freight cars. The chief work of this kind recently has been the building of new all-steel box cars, one of which is being turned out every fifty-five minutes. One of the important painting departments at the Altoona plant is located in the center of this building activity.

—How many members of the Master Car and Locomotive Painters' Association keep in mind the fact that the organization has a library in the care of Secretary A. P. Dane, from which any member in good standing is entitled to draw any of the technical volumes composing the collection? The units of a technical library, to be really useful, should be kept in circulation, and to this end the genial and accommodating secretary will be most happy to render every possible assistance. Why not let him serve you with a book that will help to enlarge your vision of the manifold advantages of the painting trade?

—The late T. J. Rodabaugh was, we believe, one of the charter members of the famous Gollawolla Club.

—Painters employed on the Southern Pacific have an opportunity of winning a watch fob, with gold charm, during the present fiscal year, for here come the officials announcing that the company will award the above jewelry to each of the six men on each division, and in each general shop who rank highest in the number of points scored for safety suggestions. The points will be computed from the number of suggestions offered, and according to the character and the importance of each suggestion.

—The Baltimore and Ohio's Safety First campaign, to which Master Painter John D. Wright's department substantially contributed, has during the past year produced gratifying results. Employees have held 204 safety committee meetings and have made 17,066 recommendations in the interest of safety, and 16,411, or 96 per cent., of these were disposed of. There has been a decrease in the number of accidents, though the force was augmented to handle increased business, and inexperienced men were taken into the service.

—The Pennsylvania Railroad has authorized its Juniata shops to proceed with the construction of forty-five Mikado locomotives, fifty six-wheel switching locomotives, and ten four-wheel locomotives. This will keep Master Locomotive Painter D. A. Little busy.

—To show that Master Painter W. M. Joyce's department in the Baldwin Locomotive Works has been busy we may mention the fact that the gross sales of the Baldwin Company during the past year have totaled \$37,630,969.

—At La Juniata, Colo., Master Painter Edward McDade, of the Atchison, Topeka and Santa Fe, continues to do a man's part in sustaining the reputation of these far Western shops of the company. McDade is a genial chap and an enthusiastic member of the Association.

—One of the busy men of the Windy City is Master Painter T. J. Mullally, of the Armour Car Lines. With a large and diversified equipment to keep in good painting repairs, and with a color treatment of considerable latitude, Mullally finds his life filled with kaleidoscopic activities.

—The Boston and Maine Railroad's Billerica shop foremen and assistants, and clerks, including also the stores' department to the number of fifty-three, celebrated the second anniversary of the opening of these shops by a banquet at the Richardson Hotel, Lowell, Mass., Saturday evening, February 19, 1916, and a most enjoyable time is reported. Gladwin M. Whitney, principal of a school of elocution, Huntington avenue, Boston, who entertained the New England Railway Club last year, was the entertainer, assisted by vocal and instrumental music, by local talent. Charles E. Copp, foreman of the painting department, was toastmaster, and there were several responses

and amusing stories by various foremen. The first anniversary was held at the Quincy House, Boston, a year ago, and there were forty-seven present.

—W. T. Hogan, formerly with the Wolfe Brush Company, has been appointed Eastern railway representative of the Ball Chemical Company, Pittsburgh, Pa., succeeding to the vacancy caused by the recent death of Jeremiah J. Toomey.

—The Pennsylvania Railroad has authorized its Altoona shops to proceed with the construction of fifty passenger coaches. This order, taken in connection with the regular volume of work moving through the shops, will serve to keep Master Painter John F. Gearhart's department exceedingly busy for some time to come.

—Charles E. Copp, of the Boston and Maine's official staff, as an invited guest, attended the annual meeting of the Massachusetts Society of Master House Painters and Decorators last month at Horticultural Hall, Boston, and responded to call by a short address.

—At the Meridian, Miss., shops of the New Orleans and Northeastern, Master Painter J. E. Caldwell has under his care eighty-two locomotives, 2,802 freight cars, fifty-four passenger cars, and fifty miscellaneous cars. This equipment is kept constantly in first-class painting repairs and is a credit to the road.

—James A. Gohen, representative of the Ball Chemical Company, has lately been calling upon the trade throughout the Eastern section of the country. For many years "Uncle Jim" Gohen was one of the best known foreman car painters in the good old U. S. A., and during the year 1891 was president of the Master Car and Locomotive Painters' Association. In his prime—or, rather, in his youthful prime, for to his multitude of friends he will never be in any other but prime condition—J. A. Gohen was a tower of strength in Association circles, and today, as always, his advice and counsel is sought and esteemed. And so we are uniting with his good friends everywhere in wishing that his bodily and mental strength may continue unabated into the hours of tomorrow, and tomorrow, and tomorrow. Incidentally, we may mention the fact that Mr. Gohen paid a visit to the convention of the International Association of Master House Painters and Decorators, held last month at Cincinnati.

—C. E. Copp, the chairman of the Committee on Revision of By-Laws of the M. C. and L. P. A., reports that he has attended to his duty and sent, by Secretary A. P. Dane, a report to hand to such other members of the committee as were in attendance at the Advisory Committee meeting for their consideration. Those not in attendance will have it sent to them by mail. When the report is finally agreed to, it will be submitted to the convention in September for final action.

—Thomas H. Soley, at one time general foreman painter of the Lehigh Valley Railroad, and an ornamental painter and grainer of distinction outside and within his home city of Wilkes-Barre, Pa., is successfully conducting a sign painting and decorating business in that thriving mining city.

—As these notes are being written, word comes to us that Master Painter W. H. Truman, of the Norfolk and Southern, at Newberne, N. C., whose paint shop was in November last destroyed by fire, is suffering a heavy bereavement through the recent death of his wife. His friends throughout the Association will be deeply grieved to learn of the passing of Mrs. Truman, and will extend to him their deepest sympathy.

—It is desired and expected, in addition to the steel underframing and electric lights to be applied to a lot of cars, to turn out five cars a day for general repairs, paint and varnish, at the Billerica shops of the Boston and Maine, and it looks like a busy time for Messrs. Copp and Stocks until the summer arrangement goes into effect.

—Saturday evening preceding the meeting of the Advisory Committee, John T. McCracken, master painter of the Interborough Rapid Transit Company, and incidentally the man who turns the lights on Broadway, disembarked at Altoona and quietly took possession of the city. Monday he inspected Vice-President Gearhart's shops and paint "bakery," together with other big and little affairs to be witnessed in and about the Pennsylvania's great plant. Sunday afternoon D. A. Little loaded him into the latter's "Big Six" touring car and whirled him up to the Father Gallitzin Springs, in the heart of the Allegheny Mountains, with the landscape shrouded

under a foot of snow, where "Jack" was invited to partake of the blessed water, but politely declined. In the language of Theodore, "Jack" enjoyed a "perfectly corking" time during his stay in Altoona, and following the Advisory Committee meeting, he returned to Manhattan clicking his heels together like a four-year-old in memory of the two events.

—On their way to the meeting of the Advisory Committee, Mr. and Mrs. A. P. Dane stopped off at Altoona and enjoyed the delightful hospitality dispensed by Mr. and Mrs. D. A. Little, the visit extending from Saturday until Monday.

—At Hamlet, N. C., and at Raleigh, N. C., the Seaboard Air Line has arranged to make important shop improvements, which will include steel car shopping facilities, and an increased car painting space, equipped with all modern devices for enlarging the productive capacity of the plants. The painting department on the Seaboard Air Line is constantly increasing in importance.

—The Southern Pacific has ordered the following equipment from the Pullman Car Works and Master Painter W. A. Breithaupt is baring his forearms in anticipation of the task ahead:—Ten baggage cars, twenty combination baggage and mail cars, two combination passenger and baggage cars, and eighteen coaches.

—The Atlantic Coast Line is reported as being in the market for four baggage, four mail and baggage, two passenger and baggage cars, and ten coaches, all of which presages considerable inspection duties for Master Painter H. Hengeveld.

—The New York Central Lines have ordered seventy Mikado and twenty-five switching locomotives from the Lima Locomotive Corporation, and twenty-seven Mountain type, and three Mallet type locomotives from the American Locomotive Company. These orders will serve to keep the motive power department of the the road, and, incidentally, the locomotive painting department, right out at the front of activities.

—After the meeting of the Advisory Committee at Pittsburgh, Altoona became the Mecca for the bright lights of the Master Car and Locomotive Painters' Association, and as a result President Hengeveld and Second Vice-President Gibbons were given the freedom of the city, which First Vice-President Gearhart already enjoyed, and the great shops of the Pennsylvania Railroad were inspected carefully, devoting especial attention, naturally, to the several paint shops of the Pennsylvania plant.

—The Great Northern is reported as being in the market for ten 65-foot all-steel baggage and mail cars, and fifteen 61-foot single door all-steel baggage cars. There is a steady increase in the amount of all-steel equipment under the expert care of Foreman Painters J. H. James, C. J. Moore, N. B. Watson and A. L. Wenstrom, and in this connection it is fair to say that the Great Northern is operating some of the best painted equipment to be found in the country.

—At last accounts Messrs. Copp and Stocks, of the Billerica shops, were without a piece-work clerk, the latter acting in that capacity and the former attending to the shop work. Their clerk was promoted to another capacity and another tried out and not found satisfactory. It is hoped to obtain another man soon.

—At the Houston, Tex., shops of the Galveston, Harrisburgh and San Antonio Ry., Foreman Painter A. A. Feldman is having plenty to do, and with a good prospect for a long continued spell of busy days. Mr. Feldman has an equipment to keep in painting repairs, consisting of 329 locomotives, 196 passenger cars, and 5,698 freight cars.

—Good fortune is stalking right into the home town of Foreman Locomotive Painter J. H. Kahler, and for that matter, right into the Meadville, Pa., shops of the Erie Railroad, where 1,000 men have received an advance in wages amounting to from one to two cents an hour.

—The New England Railroad Club are to hold their annual meeting and banquet at the American House, Boston, March 14. After the banquet a short session is held to elect officers for the year and to transact such other business as is usual at the annual session, such as the reading of reports, etc., and then the balance of the evening to a late hour is given over to entertainment, and the best talent obtainable is usually provided, some from the local theatres.

—And now comes the announcement that the management of the Atchison, Topeka and Santa Fe has se-

lected four recent graduates in woodworking from among the apprentices at the Topeka shops, and arranged for them a special course of six months in the shops of the Pullman Company to learn in detail the Pullman method of passenger car construction. Some time ago the Santa Fe made choice of seven of its brightest machinist apprentice graduates for a similar special course at the great plant of the Baldwin Locomotive Works. We hope to chronicle the extension of like courtesies to the company's paint shop apprentice graduates in the near future.

Thomas R. Cowan, whose resignation as master painter of the Canadian Pacific Ry., is noted in another column, was born in Montreal, Canada, sixty-five years ago. He was educated in the public schools of that city, graduating from the city high school, and while in this final feature of school work he developed, or rather exhibited, artistic talent to such an extent that he was placed under bonds with Castle & Sons, frescoers and decorators, for an apprenticeship of five years. Some time after his apprenticeship had expired, he entered the firm of W. Scott, taking charge of the decorating and sign work. Later on he went to Boston and began studying out the larger issues of the sign writing and decorating department of the trade, remaining in the New England metropolis for a year. Returning to Montreal he entered the employ of the Canadian Pacific Ry. under the foremanship of R. W. Scott, in 1882; and in 1887 he assumed the foremanship duties which continued for a period of twenty-nine years. Mr. Cowan has been a valued member of the Master Car and Locomotive Painters' Association for a long term of years, and in severing his connection with the Canadian Pacific his fellow members will unitedly extend to him their very best wishes for many future years of useful activities seasoned with life's richest lessons.

One of the most effective forms of organization is the trade association. The association has a wide field of useful and proper activities. Concerns in the same industry may take common action looking toward improving their processes of manufacture, standardizing their products, improving their system of ascertaining costs, obtaining credit information and encouraging the development of trade journals. The welfare of employes is one of the important matters which can be best developed by co-operating in associations. The present tendency of the larger firms to think of the smaller man in the proper spirit and to assist him in arriving at some practical method of ascertaining his costs and meeting his many other problems—in short, to live and let live—is to be particularly commended.

"JIM" ELLIS.

JAMES W. ELLIS, one of the most notable men in the railway paint business in the Middle West, now on the "honor roll" of the Illinois Central Railroad, has recently been making his annual call on the company lines, visiting with "his boys."

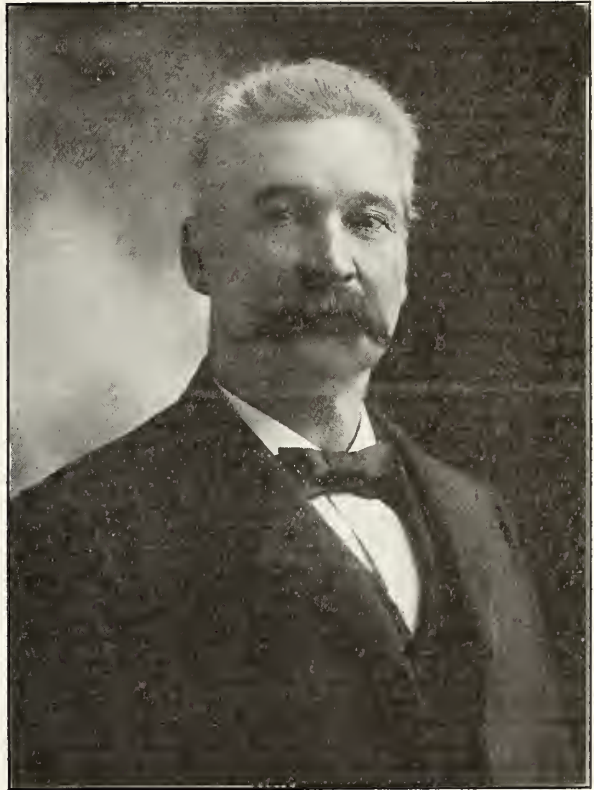
Mr. Ellis was born at Nashville, Ill., June 25, 1838, in a log house, and went to school at the log meeting house just one day. He served his apprenticeship in St. Louis, where he also worked as a journeyman, when, in 1861, he entered the government service as a scout. He later was appointed a contract teamster and then to wagon master, and at the close of the war was discharged as a captain of the New Mexico Expedition. During a part of that time he was in charge of General Freemont's body guard. At the close of the war he took up railroad work, on the St. Louis and South Eastern Ry., now the L. & N. Ry. Later he was master painter on the St. Louis Iron Mountain and Southern Ry.; also in the same capacity on the Wabash, and then to the Iowa Central; from there to the New Orleans and North Eastern, and last with the Illinois Central. Having reached the age limit he was placed on the "roll of honor" July 1, 1908, holding the title of inspector when he retired on pension.

Mr. Ellis has always been an excellent judge of men, and in all his years in the paint business has left a trail of foremen and contractors behind him, and many of his

former "boys," like him, have become landmarks in their lines of work.

Nearly seventy-nine years of age, he is hale and hearty; born of a rugged constitution, and though exposed to all sorts of hardships, he seems, even now, the equal of men half his age, and only last summer painted his own residence, on his estate, where he resides, in La Salle, Colo.

His life, in detail, would be an interesting book, so varied are his experiences. Always he has had a helping



James W. Ellis.

hand for the weaker one. To help some one to a better place has always been his keenest delight, and men from every corner of the Middle West will be more than glad to know of him. He numbers his friends by his acquaintances everywhere, and his genial smile is welcome wherever he goes.

Such men as "Jim" Ellis are not often met with, and his forty-four years as a railway painter have dealt lightly with him, and he is proud of "his boys" on the road, and his boys are proud of him.

Pratt & Lambert, Inc., varnish makers, on February 15 sent out a notice to the trade that, effective on and after March 1, their list prices will be advanced. No change in discounts. They say:—

"The necessity which compels us at this time to put these advances into effect has been foreseen for several months on account of the extraordinary increases in the cost of raw materials that has taken place in every item entering into the manufacture of our goods. We have endeavored to maintain our old prices as long as possible, but the conditions affecting both the cost and scarcity of raw materials now make an immediate advance imperative. As these advances fall far short of the increase in our costs, we wish to emphasize the fact that the continuance of the present high prices of raw materials and the scarcity we are now facing in some lines puts us in a position where we cannot guarantee prices for any length of time and the same are made subject to change without notice."



GOSSIP OF THE TRADE

TORONTO TOPICS.

THE situation is a somewhat trying one just now with the painting trade. Orders are very few and far between, and it is certainly rather difficult to present a hopeful front with business so flat. The near approach of spring buoys up the spirits of those who have been passing through a time of depression. It is anticipated that, with the return of spring, business will be greatly stimulated. Building operations continue very quiet, much to the discouragement of many architects, as well as operative tradesmen. The main topic of conversation in the office as well as upon the street is the titanic struggle now going on in Europe. It would be rather difficult to prognosticate just what amount of business will be done during the coming season, but it is certain that even the volume of last year will not be exceeded unless some unexpected turn takes place in the tide of affairs across the "herring pond."

The material market has been showing signs of weakening in certain lines during the past month. Both raw and boiled linseed oil have dropped a few points. Raw oil is now quoted at \$1.02 per imperial gallon in barrel lots, while boiled oil is selling at \$1.05 per imperial gallon in like quantities. Turpentine has taken a decided fall and is now quoted at 78c. per imperial gallon in barrel lots. White lead has strengthened in price, the figure now asked is \$11.45 per 100 pounds in ton lots. Dry colors remain firm at advanced prices, with the possibility of becoming very difficult to procure.

Our boys are all back from the great convention at Cincinnati, and speak in loudest praise of the magnificent manner in which they were entertained by their brethren across the imaginary line. They enjoyed every item on the excellent program, and were proud of the manner in which their own members acquitted themselves. The papers were all above par, and the discussions were most helpful and instructive. As to the entertainment features, they could not well be surpassed both in variety and quality. Every one of the Canadian delegates can certainly be counted on for New Haven in 1917.

"Happy Bill" Hulme has joined the colors and is now in khaki with his two sons, ready for any fray in defense of his King and country.

John Stewart, J. P., is rather dubious as to the cause of that "perfume" accident which befell him while en route to Cincinnati. Unlike lightning, this "mysterious" phenomenon can strike twice in the same place. He rather suspects that the villain who pulled the "cork" last year is the same rascal who tampered with the stopper on this occasion. It wasn't Spikenard that caused the aroma, but a brand much beloved by him when on a journey.

If reports are true, "Jobs at any old price" would be a good motto to have hung up in the offices of a few master painters of Toronto. Price cutting to a ridiculous extent is charged against some members of the craft. The folly of such a practice has frequently been pointed out, but apparently to no purpose. It is far better not to undertake work unless a fair margin of profit can be realized. The laborer is surely worthy of his hire. Experience evidently does not teach wisdom to all men.

Death has removed from our midst an honored and highly respected manufacturer of paints and varnishes, in the person of the late Angus B. McColl, who passed away at his residence on January 29 at the ripe old age of eighty-two years. Mr. McColl, who was the founder of the McColl Bros. Company, was born in Kilmelfort, Argyleshire, Scotland, in 1834, and came to Canada when ten years of age, and has resided here ever since. For years he was a member of the Board of Trade, the Caledonian Society and the Masonic order. He is survived by a widow and two sons.

A familiar figure in the painting trade of Toronto was culled by the hand of death on February 13. Samuel J. Palmer, the subject of this notice, was born in the town of Whitby, in 1846, and had been a resident of Toronto for the past thirty years. He was a painter and grainer, but had not been actively engaged in business for a num-

ber of years. The late Mr. Palmer is survived by three sons. He was well-known and highly respected by a large circle of friends.

The Buffalo Oil, Paint and Varnish Company, of Buffalo, N. Y., has been reorganized, the capital stock having been increased \$275,000. Changes have been made in the name, plant and organization, the company being divided into two separate corporations, one to be known as the McDougall Paint Company, Inc., and the other as the McDougall Varnish Company, Inc. The McDougall Paint Company, Inc., is capitalized at \$425,000. The officers of the company are:—President, Sidney McDougall; vice-president and treasurer, Philip S. McDougall, and secretary, William Bennett. All of the officers named and James Smuck are directors in the company. Mr. Bennett will be general manager of the concern, and Mr. Smuck will be general superintendent. The McDougall Varnish Company, Inc., is capitalized at \$100,000, of which \$50,000 is preferred stock and the balance common stock.

A PRACTICAL AND PROFITABLE DECORATION.

LINCRUSTA has been used by decorators for so many years that it seems strange that its possibilities as a practical and profitable decoration are not more generally recognized, especially outside of the large cities. In New York large quantities of lincrusta, especially in the more florid patterns, resembling elaborate wood carving and ornate metal work, are used in the decoration of apartment houses, even where the rentals are comparatively moderate. The owners of these buildings recognize the fact that people renting apartments want to get the most show possible for the rent that they pay, and elaborate decorative effects will often attract the eye of the homeseeker and secure a tenant. Moreover, lincrusta, being made of oxidized linseed oil, treated by a special process, is waterproof and can be made practically new again by washing with a damp sponge—saving the cost of redecorating when a new tenant comes in. A very large line of ready selling patterns of lincrusta will be found in the stock of the Lincrusta Works "Palas," whose office is at 121-123 East Twenty-fourth street, New York city, and the factory at Stamford, Conn. The complete line includes all the popular patterns of the Lincrusta Walton as well as those of the Lincrusta "Palas," making a wide variety to select from. There are a large number of attractive fabric effects, resembling silks and cut velvets; other patterns that approximate to rich Japanese leathers; tile designs that resemble the actual pottery and moreover are very durable and washable and specially suited for bathrooms. Besides these, one will find a great number of oak wainscoting effects both in plain paneling and elaborately carved designs. There are also burlap and basket work patterns that are very useful.

SOME NEW ADVERTISERS.

Ernest H. Cook offers a brush cleaner that attracted attention at the International convention. See description on page 213.

The Union Petroleum Company are advertising Union Film Oil, a compound oil which they claim to be a perfect substitute for linseed oil.

The Leadoil Company present a product that was shown at the Cincinnati convention. It is a prepared oil for thinning pure white lead in oil to produce a flat wall paint, free from the objections which some painters make to lithopone wall finishes.

M. Feigel & Bro., Inc., offer a variety of products, including shellac gums and varnishes, hot and cold water kalsomines, liquid fish glue and alcohol.

The Metallic Graining Plate Company advertise per-

forated metal plates and rubber pads for doing commercial oak graining.

Oscar Schlegel Manufacturing Company call attention to the merits of Unedit flat white paint.

James Davis asks decorators to examine the line of wall papers that he carries, offering to send his sample books free of all charges.

A. L. Reach Textile Company advertise painters' drop cloths and cheesecloth for paint straining.

Wonder-Mist is a preparation to be sprayed upon varnished surfaces and wiped off with cheesecloth, acting as a varnish reviver. Advertised by the Wonder-Mist Company.

In writing for further information to any of the advertisers our readers will confer a great favor if they say they saw the advertisement in The Painters Magazine.

Among the readers of The Painters Magazine are many extensive users of Ripolin Enamel Paint who may be interested to learn of the fact that J. A. & W. Bird & Company have changed their New York offices from 66 Beaver street to the Equitable Building, 20 Broadway, where they have considerably larger quarters and better facilities for taking care of the requirements of the trade. They have not advanced the price of Ripolin and their stock is sufficiently large to take care of practically any demand, and in view of the fact that Ripolin is manufactured in Holland, they are having no difficulty in obtaining the material of the same standard as heretofore, in any quantity.

The Pitcairn Varnish Company has sent out the following notice of advance in prices:—"On account of the continued advances in all materials entering into the construction of varnish which, on some commodities, have been as high as 40 per cent., and even 100 per cent., it is necessary for us to advance our prices to the trade. Therefore, please be advised that on and after March 1 the list prices of the Pitcairn Spar line of varnishes and those varnishes listed in our Empire line will be advanced 25 cents per gallon."

The Adams & Elting Company, of Chicago, have sent us one of their new general catalogs, which is very complete and an excellent piece of printing. They have also sent us the "Ad-el-ite Dealer's Counter Book." This was designed for retailers carrying Ad-el-ite paint and varnish products, and contains each article on a separate leaf, the book being put together on the loose leaf principle, so that it may be extended from time to time as additional lists are issued. Each price list contains extensions, so that dealers may put down their costs and selling prices.

FIRES.

February 5. Fire destroyed the paint shop of E. F. Munshower, at Mechanicsville, Pa. Loss, \$250, consisting of paints, signs, etc.

February 8. Fire caused by spontaneous combustion ruined the Morris paint shop at Billings, Mont.

February 8. Spontaneous combustion in oil-soaked rags destroyed the paint shop of John Tomai, on Thirteenth street, Hazleton, Pa. Loss about \$450.

February 25. Fire caused by the explosion of a can of paint destroyed the auto repair and paint shop of Westcott & Munroe, at Morris, Ill.

February 27. An exploding electric light globe in the plant of the Lilly Varnish Company, at Indianapolis, Ind., started a fire which by quick work was extinguished with a loss of not over \$1,500.

THE VARNISH REMOVER SITUATION.

In connection with the suit brought by the Chadeloid Chemical Company against the H. B. Chalmers Company for alleged infringement of patent, the H. B. Chalmers Company had hoped that by this date the matter would have come before the court and a decision would have been rendered, their case having been completely prepared for some time. They filed their last affidavit on the evening of February 29. Early next morning the attorney of the Chadeloid Chemical Company urgently requested consent to a delay, but on refusal of the H. B. Chalmers

Company to grant this, the Chadeloid Chemical Company's attorney went to the court and secured a delay until March 24. For four years the H. B. Chalmers Company have endeavored to get this matter before the court, and now that it is before the court they intend to use every effort to get a final decision as soon as possible.

The cost of the ingredients of the Chalco patent paint and varnish remover has risen to such an extent as to force an increase in the selling price in the very near future. Nevertheless the H. B. Chalmers Company claims to be better equipped and in better shape to care for the demand for paint and varnish remover than anyone else in the country. They have large stocks of raw materials on hand as well as a considerable quantity bought but not yet delivered. From the volume of last month's business, which was very much larger than for the corresponding month of 1915, it is clear that they will have to purchase large quantities of raw materials at market prices. Therefore a raise in price is compulsory unless the costs of raw ingredients recede materially in the near future.

The H. B. Chalmers Company contemplate adding to their factory at Babylon, N. Y., storage warehouse for barrels, boxes and cans, a chemical laboratory for experiment and research work, and a garage. Work on these additions will be started as soon as the frost is out of the ground.

Albert H. Broden, a Racine, Wis., paint and wall paper dealer, succeeded in attracting considerable attention to himself and getting free advertising in the newspapers by pasting wall paper upon the icy sidewalk in front of his store in order to prevent passers by from slipping.

A number of men who have been actively connected with the Cleveland Varnish Company have bought the interests of the former owners and reorganized with the following officers:—President, D. Frank Herne, formerly in charge of the factory, and for the last two years at the Murphy Varnish Company's factory in Newark; vice-president and sales manager, R. S. Gutelius, who has been connected with the Cleveland Varnish Company and Wilson Remover Company for seven years; secretary and treasurer, Charles T. Carell, who has been Eastern manager of the Cleveland Varnish Company, and secretary of the Wilson Remover Company. Charles J. Sippi will be general salesman for the West and John M. Marsh general salesman for New England. The factory force will remain intact and the old products and policy of the company will be continued.

The fact must be admitted that in order to put a selling price on a product a manufacturer must first know exactly what it costs to manufacture and sell it.

The Markets.

MOST manufacturers of prepared paints and of varnishes have advanced their asking prices, owing to the continued rise in value of the important raw materials. The lead pigments were in an unsettled position at the close of the period. In the first place, consuming demand has been very good and makers have been pretty well sold up. Added to this is the fact that costs of production are advancing and there is no telling to what limits the metal market will go. As a result offers of white lead and the other lead pigments are restricted to nearby deliveries. A new schedule of prices for French process zinc oxide was announced at the beginning of the month. The revised figures are much higher than those in effect over the first three months of the year. Linseed oil has been firm throughout the interval and records a net advance of five cents per gallon. The freight situation remains as the dominating factor on oil values. Some of the other oils used in the paint and varnish trades are selling at very high prices. Among these may be mentioned China wood oil. The latter is almost out of the market as far as spot deliveries are concerned and shipments are held at prices higher than have been quoted for a long time. Soya bean oil also is selling at advanced prices. Dry colors are largely nominal in price in many cases.

White Lead, Dry and in Oil.

Pig lead has been going up in price and the result of this is seen in advances in white lead. In our last report dry white lead in round lots was quoted at 7c. per pound,

while the lowest figure at present is 7¼c. per pound. Basic sulphate white lead is not offered freely and is placed on an equal footing with basic carbonate in price. Demand for white lead has been good for some time and this has added strength to the situation and has kept stocks at such a low point that offers from corrodors are restricted. White lead in oil has been subjected to the same advances as were reported for the dry product. On round lots 8¼c. per pound is possible, but most buyers are not able to obtain stocks at this figure. The schedule for smaller amounts follows:—100, 250 and 500-pound kegs, 9½c. per pound; 25 and 50-pound kegs, 9¼c. per pound; 12½-pound kegs, 10c. per pound; 1, 2, 3 and 5-pound cans, 11½c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than the above.

Red Lead and Litharge.

The oxides of lead have been quicker to respond to changes in the metal than was the case with white lead. Dry red lead shows a net advance of one cent per pound for the month. The lowest price now quoted is 8¼c. per pound. Large quantities have been shipped abroad and this outlet is a factor in holding stocks at low levels. Home consumption is of good volume and sellers are finding it difficult to take care of all the queries which are coming to hand. Red lead in oil is now held at a minimum price of 9¼c. per pound. On smaller lots the following schedule is effective:—100-pound steel kegs, 10c. per pound; 25 and 50-pound steel kegs, 10¼c. per pound; 12½-pound steel kegs, 10½c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than above. Litharge is quoted at 8¼c. per pound for large lots and smaller amounts do not attract much interest.

Linseed Oil.

A very firm market has ruled for linseed oil during the month. The reason for higher prices is found in the shipping situation. This has particular reference to outward shipments, since it affects oil cake and has brought about sharp declines in the price for the latter. Sellers of cake have worked under the handicap of having this material on the conditional contraband list and permits must be obtained before shipping and with this difficulty removed a still greater problem is presented in securing freight room. There is also a scarcity of freights for bringing in seed from the Argentine and the high rates asked bring the delivered cost up to high levels. There is no lack of seed, but the trouble in distributing it forms the problem which makes the outlook for prices uncertain. Car lots are now quoted at 78c. per gallon and smaller amounts hold the usual differential. Demand for the greater part of the month was quiet, but showed some improvement towards the close. Buying is expected to gain in volume, as many large consumers are covered for this month, but after that will be forced into the market. Seed prices at Duluth have been rather easy, but offers of Argentine seed at New York were at higher figures. India is reported to be harvesting a good crop of seed and has a large per cent. of last year's supply still to ship. It is a little early to discuss the coming acreage in this country, but reports regarding it already have been heard and are favorable for a larger acreage than last year. With the seed supply as it is, future prices might easily work lower if the shipping situation should improve and the latter point therefore is of prime interest.

Dry Colors.

Carbon gas black is rather complicated at present owing to embargoes on shipments from Southern points. The chemical colors, as a rule, are in a nominal position. Prussian blue and similar colors are sold largely on private terms and there is no such thing as a firm price. One consumer writes asking the price of millori blue, saying he has received so many prices that he cannot determine the price. This merely illustrates the difference in quotations, according to seller. Chinese blue is not quoted and it is difficult to find stocks. Ultramarine blue varies in price, according to grade, with 7c. to 32c. per pound quoted. Vermillion is scarce and very high in price. The same is true of para reds. Vandyke browns are not offered at any price. Chrome green is quoted at 40@55c. per pound and the market is still likely to advance.

Zinc Oxide.

The feature to the market for zinc oxide was the announcement at the beginning of the month that new prices were effective for French process zinc oxide for delivery over the second quarter of the year. As a mat-

ter of fact, the new prices go into effect immediately and any new business taken is at the revised schedule which is much higher than that for the first quarter. The fact that producers were working on higher priced spelter made it necessary to ask higher prices for the oxide. The new quotations are 25@28¼c. per pound for white seal; 24¼@24¾c. per pound for green seal, and 24@24¼c. per pound for red seal. These prices are for large lots and smaller amounts bring higher prices. The prices, as announced for the first quarter of the year, also apply for the next three months in the case of American process zinc oxide. The latter is pretty well sold up and buyers who are in the market at present find that they cannot secure supplies at the quoted price and with second hands in control of the market values are unsettled and differ almost according to transaction. Large producers adopted the plan of calling for information from consumers regarding the amounts they would require and then the output was apportioned according to these wants. This is also what is being done in the case of French process zinc oxide for the second quarter of the year and buyers who do not cover will find that spot stocks are hard to locate after the output of manufacturers has been apportioned.

Ready Mixed Paints.

Most manufacturers of prepared paints have been asking more for their products. On ordinary paints the advance is equivalent to ten cents per gallon and on enamels to fifteen cents per gallon. These advances, while a step in the right direction, are said to fail to cover the increase in cost of production. The raw materials have shown a marked increase in price and many of them are still going up, yet the increase in the price for prepared paints has been comparatively small. Demand for prepared paints has been about normal as far as home consumption was concerned, and the outlet has been broadened by a good call for export. The outlook for a good year is reported to be favorable, with the exception of the position of prices which many maintain are too low.

Turpentine.

Primary markets have developed weakness during the interval and this was reflected in consuming centers. Demand has been quiet and export declined owing to the scarcity of freights. With the new crop approaching and consumers inclined to put off commitments, holders were more willing to sell and values gradually declined. The current quotation is 52½c. per gallon, which is five cents per gallon below the price quoted a month ago. Stocks are small, as compared with those for the corresponding period last year, but with greater trouble in making foreign shipments and with home demand slow the market is not specially strong as a result of the more favorable statistical position.

Shellac.

The market for shellac has been featured by a very strong demand and by higher freights from primary markets so that the factors most in evidence have been favorable for higher prices and every selection of the market is selling above the levels as last reported. Shipments from Calcutta for February were rather large, considering the lack of tonnage and amounted to 32,200 cwts., as compared with 23,800 cwts. in February last year. Consumers are taking all the bleached that is offered and some sellers say that demand is larger than the supply and they are predicting a shortage in this grade. Prices are quoted at 23½@24c. for T. N., 20@22c. for Kala button, 22@23c. for A. C. garuet, 25@26c. for commercial bleached, 31@32c. for bone dry, 26@27c. for fine orange, 25@26c. for second orange.

Window Glass.

On March 11 announcement was made in Pittsburgh that manufacturers of window glass had made a change in prices, which is represented by an advance of from 10 to 15 per cent. in all selections. This was brought about by the good demand for glass, which leaves stocks in sellers' hands small and by the fact that demands of workers for higher wages were met by manufacturers, thus adding to the cost of turning out the glass. The advance in prices affects delivery in the United States and in Canada and is effective at once. Most of the materials used in the making of glass are at high levels and this has been a strengthening factor for some time. The consumption of glass also has been bullish as the output of many factories has been sold ahead and good prospects are in sight for consumption of glass over the entire year.

The Painters Magazine and Paint & Wall Paper Dealer

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THE PAINTERS MAGAZINE and PAINT & WALLPAPER DEALER

APRIL 1916

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Notice to Subscribers

No one is authorized to receive subscriptions for The Painters Magazine and Paint and Wall Paper Dealer at less than the full advance subscription price of \$2.00 a year, and any one offering The Magazine at a lesser rate should be regarded as without having authority from us.

No money intended for The Painters Magazine and Paint and Wall Paper Dealer should be paid to any agent who does not show a letter of authorization, bearing a date not over one month old and duly signed by us. We are, of course, not responsible for the actions of unauthorized persons, but being anxious to protect our constituents against loss, we hope that the caution herewith given will be remembered and always acted upon.

WHY NOT GREATER PROFITS?

There is a constant complaint that is heard wherever two or three master painters are gathered together, that the business is not yielding the profits that it ought. They tell us that they have to meet cutthroat competition and they lay the blame for the fact that they are not making as much money as they think they ought to make upon anybody or everybody but themselves. Yet, after all, are not the painters who complain of lack of profits in the painting business themselves to blame? We know contracting painters, in almost every community, who do not complain that they cannot make a good living from the painting business—in fact, they generally seem to be pretty well satisfied with the way the world is using them, live well and appear prosperous. And it will almost always be found that these master painters have a reputation for doing good work and for carrying out their contracts to the letter. Having such a reputation, they are able to get better prices than their competitors and are often given the preference over others whose price for a given job is very much lower. For, after all, it is not price that counts half so much, with a good many people, as quality, and they would a great deal rather pay a higher price to the man with the reputation of doing his work right and whose honesty and good judgment they can depend upon, than give the work to a competitor who offers a much lower price but whose ability to produce good work or whose honesty in carrying out his contracts is open to question. There are far more people who are willing to pay good prices for good quality, provided they are sure they are going to get it, than most painters imagine. It is lack of enough nerve to ask prices that will pay a living profit that prevents many master painters from making their business yield them the returns that it ought to do. "Every job is worth all that it costs and a profit," said a well known master painter, and never was a truer saying. One great difficulty is that a good many painters have no system of cost accounting by which they are able to tell exactly what each job has cost them, including not only labor and material, but the overhead expenses as well. Hence

they figure largely by guess, and in their fear that some competitor may take a job away from them, they make it a rule to "guess low enough." No more foolish way of carrying on a business could be imagined. Even when they do not look for competition, they do not have the nerve to ask a fair price, because they cannot conceive that the customer is seeking anything but the cheapest price he can get, regardless of quality. Now that the prices for practically all painting materials have advanced because of conditions caused by the war in Europe, the contracting painter is up against a condition where he must advance the prices he charges above those formerly asked for the same work, or he must go to the wall. With such a good excuse for advancing prices, every painter should go a little further and in making up a new schedule of charges on which to base his estimates, he should see that he gets a liberal profit for himself and should refuse to accept any contract that is not going to yield it. Get together with your competitors, and by comparing notes you will soon realize the folly of cutting prices so low that you have not been making money and resolve that from this time on you are going to figure a good profit into your estimates and go without the job rather than take a contract which will not yield a fair profit.

SHOW WINDOWS FOR THE TRADE.

You know how much the show windows can teach those who have an interest in the things that the shops offer. Go along any busy shopping street and watch the throngs who stop and look at the displays in those windows which exhibit goods that are new and novel or that offer special price values. Follow some of those people, who have stopped to look into the shop, and you will notice that they buy the goods that the window has brought to their attention. The merchant uses the show window to exhibit his goods; the shopper receives suggestions of the things that he needs or which he can buy to advantage. It is mutually helpful. You cannot afford to go along the street and never even glance at the show windows. The advertising pages of The Magazine are a series of show windows in which the manufacturers of goods used by the painting and decorating trade may bring their wares to the attention of possible purchasers. They are show windows by which the painters and decorators may learn where to buy the materials they need or which they can offer to their customers as novelties. If you fail to make use of them; if you neglect to read the advertising pages as carefully as the rest of The Magazine, it is your fault if your more wideawake competitor passes you in the race for business. And, as the shopper says on entering the store, "I would like to see such and such a thing which is in your window," in order to insure the most satisfactory service, so you can help the advertiser, can obtain better attention for yourself and be of assistance to us, if when you find anything that interests you, you will write for further particulars and say:—"I saw your advertisement in The Painters Magazine." Just as the merchant cannot put all of his wares in the show window, so the manufacturer cannot tell all his story in an advertisement, and the wideawake

painter who wants to keep at the head of the procession will not put it off till the need comes for the goods, but when he sees anything in the trade's show window that may be of immediate or future use, he will write to the advertiser for further information, for catalogues or samples, as may be necessary. Are you a wideawake painter or do you pass by the show windows of the trade with your eyes shut?

MUTUAL FIRE INSURANCE.

Again we want to urge those readers of The Painters Magazine, who are affiliated with the International Association of Master House Painters and Decorators, to give their support to the committee that is taking steps to organize a master painters' mutual fire insurance company. The report presented before the recent Cincinnati convention showed that the master painter is paying too much for his fire insurance, according to statistics recording the number of paint shop fires in proportion to the total number of shops. Moreover, the steps that are being taken in many localities requiring paint shops to take special precautions to reduce the fire hazard, will greatly lessen the risk. But it can scarcely be expected that the old line insurance companies will voluntarily reduce their rates on paint shops because of these fire prevention laws unless compelled to do so by the competition of a mutual company. Fire insurance is one of the costly overhead charges incidental to the painting business, and therefore anything that will reduce its expense should appeal to the trade. Those interested should write, pledging their support, to the chairman of the committee, Edward C. Beck, 166 Devonshire street, Boston, or asking for further information if they have any questions concerning the plan or any doubts as to its practicability.

THE INDIANA CONVENTION.

In this issue we print the full report of the convention of the Indiana State Association of Master Painters and Decorators, held at Fort Wayne, in January. While this report may have lost something in news value, because of the failure of the stenographic report to reach us earlier, it should none the less be of great interest to every reader of The Painters Magazine. We believe that if our readers who are not association members would always read the convention reports with as much care as they do the other portions of The Magazine, they will find that the useful information they contain will well repay the time spent in reading them. Moreover, the associations represent a movement which is making for the betterment of the trade at large and the master painter who does not keep himself informed in regard to this associated effort for the improvement of the trade is lagging behind and failing to grasp the opportunities that are open to him to improve his business and to raise it to a higher standing in the community. There is no doubt that the associations have played a very important part in raising the painting and decorating trade from the inferior standing it had in the days of the cellar

shop, with the slate hanging beside the door, and the push cart for transporting materials to the job, to the present position that the first class painter and decorator enjoys where he is on a level with any other business man, and if he is modern and up-to-date is welcomed on the Board of Trade or any other body of business men engaged in looking after the civic welfare of the town. In every line of business, organized effort has been found necessary and has resulted in improving the condition of the trade, making for efficiency and bringing greater profit to those engaged in it. For this reason, every business man should welcome the reports of the associations of men engaged in the same line of business as himself, as opportunities to increase his business knowledge and to keep him posted on the trend of the trade. We commend the report of the Indiana convention because of the practical value of the papers that were read and the discussions following them. An address on the recently enacted Indiana workmen's compensation law, by a man engaged in the compensation insurance business, will be of special interest to employers not only in Indiana but in every other State where compensation laws have been enacted.

STEADY

WORK FOR

YOUR MEN.

offer inducement enough to attract boys to take it up. Young men naturally shun an employment which has as much idle time as is usual in the painting trade. But fortunately this condition can be remedied if the employers will set about it in the proper manner. There is no need to wait for the whole trade to take action on this matter. You

Every one in the business acknowledges that one of the greatest difficulties that besets the painting trade is the fact that it is a seasonal vocation and for that reason does not

can do your own part toward correcting it, and the best time is right now, with the busy season confronting you. Unfortunately some painters promise the impossible and assure all their customers that they will begin the job right away and will push it through. They are afraid to say that their men are busy and hesitate to ask the customer to wait his turn lest he goes to some rival painter to get his work done. Then they will put on a crew of any tramp painters who come along and rush the job through to completion, and as soon as the busy season is over will lay off all their men until another job comes along. However, it only requires a little tact with your customers to make them see that if they want really good painting they must wait for the men who are good mechanics and not compel you to hire tramp journeymen that you know nothing about and whose work is not likely to be satisfactory. There are few property owners who are so situated that they are not willing to put off painting for a little while if you explain to them that by doing so you can assure them a much better and more durable job at no additional cost. Moreover, it will be to your own advantage, for it will enable you to build up a satisfied crew of journeymen painters, who will do their best for you because they see that you are doing your best to give them steady employment. And by the way, it will do no harm to let them know that you are doing this for their benefit. Don't for a moment think that your men will not appreciate this. The time to begin this effort to give your men steadier employment is right now when the season is opening. And it will help you if you mention the fact to your competitors to get them to follow the same plan—as far as possible. It will go a long way toward avoiding labor troubles in your neighborhood. And what is more important even than that is that it will help to attract bright, intelligent boys to the painting trade.



Industrial Training for Boys

THE WAY ROCHESTER, N. Y., IS HANDLING THE PROBLEM.

By Arthur H. N. Rogers, Instructor.

MANY of our large cities are waking up to the advantage of giving some kinds of training along industrial lines to our boys. In most cases, so far, the attempt has been very effeminate, full of daintiness and frills, but there are others in which it is being handled in a man's way, with a big grip and a fair understanding of what a real technical training demands.

In Europe, we see the authorities giving their best efforts, and devoting large sums of money to the adequate equipment and efficient staffing of their technical schools. These are in every respect the equal of the most modern workshop; the very latest machinery, and the best of certificated instructors alike being supplied.

The value of these schools is also recognized by the proprietors of the large manufacturing concerns. They, without cost to the school, often replacing old machinery with the most modern. They also give valuable prizes and scholarships to the boys and men in their employ who attend these schools; the amount of their wages, in many cases, being influenced by the diploma obtained.

How many instructors and members of education committees realize the power which lies in their hands, to say nothing of the great responsibility which is theirs, and stop to consider what they are really doing for the boys under their care in preparing them to face the world.

To train a boy, so that he may demand thirty dollars per week is not enough. How many of us grasp the fact that a great part of our duty is to develop the boy's character as well as his brain and hands; to show him the exquisite pleasure to be obtained from the knowledge of a piece of work well done; to create something which bears the stamp of self? Such education as this puts self-respect into those whom our system of modern commercialism is forming into automatons.

What is there in life for a man who stands along the side of a track, and as the partly finished automobile slowly moves along, slips his portion of the machine into its place? Does that man live, or only exist? How much better are the methods used in many of our schools? We have teachers of manual instruction, who teach all the boys to make the same type of broom holder, the same book-stall, and tabaret with doleful monotony, no attempt being made to bring out the individual art, which lies dormant in every child. The instruction would have far more educational value if the boys were induced to add something of individuality to the ends of those book-stalls; some simple design, chip-carving, or even altering the general outline of the whole.

The system, in many industrial schools, of the cut-and-dried courses, often shaped by well intentioned persons, who know little of the practical needs of the crafts so provided for, is a dead failure. Then arises the question of what shall take their place.

First, there is the need to remember that teachers are born and not made. Some difficulty there may be in the finding of fully qualified craftsmen, who are able to impart their knowledge, but they do exist. To such should be given the position of instructors; only the best should be employed in our schools. An efficient teaching staff is a country's greatest asset.

In Rochester, N. Y., a new system was commenced last September in what is known as the Washington Junior High School; the object being to give equal chances to all students. For years the academic scholars have been provided for in the high schools of the city. The Washington Junior High School is divided into four sections, viz.:—Academic, Commercial, Household and Industrial departments. These are all separate, yet worked with the finest system of co-operation in the State. It is my intention to touch only on the industrial work.

There are nine shops:—Gas engine, mill, cabinet-making, pattern-making, plumbing, sheet-metal working, printing, painting and decorating and electrical work.

For the first half year (7th B) all pupils of the school take the same course. At the end of this half year the boys may choose one of the four departments—Academic, Commercial, Industrial Arts and Household Arts. During the latter half of the first and the entire second year, the pupils in the Industrial Arts Department are given a "try-out" course, spending ten weeks in each of six different shops. In addition to the shop work, the boys have mathematics and drawing, and the usual academic subjects of these school years. At the beginning of the ninth year, the Industrial art pupil may choose the line of work in which he wishes to specialize for one or two additional years.

The success of this school, which draws its students from one quarter of the city only, is so marked that provision is being made for three new schools, to supply the needs of the other three sections. Following on these, Rochester will be compelled to build a technical institute, and so further provide for the advanced students, passing up from the junior high schools.

The writer is chiefly interested in the painting and decorating class, a photograph of which is given. Teaching painting, lettering and decorating is quite a new venture in our day school. Judge, by the work on the walls, of the quantity of work which can be done in seven months by green pupils, though much of this work was done during the ten weeks "try-out" course. Furniture finishing also done by these pupils, models from the wood working shops being sent here for the finishing. This is done in a room adjoining.

As will be noticed, all the work is on a practical scale. The section of a room was built especially to give the boys a real idea of knowledge of the estimate and value of wall surfaces. The moulded

plaster cornice and finished wood trims, giving the students a fine opportunity of working out their color schemes, under exactly the same conditions as would be met with out on the job.

First a rough sketch and estimate is made, this

The theory of the craft is also given. The composition and analysis of paints, varnishes, enamels, oils and turpentine is taught by lectures and experiments. There are also lectures on bristles, gums, etc. A very useful cabinet of samples is in



The Painting Class at the Washington Junior High School.

having been passed by the instructor and explained, the actual work is commenced.

In a department such as this the individuality of the student is especially catered for. He often makes the crudest attempts at a design, but with a little guidance and suggestion, a really workable idea is arrived at, much to the boy's joy and satisfaction. Many show a marked gift for drawing and painting. With them the work is a pleasure.

the room, filled with a varied collection of gums, shellacs, pigments, bristles, etc., for which we are indebted to the manufacturers who so kindly presented them.

In conclusion, all painters (employers and employees) should work well together to establish and support these classes, for it is only by this means we can hope to raise the tone of the trade and improve the standard of our work.

Vehicle Paint Shop Suggestions

EFFICIENCY—REPAINTING WAGONS—SPECIALIZING WORK—COLOR COMBINATIONS—PRICING WORK.

By M. C. Hillick.

THIS issue of The Painters Magazine finds the carriage painter in the full stride of his annual activities, and every day he must plan to make a little greater, if possible, in the matter of output than the preceding one. At this rush season, as at no other time, he must try to have two licks count where only one counted before. The efficiency which has been exploited through the land for the past three or four years should now, at all times, be established and developed. Every-

body, from the grease cleaner to the finisher, may now be expected to show the mettle that makes the money for the "boss." This rush time should find plenty of stock and tools on hand and in proper order for instant use. A little delay in getting to hand some bit of material or some tool indispensable for the immediate needs of the business, often proves the means of disappointing a valued customer, and of possibly losing him altogether. Living up to promises is an important element in the

handling of a vehicle painting business. The car owner, unlike the carriage or wagon owner, cannot be put off easily with the assurance that the delay is for the betterment of the finish and for the ultimate good of the job. His attitude toward these matters is somehow different from that of the carriage or wagon owner. A day's use of the car may mean, in many cases, a cash investment, or the meeting of a necessity, which cannot be ignored without loss or material inconvenience or both. Promptness in getting work out on the date promised, as well as in transacting all other business connected with the management of the shop, is one of the fundamental supports of the venture.

For some years, as the carriage painter will recall, the wagon painting feature of the trade has languished, partly because the painter has been chasing after the automobile end of the work, and partly because the owners, seeing the drift of things, have let the old, worn and faded coats, and the shimmerless fragment of varnish, wear on unhonored and to the detriment of the vehicle. Why not get after some of this wagon equipment and make a bid for putting it in shape again? It may possibly not pay as big profits as the automobile work, but it helps to fill in, and with the drift of carriage work that comes along, a larger volume of work is assured for the business. The best paying shop is one that, for the longest period possible in a year, maintains a maximum volume of work under way.

Many of these old worn and parched wagon surfaces upon examination may show enough vitality and substance to warrant scouring down with block pumice stone or with coarse sandpaper, and after casting a coat of lead or some other good surfacing material over it, and then draw puttying it, doing this latter smooth enough to make the work of sandpapering comparatively light, as such processes go, the color may be applied in the form of one coat of flat and one coat of varnish color. Then the application of one coat of rubbing varnish and one coat of heavy, hard-drying finishing varnish will bring out a finish that, in all essential points, will meet the requirements of the owner. On these old surfaces, where it is not easy, if at all possible, to bring out a finish of the finest sort, except at prohibitive cost, it is a matter of importance that striping designs be employed sufficiently elaborate to in an important measure conceal the surface defects. In so handling this work, we may at reasonable cost produce a finish that both in the matter of appearance and durability will prove satisfactory.

Again, some other wagon jobs may reach the shop in a condition calling for touching up, or maybe needing a little more than that, but for which the owner is unwilling or unable to pay. All such jobs resolve themselves into a duty of giving value received, with the added incentive of perhaps realizing additional business in the car or carriage line through handling them at a profit somewhat below the normal rate. When it happens that these touch-up jobs are bad enough to make the work of matching and touching up more than commonly difficult, our plan would be to make a color matched closely to the old one and, after sandpapering the surface down nicely, put on a coat all over, giving it enough body to cover solidly. Then run some suitable striping lines, of a color to best harmonize with the field color and

relieve the defects and inequalities of the surface in general, over the job, and then with a single coat of a heavy, hard-drying finishing varnish top the work off.

The running parts of these wagon jobs should have a thorough treatment, for on practically all such work these parts have been neglected to such an extent that they are virtually stripped of paint and varnish. About the least that can be done for these parts, in order to fit them to support the finish of the body, taking the jobs on an average, is to dress down the old scaling and diseased garment of paint and apply a coat of lead or other surfacing material, brushing it out smooth and clean for quick surfacing results with the least amount of labor. If in a very bad condition, a second coat of material to surface upon and to give increased protection to the parts will be in order. If the first sandpapering has been done thoroughly, as it should be, a small amount of work will bring the filler coats to a good condition to apply color upon, thus affording the parts the fullest possible protection and giving a substantial foundation for the color and the varnish coats. In a majority of cases one coat of color, one coat of varnish color and a single coat of heavy gear finishing varnish will suffice to bring out a suitable finish for these parts.

The inside of closed top wagons are also to be looked after, if the work applied would be made uniform throughout. Sometimes the interior parts are painted and again they are finished in the natural wood; but whatever the finish selected, the main thing is to slick up the inside in a manner to match the outside and give the whole job an appearance of uniformity and neatness of effect. This inside finish, be it natural wood or paint, need not be elaborate, except upon the strictly high class wagon. A simple scheme of painting, or a sandpapering down of the natural wood, with a coat or two of shellac and a coat of inside finishing varnish will fetch this part of the job along in good shape.

In all this old wagon work it will be found the surest economy to use paints and varnish of the best quality, for if there is any class of jobs that urgently need the protection of good, wearable paint and varnish material it is this. Then, too, the quality of the labor employed should be of the best, for in the long run it will be found more economical to use fewer coats and processes and have them wrought upon the surface with the finest class of skill than to bury the surface under a mass of material put on by workmen of inferior skill or of careless habits.

In the automobile and carriage line this time of the year should find the painter busy, for the most part, with the touch-up and varnish class of jobs, for now is the time when quick handling of repainting work, clearing and refilling of the shop brings in the larger profits. The heavy repainting repairs should, ere this, be well out of the way, and if this is the situation then the problem of taking care of this rush volume of carriage and car work will be greatly simplified.

It will prove of material advantage to keep the help working along special lines as much as possible, for here the greatest efficiency lies. The specialist will naturally accomplish more and, all things considered, better work than the man who is driven from pillar to post. Good general workmen

are indispensable in the small shop especially, but the more they, or other men, are worked in special fields the greater the productiveness of their efforts. The great carriage and automobile factories recognize this and practice it. Indeed, it would be impossible to produce the results which these mammoth concerns accomplish except through the medium of the most highly specialized skill. The lesson to be drawn from this practice is that, wherever and whenever the proprietor of the small paint shop finds it possible to employ his help in teams or as individuals in special lines, it will be for his material interests to do so. Here lies the largest degree of efficiency and productive results. The special qualifications and aptitude of the individual workman should be studied and utilized. One man may be expert at the art of matching and mixing colors, while another may excel at striping, another at finishing and so on. Specialization of all these various degrees of skill will make for the efficiency and profit-earning capacity of the shop to an extent inadequately understood until actually put into practice.

In this touch-up and varnish class of work, it is a good plan to do as little unhooking and disassembling of the parts of the vehicle as may be consistent with the ready and convenient handling of the work. The stubborn screw or the rusty bolt, or some other equally obstinate part of the job may be the means, when taking apart, of eating up a serious portion of the profits. A paint shop manager, long in the business, anent this matter, declares that the disassembling and assembling of the car and carriage parts determines, in a large way, the profit or loss to be credited for or against the job.

At this time there will be, no doubt, a good many jobs to go through with the application of one coat of color, some striping effects, one coat of rubbing varnish and a coat of finishing varnish. Occasionally the rubbing coat is omitted, although this cannot be passed along as good or safe practice. However, in either case there will be a color selection to be made, and in this matter the painter

and the car owner may well work together. In fact, the writer has often thought that the painter could, to his own personal advantage, be of much greater help to the car owner in making choice of the most available color, or combination of colors, if he would freely and frankly go into details concerning the merits of the different pigments. As we have heretofore stated in these columns, it would be an excellent plan for the painter to have all the principal colors displayed upon panels say a foot long by half that in width, showing them under a full lustre, and in a position from which all, or most all, the real charms of the colors may be studied. Then, with the assistance of the painter in explaining the individual points of the pigments, the car owner would be in a position to make an intelligent choice for his job.

There is a strong inclination to get away from the solemn black and the darker greens and blues, except in the larger cities, the advantages of the lighter colors for general purpose cars used largely upon country and village roads having long since been demonstrated. What these advantages are it is the duty of the painter to explain fully to his customer or prospective customer, as the case may be. Well selected colors, placed to the greatest advantage on the car, are a fine advertisement for the painter, and the opportunity to obtain this publicity should not be neglected.

Close examination of the car prior to making a price for the work of painting and varnishing will be to the advantage of both the car owner and the painter, and will prove the means of avoiding misunderstandings when it is too late, possibly, to agreeably settle the case. An item of foremost importance to the painter is that of cleaning up the car for the painting and varnishing operations. This item, taking cars as they run, may rightly be estimated at \$10 per car, unless apparatus for cleaning with jets of steam, or with some other equally effective mechanical device, be available. The car-cleaning item is an important one, and it needs to be given a fair reckoning in the labor cost of painting.

Booming Paint Trade in Maine

HOW THE CHARLES M. HAY PAINT COMPANY, OF PORTLAND, PUSH THEIR SALES
TOTAL HIGHER EACH YEAR.

By George Wilfred Wright.

IF you are around Portland, Me., about the time the Charles M. Hay Paint Company refinish their store front, you may hear one of their customers asking another if he knows what color it will be this time. If you pick up a Portland paper and glance through its pages, your eye will probably be attracted to several black circles. Each one is just two inches in diameter, and printed inside are short, pithy remarks about paint, brushes, glass, varnishes, flat wall finishes or something similar. If you will notice some of the store circulars

and other sales literature of this concern, you will observe a registered trade-mark by which they identify the store and the goods it sells with unquestionable quality merchandise. These are merely a few of the many different and original methods this modern store of the Pine Tree State uses to get business and keep it. It's interesting to meet and talk with a man who thinks out new ways and works out new ideas in his business in order to gain leadership in his line. And a business which is interesting enough to talk over and

None of us are extremely fond of ancient history, but it is often satisfying to know when a concern began its career and how old it is. The C. M.

testified that the above one being armed with a loaded .38 calibre revolver and the other with a heavy iron jimmy; was called as a witness by the U. S. Marshal, Wm. C. Connelley, and told the story of finding the store unlocked and on entering the place discovering the above named persons.

Mr. Anna Flaytel, who conducts the business of the store, testified that the above named persons were unlawfully possessed of the aforesaid legs and was disarmed.

Korrmor, Potosinsky of bridge street, who was arrested on Tuesday probably guilty of being unlawfully possessed of certain spirituous liquors confiscated by the liquor deputies. He was released previously on the condition that he should furnish satisfactory financial statement or sixty days.

GURNEY WINS SUIT AGAINST TARLING

A verdict for \$259.14 was returned by the jury of the Superior court in favor of John P. Gurney of South Portland in his suit against Arthur Tarling of Cape Elizabeth to recover a balance due on an account for milk and hay furnished the firm of Tarling Brothers. The case had been in hearing before the jury since Monday. The plaintiff claimed that Mr. Gurney had agreed to be responsible for the account when the business was taken up by the sons of the defendant. For

"Things
kept new
will last their
Full Lifetime,"
Hay's
Enduring Paint
will keep
things
NEW.

the defence several members of the Turling family were called and declared that Mr. Turling had no connection or interest in the concern other than to let a part of the building as a grocery store. Some months ago the firm made an assignment for the benefit of the creditors. The testimony was concluded Tuesday afternoon and the arguments were made yesterday morning. The case was given to the jury at noon. Hinkley and Hinkley appeared for the plaintiff. Nichols and J. A. Cunningham for the defendant.

"I don't like the way Mc Jones kisses you."
 "Don't find fault, papa. remember he's only just beginning!"

Getting More Value Than They Pay For.

what was sold and why they should come there for their paint and supplies. The place was small and unpretentious at first, but Portland folks soon found their way to it. They discovered that a real service store, though not on one of the main streets, was more worthy of their patronage than a pompous establishment on one of the best corners

May 30—Memorial Day
June 6—United States District
Court, Bangor.
June 6-14 Day at Bowdoin Col-
lege, Brunswick.
June 5-8—University of Maine Com-
mencement week, Orono.
June 6-8—New England Newspa-
per Alliance, guests of Lewiston Journal.

Gargoyle
MOBILOIL
and
Greases
For Autos
HAY'S
Paint Store

June 12—Women's Association of Grand Army, Portland.
June 24—Portland High School graduation.
June 25—Banquet of Graduating class of Portland High School at Congress Square Hotel.
June 26—Convention of State Association of Rural Free Delivery Carriers, Portland.
June 28—New England Topographical Union convention, Portland.
June 28—University of Maine summer session begins.
July 3—Legislation passed by last legislature without emergency clause attached, becomes effective.
July 4—Convention of Maine Mast Plumbers Association at Long Island, Portland.
July 28—Summer conference of Musicians Education Movement, Ocean Park.
August 1—Coast Artillery Corps participate in joint coast defense exercises at Fort Williams.

The spring rush has begun. 'The ARQUE' is printing more classified ads each week because of the excellent results it brings to its patrons.

ten years at hard work in the state prison.

"Have you anything to say?" he asked when he was through.

"No," said the sentenced one—"except that it strikes me you are pretty damned liberal with other people's time."

**Metal
Polishes
Linseed Oil Soap
Dusters, Sponges, Chamois
For Autos
HAYS
Paint Store**

Some Reasons Why

Because we have the best quality.
The Most Complete Assortment in Maine.
Nearly forty years experience in the business.
Our prices always right—quality considered.
We keep up-to-date, the best of new products in stock
Satisfaction always assured to our customers.
Prompt, Courteous, Intelligent Service.
IF YOU are not our customer, Why Not?

Charles M. Hay Paint Co
8-12 Free Street
Telephone
5680

At Hay's Free Street Paint Store

A Typical Full Page Ad.

Hay Paint Company established its paint business on April 1, 1908. But to go back to the real original, it was in 1841 that H. H. Hay opened a drug store in Monument Square, since 1856 located at the junction of Middle and Free streets, in Portland. Several years later, he added a line of paints, although this part of the business had nothing to do with the drug department. Still, there was not the team work in the two distinct lines that warranted their being sold under the same roof. In April, 1908, a fire occurred at the store. There was considerable damage caused by the conflagration, and it was decided, in the adjustment of matters, to conduct the paint business in an entirely new place and in a different location, and by a new corporation. The store, which was secured for

To remove mildew soap the spot well and, while still wet, rub into them powdered chalk. Then place the garment out of doors all day to bleach, dumping it as often as it rains. After this, washing with soap and water will remove what remains of the stain.

Autolac
For
Automobiles
It cleans and polishes
Hay's Paint Store
Free St.

The meeting will open in Harmony Hall, Pythian Temple, at 8 o'clock, and will be followed by a banquet at the Hotel Brunswick.

The entertainment committee wishes to announce that Conrade Blackett will be unable to deliver his address Tuesday evening on account of illness. He hopes to be able to make his talk on the Civil War at some later date. Thursday evening at 8 p. m. in the special car for Lewiston will leave Federal and Temple streets and all those going to A. C. Pray Camp in Auburn should take this car. All members should be on hand at 5:45.

The Glenwood gas range that has been used by Miss Carolyn P. Webber for the past week at the Portland Gas Light Company's gas cooking demonstration was won by Mrs. H. J. Kennedy, 172 Coyle street, who held the

cap for sleeves and knee blousing. Another or orchid taffeta with trimmings of dark purple velvet on Rhinestone buckle, is effective; handsome. A cream lace yếm gown with triple lace skirt over a cordun plaited net and a jacket of pale blue charmeuse with silver

**15c
Gallon
GASOLINE**

From Our
Sidewalk Pump
Hay's Paint Store
Free St.

Thursday, April 22 at 4 o'clock
the Chamber of Commerce build-
ing there will be an important meeting
of the directors of the chamber, the pu-
blic, and conventions bureau and

At this meeting plans relative the exposition work will be taken. In a letter sent out Saturday Geo. L. Crosthorn, president of the Chamber, he says:

We have a new exposition building here in Portland erected at a cost of \$110,000. Of this amount \$35,000 was contributed by some

The building was erected not for personal profit but for the good which it might do Portland and the State. Its dedication as a Convention Hall and a center of education at the

May 30—Memorial Day
June 4—United States District Court, Bangor.
June 4—lay Day at Bowdoin College, Brunswick.
June 5-9—University of Maine Commencement week, Orono.
June 6-9—New England News

**Gargoyle
MOBILOIL**
and

**Greases
For Autos
HAY'S
Paint Store**

Strict	June 20—	Women's Auxiliaries of Grand
		Portland.
Col.	June 24—Portland	High
		graduation.
Com-	June 24—Banquet of Grad-	
		class of Portland High School at
aper		Green Square Hotel.

June 28—Convention of State
clamation of Rural Free Deliv-
ers, Portland.

June 31—New England
graphical Union celebration, Por-
tland.

June 25—University of Maine
term begins, Orono.

July 2—Legislation passed by
legislature without emergency
vote, becomes effective.

July 15—Meeting of Maine
Pharmaceutical Association at Lew-
iston.

July 21-30—Sumner conference
Michigan Education Month
New York
July 27-31—Coast Artillery
participate in joint coast defense
exercises of Port Williams.

Army, School, Mail, Com-
ten years at hard labor in the
prison.
"Have you anything to say
asked when he was through.
"No," said the sentenced op-
cept that it strikes me you are
durned liberal with other

**Metal
Polishes**

Linseed Oil Sol
 Dusters, Sponges, Chamol
 For Autos
HAY'S
 Paint Store

7th Dec
 1st be
 2nd 4th
 3rd pretty
 4th 5th 6th 7th 8th 9th 10th 11th 12th

1

Series of Advertisements.

in town. "It wasn't long," explained Mr. Small, the treasurer of the C. M. Hay Company, "before our small store had to be enlarged to accommodate our trade. We made friends with the painters, as well as with the man or woman who had a painting job in their home which they wished to handle themselves. Our wholesale business increased and soon extended to places outside of Portland. Today we keep two men traveling

"We find today," continued Mr. Small, "more co-operation among the paint, varnish and paint manufacturers than in former years. The extensive advertising campaigns have brought them closer together, and by the aid of good dealer literature, there has been a decided improvement in sales."

"Then you people are believers in advertising," said the writer.



Store of Charles M. Hay Paint Company.

throughout Maine in automobiles, looking after this important branch of the business."

In reply to the question as to the gradual elimination of the jobber and bringing either the retail dealer or the consumer in direct contact with the paint manufacturer, both Mr. Hay and Mr. Small claimed that it would not only be impossible but impracticable. "The wholesale dealer," they said, "is as necessary in this field as the retailer. He takes care of the business of the small dealer which would utterly be ignored if the big manufacturers had to do it."

"We surely are," was the ready response, and at this point several specimens of display advertising which the Hay company carry in the Portland newspapers were shown. These examples thoroughly verified their confidence in strong, forceful advertising in local mediums which are intended to reach the people direct.

In commenting on this style of display, the proprietors remarked:—"We wanted to get something out of the ordinary and away from the general run of advertising shown by most stores, so we adopted these circles and in each one of them

Some of the arrangements for the scheme for New York parties. The colonies here include Dances, games, German and Polander most of them sent by the information branch of the immigration service and still more are expected.

AT. at Union Ayten April 12, ship Rine, Boston.
AT. at Cherter, N. S. April 17, ship Woodard Abcham, Calais.
AT. at Glasgow April 23, steamer Ocean Monarch, Portland.
AT. from Halifax April 22, steamer Enallham, Acamout.
AT. at Liverpool April 24, steamer Arable, New York, 24th, St. Louis, de Ar. at Rio Janeiro April 25, ship Marcus L. Frank, Norfolk.
AT. 224, 24th Florence M. Penley, Norfolk.

which was located on State street, he now has all the duties connected with the new church, St. Mark's Home for Old Ladies, and also the rectory. In the 31 years he has not missed having everything in readiness for the various services, not only on Sunday but for all special occasions.

direction of Mr. Carroll Frank, Esq., already is welcome to visit this interesting labor.
The regular meeting of the Common Club was held on Monday evening of last week at Hotel Blandford with supper in the private dining room of the hotel at seven o'clock. Dr. William F. Davis was the speaker of the evening and presented a very interesting paper on the subject of "Sex Hygiene." Dr. Davis advocated teaching such in the public schools. Conferring the points of view, developed both for and against. The responsibility of evidence would indicate that this important and delicate matter should be largely insulated at home by parents instead of by public teaching. The evening of last week at the home of Mrs. Kimball was 44 years old born in the same year as her husband on a neighboring farm. They were childhood companions, and had been married for sixty years. She leaves three children one son, Virgil Kimball, and two daughters, Mrs. Charles Abbott of East Rutherford and Mrs. Warren Salisbury of Chicago. There are

Rev. J. E. Carrothers has tendered his resignation as pastor of the Congregational church. Mr. Carrothers will leave Fryeburg the last of June. The friends of Mr. and Mrs. John Phillips will be glad to know that they are recovering from their serious illness.

TRUST FUND BECOMES AVAILABLE.
By the death of Miss Fritilla Oliver of Bangor, over \$100,000 becomes available for Bangor institutions through the release of a trust fund created for that purpose by the late Miriam P. Oliver, who died eight years ago. The money will be divided as follows: \$40,000 for the Bangor Children's Home, \$40,000 for the Home for Aged Women, and \$20,000 for the Bangor Y. M. C. A. In addition to these other sums are left as follows: \$2,500 for the King's Daughters' home, Bangor; \$1,000, society; \$2,000, City Missionary fund; \$1,000 and Good Will fund, \$5,000, with a bequest of \$1,000 to Frank Drummond White.

who has been on the sick list for ten days, will be on duty tomorrow. The deputy chief will thereafter have a team of his own, using the team formerly used by Chief Butler. At the present time Lieutenant Moulton is driving the chief in an Abbott car until his new car shall be ready for him.

FLAT WALL FINISH
WASHABLE CALAMINE
\$1.00 Per Gallon
HAY'S PAINT STORE
FREE ST.

Brighten Up Your Furniture With JAPALAC
It Makes Old Look Like New
HAY'S PAINT STORE
Tel. 5680

GOOD PAINT BRUSHES
10c up
Never Shed a Bristle
HAY'S PAINT STORE
FREE ST.

PAPER HANGERS
Tools and Supplies
Wet and Dry Paste
HAY'S PAINT STORE
FREE ST.

the front was painted yellow; so we could call it the 'yellow front store.' The next year we painted it red; then it was known as the 'red front paint store.' After a while we came out in a dress of blue, followed by bright green. The succeeding years we had other shades and colors. This year we will probably paint it brown; but in any case, the publicity and favorable comment we procure is well worth the effort we put forth in this matter." It is remarkable how much talk is created by these little stunts, and invariably someone will become enough interested to ask questions and start an argument. Barnum is credited with saying that he did not care what people said about him so long as they said something—let it be either good or bad,

know, but he got his name before the people in a little different way than his competitors.

The Charles M. Hay Paint Company believes that a successful paint business should hold the trade, the good will and friendship of the painter. It has been said by some experienced wholesale paint merchants that the painter who either does journeywork or contracting is very hard to deal with. But this enterprising Portland house feels that by the aid of a strong social element they can hold the greater portion of the trade and deal with it as successfully as with the regular retail buyer of paints and finishes for the home. "In our wholesale branch of this business," stated Mr. Hay, "we never encourage a painter to open a store on a risk.



The Paint Department of the Hay Store.

but when they said nothing at all he knew he was facing a ruinous end. This is not to apply too closely to the retail merchant, for by strict attention to business he can always win favorable comment from his patrons, but he should so manage as to bring his store and his business into all the limelight possible, and often what seems insignificant can be made to produce excellent advertising. A Boston paint dealer lost an election bet about twenty years ago, and from that time he made arrangements with the publishers to print his name upside down in all future display advertising, and his name is upside down on his signs and delivery wagons. What made him conceive such a peculiar freak notion no one knows, but his wishes have been carried out, and a great deal of extra publicity that might not have come any other way resulted. Whether he has sold more goods or transacted a higher percentage of business we do not

It is preferable to extend credit only to those who really have business ability and whom we feel confident will succeed. In this way we keep a higher class of retail trade in our wholesale business. Risk in this way quite minimized and business mortality is reduced to a very low figure."

Questioned as to the success they had in securing good store salesmen in this section, the answer was in substance that they sought to make their help feel that in the store they were members of one big family who were all working together harmoniously for the building up and developing of the business, and, of course, as the business grew and developed, their income would also increase. "With this kind of a unity among our men," said Mr. Hay, "we are never afraid they will leave and take some trade away with them. We have about twenty employes in our paint department, and they find conditions so congenial that it is rarely they

leaves us for a position in a similar line. We believe in their loyalty and they never betray our confidence."

The Hay store is a bright, cheery place, as clean as the proverbial whistle. Notwithstanding the large volume of business, both in retail and wholesale lines, their store is kept in splendid order. A walk, in company with Mr. Small, through the various parts of store and warehouse, showed how careful planning and systematic arrangement of the different stocks and office detail had resulted in a thoroughly up-to-date store, which made a customer feel that he was buying from a house that stood back of their goods and could prove all they claimed. In the front part of the store was a display of color samples on a background of neutral tint. They were easier to read and select, placed in this way. Here were settees and an easy chair to sit down in while making a choice. These accommodations appealed strongly to the trade of the women folks; and every merchant knows how much these little features in a store are talked over by the feminine element. A display of "Haymake" Shingle Stains proved that the trade-mark was winning its way to the users of this line of finishes. The basement is well arranged to take care of all the unpacking and shipping of goods. Every space is utilized for storage of goods until wanted on the store shelves. Finely built, fire-proof oil vaults were an important feature in the basement. Here all the oils and explosive fluids were kept in perfect safety. No matter what happened to the other part of the house, these vaults were built immune from danger. This is a very necessary point for a paint store proprietor to consider; due to the fact that the demand for gasoline and alcohol and other easily ignited fluids is constantly increasing it behooves the dealer to look at "safety first" in the sale of these newer lines. The Hay company warehouse was stocked to the limit with a full line of paints, oils, varnishes and supplies. This showed their preparedness to execute every order from any part of the State as soon as it was received, and thereby eliminate the dissatisfaction so common among retailers, when they are held up several days through the slowness of the jobber to forward their order.

When the writer entered the store, he saw a department to the right, nearly as large as that devoted to paints and varnishes, completely stocked with electric goods in the shape of lighting fixtures and closely related objects. Mr. Small explained the object of engaging in this line though it is conducted entirely away and apart from the paint end of the business. "We found," said Mr. Small, "that there were certain seasons of the year when we were not so busy as at other times, and in order to keep our force active all the time we de-

cided to put in this line of electric supplies. We secured a man to take charge of this department who is an expert in this line; and working with him in this and the glass department are twelve people. The manager of this part of our business thoroughly understands every part of it and has made it successful. We waited until we got just the man to handle it right before we opened this department. Salary did not cut any figure. We wanted a man who could make sales for us, and we procured him. Substantial salaries are necessary, if a merchant wants service and expects the best results." It was very evident that a man had charge of this department who was familiar with it. A most excellent stock was on display, and every piece was arranged to show most effectively. By good store salesmanship, coupled with brisk, breezy advertising, the department has begun to pay handsomely and meets the requirement for which it was intended, to keep business moving in between seasons.

A talk about the substitution idea that has certain merchants in a tight grip brought forth this idea from the Hay concern:—"When a customer comes here and asks for an article we do not carry, we never try to palm off something on him and tell him it is 'just as good.' Our article may be as good, but to try to make him believe it is a useless task. We try to get what he wants, and by suiting him we hold his trade. Often, when our clerks are wrapping up a package for a customer, they get into conversation with him and remark that we have a very fine floor finish called the 'Haymake' brand (there's that trade-mark again), and when they have any woodwork they wish to finish the 'Haymake' floor finish is very superior." Mr. Small believed they could trace many sales of goods and many new customers.

The Hay Paint Store, in Portland, is one among a number of other progressive concerns which have been built up by intelligent effort and consistent methods. The proprietors face a prosperous future, not because they are lucky, but because they have taken advantage of every opportunity and did hard thinking on every subject which came before them. The fruits of their labors are apparent at every point and turn in their business, and the prosperity they enjoy has been earned only by diligence and earnest effort.

[This is one of a series of articles which Mr. Wright has contributed to The Painters Magazine describing up-to-date paint and wall paper stores. He has in preparation descriptive articles of a leading Newark, N. J., wholesale and retail paint store; a New Haven, Conn., paint and wall paper house, and a number of others which will surely interest.—Editor.]

THREE
TELEPHONES
HAY'S PAINT STORE
5680
5681
5682

HAYMAKE
SHINGLE STAIN
Protect, Preserve
and Beautify
HAY'S PAINT STORE
FREE ST.

BOAT
YACHT
CANOE
PAINT
Hay's Paint Store
6-12 FREE ST.

IF
You Ever Use
PAINT
Try
HAY'S PAINT STORE
FREE STREET
Tel. 5680



Electrical Department of Hay Store.

Business Hints for Wide-Awake Painters

"CLEAN-UP AND PAINT-UP"—PRICE CUTTING AND COST ACCOUNTING.

"CLEAN-UP and Paint-up" will be the watchword in every live town in the United States and Canada this spring. The National "Clean-up and Paint-up" Bureau are doing a vast amount of persistent advertising and are organizing local campaigns all over the country. The popular magazines have taken the matter up and the people generally are waking up to the fact that cleaner and more attractive towns are not only pleasanter to live in, but that the clean-up spirit puts additional value into property and wakens the town up generally. They will plant flower beds where none have been planted before; they will clean up vacant lots and plant them in grass or utilize them for flower and vegetable gardens; they will stir up the authorities and make them keep the streets cleaner than they have done before; they will arouse a spirit of civic pride among the people so that each one will want to do his part in making his home town more attractive and more prosperous looking. And as a well-painted house is an outward evidence of local pride, they will paint their houses.

Now, as a contracting painter, are you going to be master of this clean-up and paint-up movement or are you going to hang back and let it master you? You cannot prevent it by keeping out of the

swim, but you can make it spell profit and a prosperous season if you want. It depends entirely upon yourself. Some painters are inclined to resent these clean-up and paint-up campaigns because they say they tend to make painting even more of a seasonable vocation than it is, and they make people think that the spring is the only time to paint. Experience has proven that these campaigns mean increased sales of paint in every locality where they have been undertaken. They also mean increased work for the master painters. But unless you know how to handle your customers, it may be that, carried away with the enthusiasm of the campaign, they may not wait for you, but will buy the paint themselves and hire some handy man to put it on. That is what you have to guard against.

There is a way that you can be master of the situation, and it was clearly explained by A. M. McKenzie, of Hamilton, Canada, who as president of the International Association of Master House Painters and Decorators was present at a meeting of the Executive Board of the Ohio State Association, held at Cincinnati the day before the convention. This question of clean-up and paint-up was under discussion and several of the members expressed themselves as opposed to a spring cam-

paign of this kind because it tended to crowd work upon them at a season when they were naturally busy. But Mr. McKenzie told them there was no need to worry. "We had a campaign in our city last spring," said he, "and a good many of my customers came to me and wanted their houses painted. I was glad that they had been aroused to have the work done, because it meant work to me in what I had feared was going to be a dull year, but I didn't want to hire a lot of men that I knew nothing about. So I told my people that I would be glad to do their work for them, but said that as so many of the citizens were wanting their houses painted all at once, it naturally created a great demand for painters and it was very difficult to get skilled mechanics. 'Now, I don't like to hire men that I do not know all about, for I want to feel sure that I can give my customers work that can be depended upon and will last. Just let me wait until the rush is over before I paint your house, and then I can do the work with men who have been with me for years and I can guarantee a first-class job,' and," said he, "all my customers agreed to let me paint their houses as I was able to do so, and in consequence I booked enough orders during the paint-up and clean-up week to keep my whole force of men busy during the entire summer."

Mr. McKenzie's experience and his method of handling his customers should be a lesson to master painters everywhere. He did not allow circumstances to master him, but he turned them to good account. The painter who is so afraid of losing a job that he will permit his customers to dictate to him and to insist that he shall do work that he knows will not be satisfactory, or to rush work when conditions are such that the results will inevitably bring a crop of complaints, deserves to lose his customers, or to be compelled to do his work over again without charge, in order to hold them. Of course, it is hard luck, but he should have had the nerve to tell his customer, in the first place, that such a course would fail to give satisfaction and to say that he would rather not do the work at all than do it in a way that would ruin his reputation, because it would surely go wrong and cause the owner to complain. The great trouble is that painters are too apt to let their customers cow them into agreeing to do things which they know are wrong mechanically, or they are so afraid they will lose a job that they will promise to start it at once, even though they know they cannot obtain men to do the work in a way that will please the customer and give permanent satisfaction.

Get right into the front of the "Clean-up and Paint-up" movement in your town and prominently identify yourself with it. Let people know that you are a public-spirited citizen, but at the same time, keep an eye open for the main chance and capture all the contracts you can, and then follow the example of Mr. McKenzie and use your powers of persuasion upon your customers to get them to wait their turn until you are able to do each job in a satisfactory and workmanlike manner with the force of men that you have trained up to your way of doing things and whose work you are able to stand back of and guarantee will be right. If you do this, you will have no cause to complain that "Clean-up and Paint-up" is making the painting business still more of a seasonal occupation, but you will control the situation and

be able to give your men continuous work. Remember, if you have the reputation for doing good painting and living up to your contracts, you can build up a clientele that will wait for you to do their work and do it right, rather than go to the man who will offer to do it cheaper or will promise to rush a job through to completion in a busy season. But you must not be afraid to tell your customers why they must wait, if they want first class work, that you are willing to stand back of and make good if it goes wrong.

And speaking of price competition, the Federal Trade Commission in the year of its existence has had many complaints from manufacturers that competitors are selling goods below cost and ruining the industry in which they are engaged. Now this is a very common complaint in the painting and decorating trade, although we do not believe that, as yet, any master painter or association of master painters has laid this matter before the Federal Trade Commission, although there is no reason why it should not be brought to the attention of this body.

Now the commission has investigated a large number of complaints of this kind and they have found that, in almost every case, the reason for price cutting of this kind is because the offending manufacturer does not know what his goods have cost him to make and to market, and out of 60,000 corporations, they found that 30,000 charged off no depreciation whatever, and that only 10 per cent. of our manufacturers and merchants know the actual cost to manufacture and sell their goods. While painting is a mechanical trade and the master painter must, first of all, be a trained craftsman, it must not be forgotten that at the same time it is a mercantile business in which the contracting house painter sells labor and material, or in other words, sells service. Unless he knows exactly what that service costs him, including all the overhead expenses of running his business, he necessarily prices his work by guess or makes a figure to meet the bid submitted by his competitor, without knowing whether the price is a fair one to himself or not.

We will assume that no sane man will go into the painting business as a matter of charity to his customers, but that he is actuated by a desire to earn an honest livelihood for himself and family and lay by a competence for his support in his old age. But how many of our contracting painters are doing anything more than earning a bare living, if indeed they do that? Unfortunately, the average master painter has been brought up along mechanical lines and has had no opportunity for a business training until he finally starts in the contracting painting business for himself. The fact that there is such a thing as cost accounting is utterly unknown to him. He has always supposed that the entire cost of a painting job was made up of the amount paid for materials plus the wages paid out. He has never given a thought to such things as rent, superintendence, insurance (fire and casualty or compensation), advertising, telephone, team, brushes, sponges, sandpaper, wear and tear on ladders and equipment, interest on cost of equipment, heat, light, bad debts, services of bookkeep or time taken by the employer to keep his own books and depreciation in value of plant. Is it any wonder, then, that he has always thought his old boss was making a good deal more money

on each contract that was actually the case. We have seen supposed costs, figured up by labor leaders, in statements issued by the union to the public to prove how well the employers were able to afford to raise wages and still not increase the amount the public would have to pay for painting, and they never included any percentage for these overhead expenses. So when the new boss starts for himself, he figures close, yet allows himself what he thinks is a reasonable profit, not knowing that the price with which he is so well pleased is really less than actual cost.

There were over 22,000 business failures in the United States last year, more than 20,000 of them being small concerns. A large percentage of business is run at loose ends without the proprietors knowing at any time whether they are making a profit or loss. Now if this is the case with all lines of business, including those in which the proprietor has had the advantage of a mercantile training, how much more apt it is to be the case in the case of a business like house painting, where the proprietors are almost invariably mechanics. Is there any wonder that price cutting is so prevalent in the painting trade? Is it any wonder that competition has cut prices below the living profit basis in so many cities and towns, and has educated people up to the belief that they ought to be able to get their painting done for figures that are less than actual cost? Many of these cut-throat competitors of yours will never know that they have not been doing a profitable business until they are sold out by the Sheriff.

There are two things that the contracting painter ought to know. One is how to measure plans or actual buildings, so as to get the number of square yards of painting to be done, or to reduce higher cost work, such as balustrades, cornices and the like to an equivalent area of flat surface. Years ago, a very excellent system of measurements was adopted by the International Association of Master House Painters and Decorators, and although the book published by the association is long ago out of print, the rules have been included as a part of a book written by A. Ashmun Kelly, called the "Painter's Estimator and Business Book," which is full of useful information, even for the experienced contracting painter. The price of this book is \$1.50, and it is well worth it. (You can buy it from The Painters Magazine.)

The other important thing for every painter to know is bookkeeping, and especially cost accounting. We cannot too strongly advise every man who intends starting for himself in the painting business, as well as those master painters who realize that they are deficient in these particulars, to take a night course in some first class business college, if there is one to be reached. In case you live in a small town or village, where there are no such schools, then you can find correspondent courses advertised in a good many of the general

periodicals, or the special business magazines. If you will subscribe to such a course of instruction and study it carefully, you will find that there is a good deal more to be considered in making an estimate than many a contracting painter has ever dreamed of, and you will be far less liable to set a price for a job that is below the actual cost.

The Federal Trade Commission has suggested that business or trade associations should take up this matter of cost accounting and work out systems adapted to the use of their members. There could be no more profitable thing for local and State associations to undertake than this matter of instructing their members in cost accounting, and then doing a little missionary work to bring the subject to the attention of those outside painters who are often the greatest offenders. You can put it down as a certainty that the men who are most prone to cut prices below living profits are those who do not know what the work they actually do costs them. Education is the real cure for this evil. A series of lessons by an expert chartered accountant, given before the local Master Painters' Association would be worth all that they would cost and a great deal more besides. And they would be a strong argument in favor of membership in reply to that often asked question:-- What will I get out of the association?

It may take nerve to raise your prices for work, but you have a good excuse for doing it right now. The great European war has given an upward tendency to the price of materials of all kinds and this has been specially marked in the paint trade. In recent issues, The Magazine has pointed out the great increase in the cost of materials brought about by or incident to the war, and has urged painters to raise their prices to their customers. It has showed how you can explain your advanced charges in a way that cannot be gainsaid. It has shown that these advances in the price of materials and labor are not temporary, but conditions are such that very little reduction can be hoped for in several years to come. You simply must advance your prices or prepare to meet the sheriff.

Now, while you are about this price advancement, why not get together with your competitors and take a dose of nerve tonic. While it is impossible legally to fix prices, you can have a serious talk and come to a realization of the fact that your business has not been yielding the profit that it ought to. You can bring to the attention of your competitors that, like you, they have built up an imaginary ghost in the shape of a fancied demand for cheapness on the part of the public, and in order to lay this evil spirit, you have all sacrificed your rightful profits and have been doing work for less than what it is worth. Point out to the meeting that it is better to lose a job than to take it at a loss, and that every job is worth all its costs and a profit. Then let all agree to revise prices upward and try to get as much as you can for every job you do, rather than to try to cut the price to the lowest possible notch. If you will all of you follow this plan, you will all make more money and you'll raise the tone of the trade in the minds of your fellow townsmen.

Meanwhile, boost your own business by advertising it. Newspaper advertising, circulars and bulletin boards are all good. Your show windows must not be neglected. Here are some suggestions for seasonable advertisements that you may find useful:--



CLEAN-UP—PAINT-UP

And show that you have pride in your town and surroundings. And if you want your house painted so it will be well painted, have the work done by

P. Green & Company,
Practical Painters.

HOUSE CLEANING?

Can we offer any suggestions for repainting or decorating? We'd be glad to show you our new line of wall papers and suggest individual and artistic treatments that can be carried out inexpensively.

P. Green & Company,
Wall Decorators.

THE FLOWERS OF SPRING

Make all outdoors more beautiful. Why not carry some of this beauty inside your house? We are showing some very attractive Bedroom Wall Papers, with cut-out floral borders that almost rival nature in their beauty. And they last all the year, too. We'd be glad to have you look over the new patterns.

P. Green & Company,
Wall Papers.

FRESH PAINT

Would improve your house. Why not ask us for an estimate? If we do the work, we guarantee it will be done right, and we'll make good anything that goes wrong.

P. Green & Company,
The Main St. Paint Shop.

JUST SAY, "HELLO! 248"

When you want anything in the Paint line. Orders by phone are always delivered promptly. Our special motorcycle delivery for small packages brings our store almost as near to you as your telephone.

P. Green & Company,
The Paint Store.

BRIGHTEN UP YOUR HOUSE

And keep up the spirit that is trying to make Brownville a better looking town for better living. Don't forget that the civic pride expressed by "Clean-up and Paint-up" means increased property values. And remember that we do good painting.

P. Green & Company,
Painters and Decorators.

MORE RENT, MR. LANDLORD,

Can be got from a well painted house, with attractive and fresh wall paper, than from the same house when it is shabby. If you have any houses in the market this spring for sale or rent we'd like to suggest inexpensive decorations that will add many dollars to the rental or sale value of your property. Costs nothing to ask us.

P. Green & Company,
Painters and Property Improvers.

YOURS FOR PROSPERITY.

You can get more rent from a newly painted and decorated house. Let us tell you how little it will cost to bring you large returns in rent.

P. Green & Company,
The Green Paint Shop.

The following advertisements were designed by Frederick Arnold Farrar for the use of readers of The Painters Magazine. We will furnish, postage paid, the electrotypes of any of the cuts in these advertisements on receipt of price. Order by number and page only. No need to cut The Magazine.

**PAINT IS LIQUID MONEY**

Spread it over your house and the building is worth more. The wearing efforts of sun, wind, rain and dust are far less effective when they meet

BLANK'S HOUSE PAINT

You have to use it less often, and remember that the cost of paint is one-third and labor two-thirds, so it costs more to use a poor paint than a good one.

Always use the paint that lasts the longest.

JOHNSON & SMITH

726 Salem Street, Kingston

No. 1. Cut for this ad; \$1.00.

**GO
TO
IT!**

**You Can Always Afford to Paint**

because it is real economy. If you neglect painting your property, you reduce its value and that is poor business.

Blank & Co.'s House Paint

keeps your buildings looking well and at the least yearly expense. The price is \$2.00 per gallon and it is worth the price.

Good on any building, in any place. Buy it at

JOHNSON & SMITH'S, 726 Salem Street
KINGSTON

No. 2. Cut for this ad; \$1.00.



ANYWHERE—ANYTIME

We contract for painting and decorating, inside or outside work, anywhere, and we *always make good on the job.*

We never consider a sale closed until *you* are thoroughly satisfied.

See us first for Paints, Varnishes, Enamels, Brushes, Wallpapers, Glass, etc.

Best goods at least consistent price.

Smith & Walker Co., 894 State St.

No. 3. Cut for this ad; \$1.00.



PAINT YOUR HOUSE

SPRING is the best time for painting, Give the old place a new look and a new lease of life.

Lumber is going up, paint is going up. Blank's Paint saves repairs later, and *lasts.* Has the greatest covering capacity and does not crack or scale off.

Come in and *talk paint*, look over our new color schemes.

JOHN JONES & SONS

411 North Main Street

No. 4. Cut for this ad; \$1.00.



Use a guaranteed paint, insure a perfect, lasting job.

BLANK HOUSE PAINTS

absolutely will not *crack*, *peel* or *blister*, it covers your work with satisfaction.

PAINT NOW

See our exclusive color schemes. Come in and let's *talk paint.*

JOHN JONES & SONS

411 North Main Street

No. 5. Cut for this ad; 75 cents.



Get your painting done early.

BLANK'S PAINTS

spread furthest and resist hard weather wear.

A little paint does so much in adding beauty, preservation and value to your property.

See our color schemes

SMITH & WALKER CO.

894 State Street

No. 6. Cut for this ad; 75 cents.

Questions Answered

We solicit questions on any topic connected with painting, decorating or paperhanging, and will use our utmost endeavors to supply any practical information, through this department, that any of our subscribers may be in need of. We cannot, however, answer any question unless accompanied by the name and address of the writer—not for publication, but as a guarantee of good faith; nor can we undertake to supply answers to such questions as this department covers by mail or in any other way than through the pages of The Painters Magazine. Inquiries should be received not later than the twentieth of the month to insure answering in the succeeding issue.

Color Scheme for the Interior of a Church.

S. F., Minnesota, says that he has a problem on which he should like to have our opinion. A church in which he is painting the woodwork in white enamel has an altar and pulpit that are also enameled in white, trimmed with gold leaf. The metal ceiling is painted cream color, with white mouldings and the frieze a leather brown. The walls are coated with burlap, tan for the upper portion and brown for the dado, in panel effect, the slats being painted white enamel. A large pipe organ stands in a corner of the church and is finished golden oak, the pipes being a sage green color, decorated with white. Would it be best to let the organ remain as it now is or do the woodwork up in white enamel and silver the pipes, topping them off with gold leaf?

Answer: We think that the organ had best be done, as you suggest, that is, the body in white enamel, as the golden oak finish produces too much contrast, while the white will harmonize with the color scheme in the balance of the interior, and if you use aluminum leaf and gold leaf for the pipes, you will have quite a rich effect, far more pleasing than the golden oak on body of organ and the sage green on the pipes. Would suggest that the woodwork of the organ be finished with some stripes of gold leaf in the same manner as altar and pulpit.

Grained Floors Going Wrong.

N. E. A., Ohio, wants to know the reason for failure in graining soft pine floors under the following conditions:—Floors old and boards loose, could not well be fastened down. Joints and cracks one-fourth to three-fourth inches wide. Applied ground made of chrome yellow and white lead, let dry for twenty-four hours, used crack filler in joints and gave second coat of ground. Made graining color from raw and burnt umber and raw sienna, using vinegar and water for thinning. After this was dry, gave two coats of floor varnish. After one year the floor is bare of paint and varnish and crack filler coming out. Party wants him to make the job good, and he has examined jobs done at other places several years ago in the same way, with only one coat of varnish, that are still holding up fine. Would like to know if he should do the work over at his own expense.

Answer: In the first place, if the floors were in the condition stated in your letter, you should not

have touched the work unless the floors had been first put in proper condition by a carpenter. You state on your letterhead that you guarantee your work, and if you want to live up to that, you should make your contract accordingly and do the work properly. Joints of the width you mention should not be filled with ordinary crack filler, but with a special hard putty or with strips of wood. To allow the graining ground on old floors, much worn, only twenty-four hours for drying, then fill and apply a second coat before the filler has become hard is poor practice. But the greatest mistake is to grain a floor, using vinegar and water for mixing the graining color, and varnishing over this. This may have stood in rooms where original conditions were more favorable or where very little walking was done.

The grease you speak of is most likely vaseline or petrolatum, and you could not prepare it in the shop. It is produced by refiners of petrolatum in jelly-like form, and while it may be used to keep the hands from chapping, it has no place in paint, as it is non-drying. Petroleum naphtha (benzene) is most effective for cleaning paint or varnish from the hands, followed by washing with soap and water.

Cleaning Back from Old Mirrors.

Referring to a recent question in regard to the best method of cleaning the old backing from a mirror, a New York State subscriber said that having recently been called upon to do this, he found several things that would answer, but the simplest and easiest way is to use lemon juice, when the backing will curl up almost instantly.

Reason for Paint Scaling from a Piazza.

G. F. J., Quebec, Canada, in sending us paint scales, writes:—Am sending you paint scales from a house on which the paint has badly cracked and scaled in some parts and alligatored clean to the wood in other parts, especially on the piazza posts. The worst is on the north side of the piazza, where the weather cannot have any effect. The house was last painted six years ago with one coat of lead in oil, tinted dark green, finished with one coat of prepared paint, dark bronze green, supplied by a well known paint manufacturing firm. The house stands about four hundred yards away from a mill pond, and I am to paint it over this spring. What is the cause of the scaling, and what do you think I should do to make a good job of it?

Answer: On closely examining the brittle scales we find that the original priming coat must have consisted of some very cheap white pigment, being mainly composed of mica or quartz, which is very evident under the microscope and very coarse. This priming appears to have split, part adhering to the wood and part to the back of the green paint scales. This splitting occurs principally on hard lumber, but also on soft, non-porous lumber, especially after repainting repeatedly, the new coats of paint on drying contracting, thus loosening the old brittle coats. This will occur, even on a surface

not exposed to the direct sun or weather, and also causes alligatoring, and the proximity of the house to the mill pond has nothing to do with it. You will do best by using the gasoline torch, burning off the paint, but if for reasons of safety the torch is not desirable, the surface should be scraped and wire-brushed. When repainting, use pure white white lead in oil, tinted with pure oil colors and thin with pure well settled raw linseed oil, using very little oil drier and pure turps; the latter should be omitted entirely in hot weather. For the finish use any good paint of the desired color.

Weatherproofing Cement Statues in Colors.

G. E. F., North Dakota, writes: Should like to have your opinion on the painting of a group of cement or stucco statues that are exposed to the weather without protection. The statues are life-size, representing the Crucifixion and in natural colors. Have painted this group twice with fair success, but the trouble is that very delicate colors must be used for drapery and must be flat and they simply fade out, while the flesh tints and white stand fine. Would you advise enamel finish? I have never finished statuary in the gloss and do not know how it would work. Your advice will be greatly appreciated.

Answer: As you have painted this group of statuary twice, you cannot use any treatment to harden the cement and make it nonporous, which would have been helpful to a great extent in the first place. In our opinion, however, you should give the entire group, after cleaning it with soap and water by the aid of a good scrubbing brush, rinsing with plenty of clear water afterwards, one or two coats of concrete paint, such as you will find offered in our advertising columns. By using clear white for this ground work, which should seal the pores of the cement, thus repelling moisture, you could do one of two things. Either use flat oil colors for decorating the figures and finish with two coats of a first-class exterior or spar varnish or finish with a first-class exterior white enamel tinted to the proper tints required to produce the effect desired.

Size for Calcimining on Hard Plaster.

C. F. J. & S., Missouri, want to know the best size for calcimine. Say they made one of one pound of white glue dissolved in cold water and then added one gallon of boiling water. This made a first-class size for flat finish. But when using the same size for a certain cold water paint it was impossible to make a good job on a smooth hard plastered wall. Now we have a sand-finished wall to do in calcimine and would like to know the best size for this.

Answer: We know of no better size for sand-finished walls to be calcimined than one made as follows:—Dissolve one pound of white sheet glue by soaking it in cold water over night, and when the glue has swelled by absorbing the water, melt it in a regular melting pot. Dissolve one pound rosin soap sliced fine in boiling water, then dissolve two pounds of alum in hot water. Mix the dissolved glue and soap solutions and keep stirring while the alum solution is added. Before using the size, thin it with enough lukewarm water to the right consistency. While glue size is often

sufficient without soap or alum, the above makes the best foundation. Perhaps you did not follow instructions, when using the cold water paint, as to the proper sizing.

Porch Floor Paint and Floor Paint Reviver.

J. P. P., Pennsylvania, desires formula for producing a durable lead colored or gray paint for porch floors, that will retain its gloss after repeated scrubblings or moppings. Also a formula for a gloss dressing or gloss reviver for floors that do not require repainting.

Answer: The best paint for porch floors, if you do not care to use the ready-made article, is made by mixing equal portions of pure lead ground in oil and zinc, also ground in oil, beating these well together and tinting the mixture with lampblack in oil to the desired shade. Take, for instance, 25 pounds each of lead and zinc in oil and one pound of lampblack in oil, and break these up thoroughly, adding one pint each of turpentine and best brown japan. Then reduce to stout brushing consistency with two gallons double boiled linseed oil and two gallons of hard drying mixing or floor varnish, which should result in producing about six gallons of paint ready for use. Floor paints should not be too stout, but easy flowing. For reviving the gloss on old painted floors, apply a mixture of five parts heavy-bodied boiled linseed oil, one part best brown japan, and one part turpentine, all by measure. If floor is much worn, two or three applications may be required.

Covering the Interior of Steel Cars With Felt.

F. B. I., Ohio, asks for advice on this problem, writing as follows:—In the painting of steel cars for passenger service, the rules are to cover the inside of the exposed steel plates with felt one-quarter inch thick. What material could I use to best advantage to cement the felt to the plates? The plates are first coated with two coats of oil paint, and the cost of the cement or varnish for fastening the felt is an important item and must not be too high, in fact, it should not exceed \$1 per gallon. I have tried insulating paint and varnish with poor results, also shellac varnish, but owing to the sweating of the steel plates, I am afraid to use it and the high cost of shellac is against its use at any rate. Silicate of soda solution holds well, but just how it will act on the paint under it and the steel I am rather uncertain. The idea of using felt is to insulate against the cold. All posts are made of pressed steel formed up, so that the post is hollow. Before the outside plates are riveted on, the felt is applied on the inside of posts and the side of the posts showing inside of car forms the interior finish, which is imitation of mahogany effected by graining.

Answer: We do not think that silicate of soda solution will produce the results looked for, because such a solution is decidedly alkaline and will certainly act on the linseed oil coats underneath, more or less quickly. Nor will a cheap varnish hold for any length of time. Shellac varnish has always proved the best insulator, and shellac is generally the one important ingredient in insulating or cement varnishes. The very best material we know of is a cement known to the trade as linoleum cement, which is being used for laying linoleum on the steel decks of modern vessels, but accord-

ing to what you say about the high price of shellac varnish, the use of this cement is out of the question in your case, its selling price being more than double that of a good shellac varnish. Why not try good animal glue in fairly heavy solution, applying it fairly warm, adding just before use some bichromate of potash solution, which will render the glue insoluble in water after it has set. For every pound of glue used in making the liquid glue, one-half ounce of bichromate of potash in crystal form, dissolved in hot water, will be ample. You might also be able to obtain from a reputable varnish house, that supplies your other varnishes, a good cement varnish for the purpose. There is nothing like trying, but do not forget that owing to prevailing conditions your principals will have to pay higher prices than those ruling during 1914 and 1915.

Jacobin Finish for Go-Carts and Serving Carts.

J. B. S., Michigan, desires to know what Jacobin finish is, such as might be used for go-carts and service carts. Also, how this is supplied in the market, whether in prepared form or could we furnish a formula?

Answer: We understand, as your informant does, that this finish is usually furnished in gray and green, but we have been unable to find out what it really is. But why do you not ask your supply house, who are more likely to know of the material and its origin and uses?

Cause of Paint Peeling from Porch Floor.

A. E. D., California, writes:—A friend of mine in Southern California has trouble with the paint on his porch floor. The lumber is of Oregon pine and floor was laid twenty-eight years ago, all joints being painted when laid.

The floor is about twenty inches above the ground and well ventilated. It has been painted seven or eight times with white lead and boiled linseed oil and a little turps, some of the coats containing 20 per cent. zinc. The paint was applied very thin and well brushed out. Climate very dry and no snow in winter. Only within the last two years the paint has begun to blister in spots, clear down to the bare wood, the blisters varying from one-half to two inches in diameter. Where blistering has taken place, it shows the wood bright and clear. General condition of wood is fine and no decay noted at all.

Answer: Your friend did exceedingly well with his porch and no doubt it was due to the dry climate. In most other climates it would not have

taken seven or eight repaintings to raise the blisters on sappy pine lumber. Another feature that favored such long wear was the fact mentioned by you that the paint was applied in thin coats and well brushed out, which is an essential in preventing blistering. The only surprise to us is that the blistering or peeling did not occur after the third or fourth painting, which goes to show that whatever paint was used for priming the floor was well adapted for use on the fatty Oregon pine lumber.

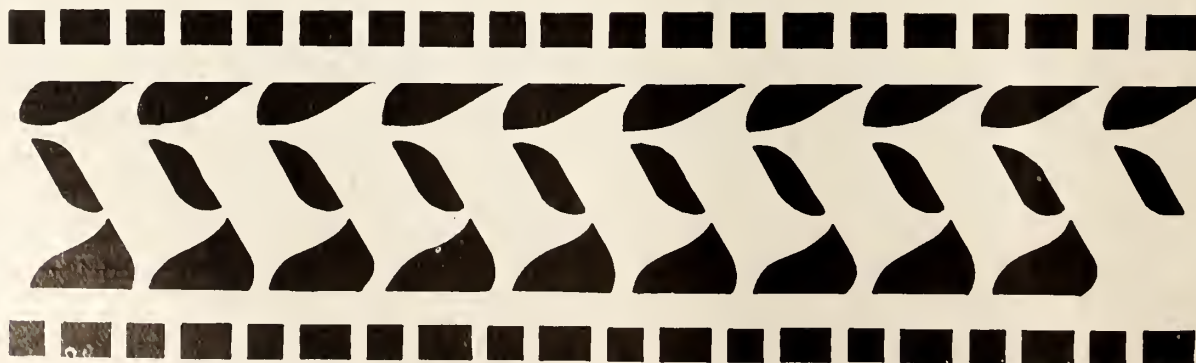
As to the reason for blistering, at this time, there can be only one, which is that in the last repainting the old paint was not thoroughly examined for firmness and the new paint on drying contracted somewhat, thus loosening the hold of the old coats from the wood, the blisters forming principally over sappy spots, which may have been formed long ago without being noticed.

As to the remedy, there is no other but to remove all of the old paint by scraping or the use of a paint remover, preferably the former. It is most too risky to apply the gasoline torch on a porch floor of fat pine. For repainting, would suggest a first or priming coat of pure white lead in oil, reduced to thin brushing consistency with say five parts raw linseed oil, one part best brown japan and two parts turpentine, colored to suit, preferably with lampblack, to gray or lead color, followed, when dry, with one or two coats of a good floor paint, consisting of white lead, zinc oxide and coloring matter, boiled linseed oil, turps and brown japan and applied medium thin.

Fireproofing Cheese Cloth or Light Muslin.

D. K. Co., New York, would like to have a good formula for a solution in which cheese cloth or other light tissues could be dipped to make the material fireproof. The fabrics are to be used for decorating a hall, and it is desired to have them made fireproof by dipping.

Answer: Eight parts by weight of pure ammonium sulphate, two and one-half parts by weight of pure ammonium carbonate, two parts pure borax, three parts boric acid and two parts best starch are dissolved in one hundred parts of soft water, and the resulting solution is heated to and kept as closely as possible at 90 degrees Fahrenheit, when the material is impregnated with it by immersion. The tissue, after immersion, is wrung out and dried, when it may be ironed, if necessary. This formula will produce about twelve gallons of liquid and each gallon should impregnate fifty to sixty yards of material. All parts given above are by weight.



Railway Equipment Painting

Car Cleaning.

IN a comparatively short time, not a few master car painters will have the car cleaning question up for settlement and in many cases for carrying it into practice, for it is a well-known fact that not all car cleaning is done at terminals or at points specially arranged for the work. Perhaps it is fair to say that the car cleaning problem no longer has the terrors it once had for the master painter. There has been improvement in cleaners, if not in methods, during the last dozen years, and today the market is carrying car-cleaning mediums which are quicker and better in about every way than the compounds which formerly fought for the right of way. Not only are these cleaners speedier in action than the old, but they have all the merits of the old in respect to increasing the lustre and the durability of the finish. In other words, they are feeders as well as cleaners of the varnish. Additionally, they are more economical, a smaller amount sufficing for a car, and the cost of cleaning, as a rule, is less. This, however, need not encourage any one to boast unduly, for out of the movement of the years there is a law of progress marching on which ordains, in the very nature of things, improvement and betterment, and what we see in car cleaners as advantages which the old-time cleaners did not possess is simply an outgrowth of scientific thought and development. The ideal cleaner remains in obscurity, but if the tendency for experiment continues to manifest itself we have the right to expect a very nearly ideal cleaner to burst upon the horizon within the next few years. What railroads should do is to arrange for more suitable cleaning yards or quarters, which, for the most part, they do not now possess. Even a good cleaner, amid a thistle patch of disadvantages, cannot always save the day. On the whole, car cleaning quarters are lamentably short of the things which they should have to make the business really economical; and especially is this true of the cleaning quarters in and about the shops. To clean cars efficiently, there should be plenty of utensils, scaffolding, tools, room sheltered from the storms, and men trained to the work. Then should prevail a system of regular cleaning at stated intervals.

Maintaining Sanitary Conditions Inside the Passenger Coach.

MAINTAINING the passenger coach in a sanitary condition on the inside is, with most roads, we dare say, considerable of a struggle kept up persistently. Federal and State regulation has grown to such proportions that the average railroad is in the position of the small boy astride the fence with an angry bull on either side of it. Once the car gets away from the paint shop, after the regulation repairs have been applied to it, the cleaning operations are for the most part of a superficial character. At the terminals, granting that they are equipped amply with all manner of facilities for quick and good work, there is more or less of the spirit of "let us do the work

and get out quick" in evidence, with the result that the interior of the car is not cleaned thoroughly enough. Out of the way places are let go; the spaces back of the heating pipes, and under the pipes, back of the hoppers in the toilet rooms, and in the corners of the main rooms under the seats, are all traps for the catching and retention of a great variety of refuse and filth, often of the most loathsome sort, and into these corners and crannies the broom and brush, licking at the dirt under short-arm jabs, scarcely ever swoops, with the result that when the car comes into the paint shop for general painting repairs the master painter finds "something rotten in Denmark." "But don't blame 'the boss' cleaner," you remark; "poor devil, he's doing the best he knows how, and with the chance afforded him, the help given him, the time at command and the facilities furnished him, the great wonder actually is that he does not do worse." And so willing to concede a point, we let this phase of the matter drop and return to the situation as it confronts the painter when the car lands in the paint shop. When it emerges from the shop, spick and span under the magic spell of a fresh supply of varnish, the management, of course, expects that it is every whit clean—that not a spot as big as a gnat has been left uncleared and unsmeared with some manner of protective coating. Wherefore, as intimated at the beginning, developing a sanitary condition is no mean and minor job, for it calls for a lot of dirty work, scraping and scrubbing in the litter and foul matter begotten of travel and wassail, and making the disease-breeding spots decent and clean. If it were possible to have a more sanitary system of terminal cleaning, regularly observed and practiced, it would be a comparatively easy matter to keep the passenger equipment at all times in a condition to pass inspection. Except at the main terminals, we believe that the system of car-cleaning for the car interior is too superficial and lacking in thoroughness. What the average car needs is thorough cleaning systematically performed at all points where such work is done. When this work can be so done, then for the master painter the problem is greatly simplified and rendered easy of solution when the car comes in for the general painting repairs. The traveling public admires a beautiful car interior, but to no less extent it also admires a clean and perfectly sanitary one. Speaking for the master painters, we believe that they are more than willing to do their part, but they can discover no means of "coming more than half way."

Making the Burden of the Painter Easier to Bear.

A "friend" of this department suggests doing something to lighten the burden of the car and locomotive painter who, he declares, is constantly finding the work of the shop harder to do by reason of lack of labor-saving devices. It is the claim of this friend that, for the most part, the railway paint shops are in dire need of labor-saving apparatus and of shop arrangements and furnishings which will facilitate operations and enable the

workmen to do more work at a less expenditure of time and energy. Perhaps there is substantial justification in this man's contention, taking the situation by and large, but fortunately the drift of things is toward more and better facilities, in proof of which we have only to refer to the shops recently erected, wherein are to be found the very latest development in scaffolding arrangements which are worked automatically by compressed air, together with electrically propelled trucks for conveying equipment and car furnishings at top speed to all parts of the shop. Sinks for washing detached car furnishings are situated at convenient points about the shop, hose for washing, and for fire purposes, with other equipment to accelerate fire-fighting operations, find handy location at all available points, while distributed at convenient distances throughout the shop are to be found plenty of wooden horses, jacks, planks, staging, electric light leaders, etc. It is to be regretted that this much cannot be said of all paint shops, and the fact that it can be said, as our friend took occasion to point out, of only a comparatively few, furnishes the opportunity "to speak right out in meeting" in favor of the extension of the modernly-equipped shop. Why not encourage this drift toward better shop furnishings? The time comes sooner or later when the master painter has the chance to render expert counsel in the case of the hard-working journeymen painters vs. the inadequately-equipped shop. Why not take a hand in this matter of more and better conveniences for the paint shop? It is recognized that the average master car and locomotive painter is bound by certain fixed and apparently unchangeable limitations, but within these bounds he has the right and the authority, as a rule, to offer expert advice that will prove of value to his superior officers. The opportunity is here and now. Why not take advantage of it and, if possible, make the work of "the boys" in the ranks a little easier?

Patching Up the Natural Wood Finish on Interior of Coaches.

THE difficulties of patching up and making good the interior of the steel coach have been quite extensively discussed during the deliberations of several recent conventions, but in going over the matter we fail to find, after all, very much difference in the amount of work involved between the steel coach and the wooden one. There are plenty of the latter in use to make the comparison, if desired. Recently we have had occasion to observe considerable of this work being done, and so far as we can see there is fully as much work to be applied in fetching the new wood repairs on the inside of the wooden coach up to a finish as will be found necessary to touch up and match the old finish on the inside of the steel coach. It is about six of one and half a dozen of the other, for while one calls for paint or graining matching, a job always difficult to do, the other calls for matching the stain or filler, as the case may be, which is an equally difficult process. Then in the wooden coach there is the filling here and there, with the nicety of shade to secure and blend out with the finish surrounding, the shellac to apply, and finally the finish to secure in a way to harmonize with the general scheme and quality of the entire finish. If

there is any greater difficulty to be encountered in mixing and matching up the painted wall and ceiling of the steel car, and in bringing the finish out right and proper, then we promptly confess to getting a wrong focus on the situation. The same statement applies, practically, to touching up and making repairs to the grained interior. An expert colorist is able, we believe, to match the graining and touch up the surface blemishes on the grained interior just as successfully as the touching up can be done upon any other sort of finish in any other class of passenger cars. The whole matter resolves itself, it seems to us, into getting the right man on the job. An expert colorist, one capable of handling and mixing colors and matching them to still other colors or pigments, in a manner to deceive the critics, is the factor that can solve the problem in short order, and with one of these sort of workmen on the rolls, the filler and color matching, either in the wooden or steel coach, becomes a matter of light concern to the master painter. In this connection, why not give greater attention to the



art of matching pigments and colors and fillers, etc.? While not entirely neglected, it is nevertheless entitled to more attention.

Variance in Color of Goods Sold.

ALTHOUGH, of course, a dealer is entitled to reject delivery of goods tendered to him by a seller when they do not conform to the color ordered, his acceptance of the delivery leaves him with no ground for complaint, unless the goods are of less market value than those contracted for. So held the Appellate Term of the New York Supreme Court in the late case of *Schindler vs. Sperling*, 155 New York Supplement, 348. The case involved thread, but the same principle applies to painters' and decorators' supplies. The court said:—

"There is no claim of defect in quality or that there was any hidden defect. The color was obvious on inspection, and no reason is assigned why it was not discoverable in being used. The retention and use of the goods after a reasonable opportunity of observing their color was an acceptance. The only right which survived acceptance was a claim for damages; but there was no proof of any difference in value between white cotton and yellow cotton, and the counterclaim was properly dismissed."

A Friendly Pat On The Back

By ERNEST V. MADISON.

ADVERTISING, like all cultivation, takes time to produce results. If a single advertisement or a single series of advertisements brought buyers by the hundred-fold, business would no longer be man's work. It would be child's play in its simplicity.

The creation of a successful manufacturing business requires an article of merit, an unlimited faith of the manufacturer in his product, and a nerve to back his faith with credit and capital and years of work.

The head of large watch company is quoted :

"In the early history of our company, approximately forty years ago, the price of watches was very high, the volume of production very small and the sales were equally small. It was decided to begin a vigorous advertising campaign, to cut the price of our watches over forty per cent. and to increase our production correspondingly.

"The company went through a struggle of two years of losing money, but at the end of that time our name had become a household word, the prices of watches were nearly cut in two, our production was more than double and the company began paying good dividends. In a general way that policy has been continued up to the present time.

"As a result of the advertising which has been carried on for forty years, we have been able to increase our sales so largely and enlarge our production capacity accordingly, that to-day the list price of our named movements is \$18.50 as compared to the price \$67.50 about forty years ago.

"The company does not make anywhere near as much money per watch, but it does make money for its stockholders because of the aggregate profit on the increased number of watches sold."

Why is it then we do not credit as one of mould equal to the sacrificing statesmen, writer, musician or inventor, a manufacturer who sacrifices and risks to produce a needed article so it can be profitably sold at a reasonable cost.

Surely he deserves credit. Surely we should give him our moral support and encouragement. Surely he is a benefactor to mankind.

The advertisements in THE PAINTERS MAGAZINE, are inserted by such men.

We should encourage them between the time of initial advertising expense and the harvest.

We can give this encouragement by reading their advertisements, by answering them when we are interested and by mentioning THE PAINTERS MAGAZINE as the source of our inquiry.

THE ASSOCIATIONS

Indiana State Association

MASTER HOUSE PAINTERS AND DECORATORS HOLD SEVENTH ANNUAL CONVENTION.

Fort Wayne, January 18, 19, 20 and 21.

THE Indiana State Association of Master House Painters and Decorators met in their seventh annual convention at the Commercial Club, Fort Wayne, on January 18.

The convention was called to order by Clem Junge at 2.30 p. m., followed by a prayer by Rev. E. Q. Laudeman.

Hon. W. J. Hosey, Mayor of the city of Fort Wayne, was then introduced and delivered an address of welcome.

Harry Hogan was then introduced and delivered an address of welcome on behalf of the Commercial Club of Fort Wayne, in the course of which he said:—To you comes the question of employes, and I presume it is some of the purposes of this organization to settle labor questions and bring a closer feeling of harmony and good feeling between employe and employer. You also get the benefit of co-operation in the way of handling men and situations. This is the day of intense application along the line of endeavor, and this requires co-operation. You have got to take into consideration the other fellow. It is a question of give and take and out of that action you get a bigger and better result.

Clem Junge then said:—You have come from all over the State to hear papers and discuss them, and I hope you will all attend the sessions regularly and promptly. I also hope, if any of you are in the market for material, that you will patronize the exhibitors, because they help this convention to be a success, and not patronize those who have not helped this convention to be a success.

G. W. Kevers, president of the State Association, after returning thanks for the welcome, delivered the following address:—

President's Address.

Gentlemen:—The fifth number on the program provides for the president's address, which, I presume, is a courtesy extended to the president as an opportunity to impose his opinion and advice on the unoffending members who usually attend the opening day program.

I am going to take full advantage of the privilege and the occasion to give you the result of a careful observation, as far as such a thing is possible, of the lack of interest in organization, assuming, of course, that you will agree with me, that lack of interest does exist.

For every existing condition there must be a cause, and if the effect is bad the cause should be removed, or, in other words, attack the root of the evil.

When one of our members approaches a craftsman with an invitation to join our organization, the first question he will be met with is:—"Of what benefit will it be to me?" Then our fellow member will launch out in an enthusiastic resume of the many splendid men who are members of the organization, the many intelligent papers read on different problems the average painter is confronted with in conducting his business, and which papers solve the otherwise unsolvable questions; and also dwells on the social features and many minor benefits.

"But," replies the fellow craftsman, "that is all very fine, but I am in business for the money I can make out of it. Is there anything in organization that will help me get better prices to the end that I and my family may live better?" What reply can our fellow member make to this question, when he has indisputable evidence when bids are opened that the successful bidder is usually from 30 to 50 per cent. below the average of the other bids, or at a price which is much less than cost?

What have we accomplished in the past to neutralize this evil? What can we do to improve this condition in the future?

This organization has for one of its fundamental principles the promotion of the welfare of our craft in general, and I cannot think of any channel in which the energies of this organization can be so advantageously directed, as

it could in a campaign of education among the misguided master painters who seem lacking in enough self-respect to ask for a decent compensation for their services.

Is there any more pitiful sight than to see an old decrepit man standing on the street corner (or some other place he cannot call his own, because he has nothing to call his own but the clothes on his back) and be told as you look at him that he for many years did the largest business of any painter in town? Well, how comes it he is in his present plight? Was it speculation, gambling or drinking? No. While in all his glory as the most prominent painter he feared to allow any others to take contracts lest it would be said he is losing out, so he took contracts at less than cost until the crash.

Now this man had a perfectly legal right to do as he did from a sense of false and foolish pride, but he is no better than the man who takes contracts cheap with the idea of skinning all those that do business with him, or the imbecile who is satisfied with a bare existence as his portion.

All these are next to criminal, inasmuch as they prevent self-respecting and honest men from prospering as they are entitled to. A sort of a "dog in the manger" proposition. They reap no benefits and prevent others from doing so. To me this evil appears to be growing, and I commend it to your attention.

It is customary for the president in his address to give a resume of the activities of the organization during his term of office, and also to take advantage of the occasion to compliment the other officers and thank every one for their faithful support during his occupancy of the chair.

As to a report on the past year, I will leave that to our worthy secretary-treasurer, who no doubt will give you an accurate report, both on finances and other matters. As to the other officers, I only wish to say none could be better, and the president only trusts he may have performed his duties as well, and I thank them for the organization and myself for the services they so cheerfully rendered.

We have many things to be thankful for. One is that all those who met one year ago are still here to attend another convention of our organization, and another, a most important one, is the United States of America and the glorious privilege which is ours, to be citizens of this land of promise, plenty and peace. For these we should offer thanks to Him who watches over our destinies and leads us in the paths of righteousness.

I thank you.

The next order of business was calling the roll of officers, followed by appointment of committees.

The president appointed as a Committee on Credentials Messrs. English, Fahlsing and L. Bruner. As members of the Press Committee Messrs. Buckles and Ehrman.

The minutes of the last convention were then read and approved as read.

On motion of Mr. Wilhelm the president appointed a Committee on Resolutions consisting of Messrs. Wilhelm, Fahlsing and Junge.

The secretary-treasurer read communications from S. H. Robinson, Indianapolis; Rooker Brothers, Martinsville; Thos. Hunnel, Evansville; J. M. Hittle, Falmouth; John Theobald, Cincinnati, and Chas. E. Poole, Rockport.

On motion the convention adjourned.

WEDNESDAY MORNING.

The convention was called to order by the president at 10.30 a. m.

Mr. Haner, the regularly selected delegate to the international convention, on account of illness was unable

to attend this convention, but a report from him had been received and the secretary read it.

As a full report of the Washington convention was published in the March, 1915, issue of *The Painters Magazine*, it is unnecessary to print Mr. Haner's report.

Mr. Junge moved that a vote of thanks be given Mr. Haner. Carried.

J. H. Ballman then read the following paper on "Flat Wall Finishes."

Flat Wall Finishes.

Mr. President and Members:—I assure you that I greatly appreciate the compliment which has been conferred upon me by entrusting to me a subject of such great importance as "Flat Wall Finishes."

And as this is my first attempt in an effort of this kind, I hope that you will kindly overlook any shortcomings in the manner in which I express my views on this subject; and as I have practically no knowledge of chemistry, there will be no chemical terms used, but I will give my experience from a practical viewpoint only. At any rate, I will do the best I can, with the hope that at least some of you may be benefited through my efforts.

The art of flat wall decoration is of very ancient date, as history tells us that flat wall decoration was artistically done hundreds of years ago, and the fact that flat wall decorations may be seen to this day in many buildings in ancient cities of the old world, goes to show that the painters of those times knew something of flat wall decoration, both of great artistic value as well as of great durability. Of course, their methods and materials used were different from those used in the present times, as very few old colors were used by the old painters. But progress and inventive ingenuity marched along until a material of a practical and substantial nature has been discovered and manufactured for use in the profession of painting and decorating. Up to about fifteen or twenty years ago flat wall painting was done to a great extent in distemper or water colors, while some was also done with oil colors in the flat and gloss. However, for good work it was necessary that the surface be stippled with a stippling brush, which of course added to the cost of labor in performing the work. White lead or zinc and the combination of lead and zinc principally were used as pigments, and turpentine or a mixture of linseed oil and turpentine and also varnish were used as liquids in proper proportion for the different kinds of finishes required, and very beautiful results were obtained in flat wall decoration by the use of a white lead base when the same was given a stippled effect.

The up-to-date manufacturer and his chemists have in a progressive spirit given the painters and decorators modern flat wall paints, most of which are made with a lithopone base, with which we can produce more beautiful effects of greater durability and of more economic value, and for this reason the demand for these goods has been so great that it has induced nearly all manufacturers of paint to put a flat wall paint on the market; and as there is no standard formula for making this paint, it stands to reason that they cannot all be perfect, so there must be some better than others. For this reason we hear of complaints from some painters who have no success with flat wall paint, and condemn these goods when they are in most cases themselves to blame. Too little attention is given to the directions given for using same, and from the fact that the surfaces upon which the work is to be done are of such different nature and conditions, that it is required of the painter to show his ability by deciding on the proper way to prepare this particular surface before proceeding with the work of finishing same. This precaution is very necessary, because a bad beginning means generally a bad ending.

In order to get good results, the surface should have a solid structure, which should be of an even, non-absorbing, eggshell luster, with a little of the finishing color added in order to give the surface some tooth and give it a more uniform color, so that the finishing coat will cover better and at the same time require less care and labor for applying it satisfactorily. If, in case of new plaster or patch-work, lime spots or soft plaster spots should show after the size is dry, these spots should be touched up with thin shellac. I recommend shellac for the reason that it dries so quickly that there is no time lost by waiting for it to dry. But a good alkali-proof size will not show lime spots or soft plaster spots. There are several good wall sizes on the market, which are more economical than most self-made sizes, and it pays to get something reliable, even if first cost is a little more, if one is sure that the work will turn out to be satisfactory.

For a putty for patching plaster walls, I have found that when some of the finishing color is thickened with some whiting to the consistency of soft putty, it is very good and can be coated over without waiting for same to dry, which would be necessary when using plaster or ordinary putty.

A varnish size should dry at least twenty-four hours, and a gloss oil size must stand forty-eight hours for good results. From an economical point of view, I do not know of any painting material used in our profession of such practical value, and that can be used in so many different

ways on so many kinds of surfaces with such successful and beautiful effects as can a good flat wall paint. It will give satisfactory results when used on plaster or cement walls, burlap, muslin and window shades, and very good results can also be obtained over old calcimine as long as there is a solid surface with no signs of scaling. There is, however, danger when the walls have been calcimined more than two times; and still better results are obtained over old wall paper when there are no signs of the paper loosening from the walls, while walls lined with a good lining, paper or muslin make an excellent surface for painting. These three surfaces should be sized with a thin coat of size. Woodwork of all kinds, first coats for flow painting, metal ceilings, steelwork, radiators, steam pipes, pipe covering, excellent for enamel undercoating, and finally if there are any odds and ends left over, they can be thrown in the left-over keg with other oil paints and used for outside painting. If used as a ground work for Tiffany or clouded effects, you will get better results by adding one-half pint boiled oil per gallon. If an eggshell finish is wanted then add a little more boiled oil or enough to suit the requirements. Of course, the more oil used the more gloss.

I find that when a gloss finish is desired, you can get a more satisfactory job, with less material, with less care, as it is not so necessary to take the trouble of laying off with a flat wall paint as with a lead and oil paint, as brush marks will not show.

While it is conceded that a flat wall effect is the most beautiful for the decoration of walls, there is a tendency of treating the walls in office buildings, flats and store-rooms in the gloss effects, principally on account of economy, because a gloss wall can be washed more often and with greater ease and satisfaction than a flat wall, making it more economical for the owner, but not so profitable for the painter.

And now taking into consideration all the good points of merit, the ease of applying and the satisfaction of knowing that when the surface is all covered the job is finished, and last but not least, your customer also is satisfied, therefore it surely is profitable and advisable to use flat wall paint.

Mr. McNeal moved that a vote of thanks be extended to Mr. Ballman. Carried.

The secretary read communications from C. P. Roberts, Richmond, and George F. Haner, Richmond.

On motion of Mr. Junge the communications were received and placed on file.

An adjournment was then taken until 1.30 p. m.

WEDNESDAY AFTERNOON.

The convention was called to order by President Kevers.

In the discussion on Mr. Ballman's paper, Mr. Wilhelm said he thought it could have been more liberal and included all kinds. I was talking to a salesman the other day and he guaranteed that it would stay on a freshly plastered wall if you don't add any linseed oil or varnish, and it appeared to me that the suggestion was very practical from the fact that the flat wall finish doesn't seal up the pores of that plaster, and he indicated that the dampness and water in that plaster would dry out through the flat wall paint. If a wall has a certain amount of dampness in it it will push the paint out with it.

Mr. Johnson asked if under that way of doing the wall shouldn't be sized?

Mr. Wilhelm said it cannot be sized under that way of treating the walls, as it would seal the pores of the plaster.

Mr. Fertig asked Mr. Wilhelm how to seal the wall. We had a lot of trouble on a job, and we sized it and it came through the plaster. It was a special wall paint, and they changed the specifications and we put it on just as we were told, and we had trouble.

Mr. English said:—I finished the walls in a hall this winter and the specifications said that the sizing be done between the coats of paint. I have always sized the walls first, and I asked the architect about that, and he insisted on sizing between coats. I did the work that way, and the finish has held, and I believe it was because it was sized between coats.

Mr. Johnson asked Mr. Ballman when painting over calcimine what size he used. I understood it could be a varnish size.

Mr. Ballman replied:—I have done it several times, but I have used my size before. I used gloss oil, but I only used about 25 per cent. gloss oil.

Mr. Johnson said:—I have had quite a little experience on wall work over calcimine walls, and I have watched other painters paint walls which had been calcimined, and I have failed yet to see a job that stood for any length of time where there was any calcimine if gloss oil was used.

Mr. Bruner said he had lots of experience in the old country and here and had finished a good many churches, and believed that with any wall that has been calcimined the best thing to do is to wash the calcimine off. When you put the gloss oil on the paint will crack. First wash

off, then use a size of linseed oil with a little white lead in it.

Mr. Fertig said:—I don't believe there is anything in any of your wall paints that you can guarantee. There is none of them safe. In finishing a building in Indianapolis we applied shellac and painted them over, and after the building was a couple of years old it came out. You can't wash a wall finish because it rubs and rubs, and the more you wash it the more it rubs on you. In former years we used lead and oil; we have in our old home walls which have been painted forty years and they are good yet.

Mr. Bruner said that in churches they have big water spots in some corners in the plastering; shellac won't give satisfaction. The best thing is to put oil paint over them and give it time to dry, and no water spots will come through.

Mr. Fertig said the basis of all flat wall finishes is lithopone. Put it on water spots and it is all gone. Take linseed oil and lead and put that on and it will stay there. That is the reason I claim lead and oil is better than any flat wall finish.

Mr. Junge asked Mr. Fertig if he has a job where flat wall paint is specified whether he used lead and oil.

Mr. Fertig replied:—I don't, and if it don't turn out right I don't do it over.

Mr. Ballman said that on account of the raise in prices of lithopone, he thought there are a great many flat wall paints made from a lead basis, and he knows they can be made successfully. About sixteen years ago I finished my room with flat wall paint, made with lead, and found it a success. Those walls I washed five times, and it seemed that every time I washed them I got a prettier effect. Flat wall paints can be washed, but a man has to know how to go about it.

Mr. Fertig said he understood there is an oil on the market that they call lead oil. They say you mix your paint and then put this oil in and it dries flat and they guarantee it.

Mr. Fahlsing said:—We just finished redecorating the hospital at Richmond, and we used that flat lead oil and stippled the last coat. We got an effect with that which you cannot get with the flat wall finish. We got a fine job out there.

President Kevers explained that one of the numbers for Wednesday morning was a paper on Workmen's Compensation by Mr. Heaton, of Indianapolis. Unfortunately Mr. Heaton could not come, but sent a very good representative in C. B. Fitch, of Fort Wayne.

Workingmen's Compensation.

C. B. Fitch then said:—

Mr. Chairman and Gentlemen—I am sorry for you that Mr. Heaton isn't here, but I am glad for myself, because I like to meet a bunch of men that are engaged in work like you are, because you are the men who do things. I presume that 90 per cent. or even more of the contractors in all lines are men who have brought themselves up from the ranks and became employers of labor, men who have the ability to get other men to do things for them.

Some fifty or seventy-five years ago manufacturers and contractors and employers in all branches were doing business on a small scale relatively, so that the employer was an intimate and close associate of his employees. The employer and employees mingled with each other in a social way and in a business way, but later on, as business grew and we got to having big business, there was some sort of an estrangement that came in between employer and employees, and there became a sort of antagonism on the part of the employees against the employer in that if he got injured he made demand for large and heavy damages against his employer, all because of the development of the great business.

It was in 1887 that a great English company came to this country and introduced to us what is known as employers' liability insurance. That was no insurance for the protection of the employe; it was purely what its name signifies—insurance against employers' liability. In other words, if an employe was injured the insurance company stepped in and settled the claim, or stood, or paid the loss if the employer was liable, and so that grew and brought out a large number of lawsuits and an immense amount of litigation, because you couldn't expect an insurance company to do anything other than what it had contracted to do. The manager of the insurance company couldn't take the money from the treasury and hand it to the employe gratis, unless the employe was entitled to it, because of the liability of the employer for that accident; that is, the employer contributed in some way to the accident or to the cause of the accident.

That business grew for the reason that the employer couldn't afford for a minute to be without that kind of protection. He didn't know what moment some disaster might occur that would involve him to the extent of almost insolvency on account of damages, and so every one was obliged to purchase liability insurance. Then, because of the litigation and ever increasing cost of lawsuits which grew up, the whole scheme became obnoxious to the employe, troublesome to the employer and unbearable to the

insurance companies. So, while those matters were being discussed and labor unions were getting, through their representatives in the Legislature, more drastic laws extending the liability of the employer more and more, until finally the public, employer and employe and everybody decided that the industry should take care of the loss incident to injured employees.

Gradually the manufacturer and the employer, contractor and everybody else felt this increased expense, and said:—We will pass it along to the public. The public pays the freight. So that system was adopted, and then the question arose as to how these losses can be handled. Under the conditions whether they should be compulsory or voluntary. The first law was compulsory, and it was almost immediately declared unconstitutional. Now there are twenty-seven or twenty-eight States that have workmen's compensation laws, providing in various amounts that the employer must pay to the employe a certain per cent. of his wages under certain conditions. These laws that were passed by the various States were all voluntary with the exception of two or three that have amended their State Constitutions making it possible to pass compulsory laws of that kind, but that is not true in Indiana. In Indiana we have a voluntary workmen's compensation law. Most of the States have a voluntary feature in this respect, that the employer and employe must elect to come under the law. If they so choose they are outside of the law and are operating under the old liability law, but in Indiana we have perhaps the most modern law of any State. This law in Indiana was worked out after something like ten years of study by the National Manufacturers' Association in co-operation with some of the insurance companies and accident companies until this law was prepared and presented to the last Legislature. That law provides, in its first section, that on and after its passage every employer and every employe is presumed to come under this law and accept its provisions, or words to that effect, unless he rejects the law as provided later on in various sections of the law.

I might talk along the line of the economic end of a law of this kind, but I take it that you are practical men and you are here for practical purposes, and what you want is some suggestions concerning this law that will be helpful in your business.

In the first place, you accept the law unless you take action and reject it. This law provides for the creation of an Industrial Board, consisting of three members appointed by the Governor, whose duties are to administer this law, or rather supervise the operation of the law, and so they provide that if you accept the law by saying nothing, you must within thirty days from September 1, and I presume you have all done so, file with the Industrial Board a statement of your financial responsibility and capability of paying indemnity to your injured employees or dependent families of deceased employees. There is a penalty provided in the law for your not doing that, and I take it for granted that you have all complied with that feature of the law and filed proof of your ability to take care of your employees. I might dwell upon that a little further by saying that if you want to change your plan in the future the law provides that you can do that in two ways. You can prove to the Industrial Board that you have the financial responsibility, in which case they will give you a certificate permitting you to take care of your own employees and pay your own losses. There is only one other way to do, and that is to buy insurance, and the law provides that you can do that in several ways. First—That you can buy insurance from a stock company authorized to do business in the State of Indiana, or you can become a member of a mutual association made up of employers within Indiana, according to the instructions and conditions laid down by the board, or you can become a co-insurer. You are going into the insurance business, and you cannot escape liability for injured employees of any member of the association. Some of the reciprocal associations try to avoid that or say that it isn't so, but that is true and is so ruled upon by the Industrial Board.

This law provides, whether you carry your own insurance, or whether you reject the law, or whether you purchase insurance, you must give the board a report of every accident where the injured employee is absent from his work more than one day, and make that report to the Industrial Board within one week. I suppose the law contemplates, or the board contemplates, making the man who doesn't come under the law make this report because they want to keep a tab on all the accidents in the State of Indiana for future reference in getting out statistics, etc.

I said every employer and every employe. There are exceptions to that. They are the farmer and the employer of domestic labor. Those two are exempt, and the man who hires somebody for a few minutes or few hours' work not in his regular line of work. Occasionally, in that respect, doesn't mean temporarily. The contractor might hire somebody to help him for two hours, and ordinarily you would think that was a casual laborer, but if he got hurt, under this law he would come under the provisions of this law.

I can only talk to you gentlemen a few minutes, and will bring up the points as they occur to me. A little later, if you desire, I shall be very glad to answer any ques-

tions that you might want to ask concerning any particular phase of the law.

This law provides that the employer, or his representative, must furnish the injured employee medical attention for the first thirty days, and that medical attention means everything. It means the ambulance to go to the hospital, all the hospital expenses, the X-ray and everything that is necessary, payment for the operation, if there is one necessary, and all medicines and all expenses of every character, the doctor's fees for the first thirty days. In addition to that, the employee gets 55 per cent. of his average wages, beginning with the morning of the fifteenth day, for a limited time. For permanent total disability, 500 weeks. In case of death, 300 weeks. There are certain specific injuries, such as the loss of an eye or loss of both eyes, or loss of one hand or one finger or one foot, where the law specifies a certain number of weeks' disability or payment for disability. The law provides that in addition to making a report to the board of every disability that you must notify the board when any disability continues longer than sixty days. You must also give the board a copy of the doctor's report, and they have forms for all these different reports. I have samples of forty-four forms in my office for the Industrial Board, and to take care of all these reports it seems to me that their work is never done. We have manufacturers here in Fort Wayne that average three accidents a week, or twelve a month. If the board is going to be burdened with all this work it seems to me that there are some features of the law that ought to be amended. I am in the insurance business, and my effort is always to reduce the trouble and labor of the employer of labor, to take as much off of his hands as possible, but in connection with this law, there are certain things that nobody else can do. He must sign a contract between the employee and himself agreeing upon the average wages. That brings the fact to our mind as to what the average wages are. Suppose a man has been in your employ for two weeks at \$2.50 per day, or \$15 per week. The law doesn't say that this is his average wage, but the average wage is one-fifty-second, or rather the total earnings of the year divided by fifty-two, unless he is absent from work more than six consecutive days, in which case the whole week is deducted, and then you divide his total earnings by fifty-one. There has been a good deal of delay in settling some claims, because it has been difficult to arrive at a proper, honest, careful, fair understanding of the average wage.

There is another point that may be of interest to you, and that is when is an employee in the service of his employer, and when is he not. I suppose that will never be determined. So there will be an ironclad rule. Many times that has to be referred, and the law provides that they be referred to the board wherever there is a dispute, and then the law provides for certain conditions under which appeals can be made from the decision of the board, but as a rule the board's ruling will apply. Here was a case recently in Indianapolis. An employee of the Indianapolis Brewing Company hurt his fingers—ground them in some way so that the skin and some of the flesh was ground off of the fingers, and the doctor bandaged his hand and put on some kind of liniment and he went home. The next day he went to the office, getting along nicely, to tell them that he wouldn't come to work, and when he got out on the walk waiting for a street car he lighted his pipe or tried to, struck a match and the match set fire to this liniment, and that fire burned the bandage on his hand to such an extent that two fingers were amputated, and it was up to the board to find whether the brewing company should pay that man his weekly benefits for the length of time that the disability was caused by the original accident, or the total time which was brought about by his own carelessness when he was not in the employ of the company. The board ruled on that, I think, with a divided report. I think it will be compromised all right and be taken care of.

Is there any particular phase of the law that you would like to have me bring out, or that you would like to question me about?

Mr. Ballman asked:—Suppose I am an ordinary citizen and employ a couple of painters to paint my house. Would I be liable if anything should happen to those men?

Mr. Fitch replied:—No, sir; not being the contractor. You are employing those men to do the work; they are not in the employ of any contractor. If you want to hire a journeyman painter to come and paint your house he would be a casual employee, because that is not your line of work.

Mr. Johnson asked:—If he hires a contractor and these two men work for him and this contractor isn't responsible, would it come back to the owner?

Mr. Fitch:—Yes, sir.

Mr. Vance:—Is every company that issues liability insurance entitled to do that? Are they all good companies, all able to pay their liabilities in case an accident should happen?

Mr. Fitch:—The State insurance law is no guarantee. To get at your question, I want to say for myself that I have had employers say:—"That is a good company; it is authorized to do business in the State of Indiana." The authorization of a company to do business in the State

of Indiana signifies nothing. Just remember that. I don't care who says different. The law says that a company can do business in the State of Indiana that has \$200,000 of capital unimpaired. If they have \$200,000 of capital, and perhaps \$20,000 to the good, they are authorized to do business in the State of Indiana. One accident would knock their \$20,000 all to pieces, and then the capital would be impaired. To answer that question more fully, there are possibilities of great calamities happening that will involve the expenditures of perhaps \$300,000 or more in a single accident. No insurance company, no matter how strong, would dare to issue an unlimited policy without some leeway or some reinforcement, and so there are seventeen companies that got together and, in order to reduce their expenses, established a rating bureau for the purpose of determining or getting some idea of what would be a fair rate. Those bureaus are working all over the United States. They have entered into an agreement with each other whereby they contribute a certain percentage of their premiums to a common fund with which to pay all losses by accidents in excess of \$25,000 for one accident. You take these big companies, perhaps a dozen of them, they reinsure each other. Here was an accident in Illinois last year with fifty-two individuals involved, something like thirty-two deaths. Take this accident in New York, the burning of a building where 150 girls were burned to death. These calamities are liable to happen at any time.

President Kevers said:—There is a point that was brought out by Mr. Heaton when he gave a talk before the Rotary Club at Indianapolis, and afterward he repeated the same talk before our Association, and I wish you would explain it to these gentlemen, and that is about an employee leaving your place of business and going down street, and if injured by a street car that it doesn't relieve you from responsibility.

Mr. Fitch:—Go right back to the second section of this law, which reads:—"From and after the taking effect of this act, every employer and every employee, except as herein stated, shall be presumed to have accepted the provisions of this act, respectively, to pay and accept compensation for personal injury or death by accident arising out of and in the course of the employment." The Indiana board and different States, I understand, have classed "arising out of" and "in the course of." There is a decision in California where a plumber left his place of business to go out on a job, but instead of going to the job started for his home and was killed by a street car, and the Industrial Board said he was under the law. Here is a case right here in Fort Wayne. A girl coming to work slipped on the sidewalk; the fact is she was late. She was on the payroll of her employer; she was past due at the store. She is getting paid. I don't believe there is any getting off.

President Kevers:—The only suggestion along that line was that Mr. Heaton thought that if an employee of mine was sent to some other part of the city to do some work, and he was run over by some one else, I would have to pay him compensation because he was in my employ, and the only recourse I would have would be to sue the man that owned the car or vehicle that ran over him.

Mr. Fitch:—The employee has the right under this law to either bring suit against the owner of the truck who was responsible for the accident for public liability to damages or make claim against his employer for compensation. He has that option, but he cannot collect from both. Should he collect from his employer he surrenders his right to the employer or to the insurance company to collect damages. Perhaps some of you gentlemen are members of a corporation conducting a business. The corporation becomes an individual employer, and every officer in that corporation is an employee of that corporation in the eyes of the law. You might have a close corporation of four men, and each one of them drawing a salary and perhaps they employ twenty men. One would think that none of these four men should sue the corporation in case of any injury, but suppose one gets on the train and goes to Chicago or comes to Fort Wayne to attend this meeting in the course of business and in the employ of the corporation drawing a salary, and is killed by the cars. I don't care what his wishes are concerning making a claim against the corporation, his administrator would in duty bound be obliged to make a claim against the corporation for 300 weeks for 55 per cent. of his salary, not to exceed \$24 per week. Take a bank, for instance. The cashier takes the train and goes to Chicago in consultation with others there relative to business of the bank, and is injured. He comes under this law. The law says that every employer and employee under this act, except as provided in section 9, shall be bound by the provisions of the act, whether injured by accident or death resulting from such injury occurs within the State or in some other State or in a foreign country.

Mr. Hoey:—From a traveling man's standpoint, what about a foreign firm having several traveling men traveling in the State of Indiana? How would that apply to them?

Mr. Fitch:—A firm having its head in Chicago with traveling men in the State of Indiana, residents of Indiana or Illinois?

Mr. Hoey:—Residents of Indiana.

Mr. Fitch:—They come under the Indiana law.

Mr. Hoey:—They must then take this insurance?

Mr. Fitch:—Yes, sir. In the event of your death in this State you would have a right to recover under the Indiana law.

President Kevers:—The point is whether a man traveling for a concern in Chicago, while he lives in Indiana and travels in Indiana, can recover from that company under the Indiana State laws?

Mr. Fitch:—There is nothing in this law that says the employe or employer shall be a resident of Indiana.

President Kevers:—If a company is under the Illinois law and has no establishment at all in Indiana, how can the State of Indiana collect from them?

Mr. Fitch:—It is a poor rule that can't work both ways. We have a manufacturer in Fort Wayne who has traveling men on the Pacific coast. That matter came up as to whether we should take care of them and cover them under our policy. Our policy covers them, but when we come to settle we are to settle according to the California law. Now, if your firm carries a policy that covers you wherever you are and you are injured in Indiana, they will settle with you according to the Indiana law.

President Kevers:—Supposing that company had an office in Kentucky and Kentucky has no compensation law. Is this Indiana law binding upon that company?

Mr. Fitch:—So far as their operations in Indiana. You could bring suit in the United States Court and get service on them in some way. There is nobody that is supposed to escape this law.

Mr. Fertig:—I would like to ask you if, when business is dull and we lay off some of our men and they go out and get hurt, are we liable then? We didn't discharge them, just laid them off.

Mr. Fitch:—No, sir; they are not amenable to you for any of their acts. They are not doing anything for you or in your interest.

Mr. Fertig:—Are corporations exempt from liability? For instance, the street car companies; they don't come under the compensation law in this State.

Mr. Fitch:—Unless they are doing an interstate business. If the line runs from one State to another they are liable under the national compensation law, but if their line is wholly within Indiana they are liable under this law.

Mr. Johnson said:—Before we had this law there were a good many firms that didn't carry any kind of liability insurance, and I would imagine that right now there is a condition that exists where they are only carrying workmen's compensation insurance. I want to bring out the point as to whether or not it isn't advisable or almost necessary to carry a liability policy with the workmen's compensation attached.

Mr. Fitch:—The workmen's compensation policy provided by the Industrial Board provides for every contingency as to your employe. You don't want an employer's liability policy. Your workmen's compensation takes care of that.

Mr. Johnson:—Is it possible for an employe to sue you in the Common Court?

Mr. Fitch:—He could if he exempted himself from the law.

Mr. Johnson:—If an employe brought suit against me, would my workmen's compensation policy protect me?

Mr. Fitch:—Let me explain first that I doubt if there are fifty men in the State of Indiana that have rejected the law. There is no possibility of their remaining outside of the law unless they have previously rejected the law, and if they have rejected the law the three common law defenses come back to the employer.

Mr. Johnson:—Can a man declare himself outside of the law unless he has already done so?

Mr. Fitch:—No, sir; he has to do that thirty days before the accident. There are very few people that can understand the complications that may arise—public liability, contingent liability, owners and contractors' contingent liability and public liability. How many gentlemen here carry public liability? In addition to public liability, do you carry what is known as contingent liability? That wouldn't apply to you, because you are not general contractors. Supposing a man takes a contract to put up a building for \$150,000 and sublets part of the work and somebody in the employ of the sub-contractor gets hurt through the negligence of an employe of the general contractor, whose real fault it is. The employe of the sub-contractor recovers from the sub-contractor, and he turns around and comes on to the general contractor. Nothing will take care of that except contingent liability insurance.

Mr. Wilhelm:—The one point that hasn't been brought out is that a man can exempt himself entirely from this compensation law. He doesn't have to come under it if he doesn't want to, but I think you would be very foolish not to do it. Talking about a man working for you, he can sue you for damages when you are carrying compensation, but I am sure that if a man was working for me and would exempt himself, I would discharge him right away. He has to inform the board that he will not work under the law thirty days prior to the accident, and then he could sue at common law, and one of my attorney friends said that you can't take away from any man the

right to sue at common law, and this compensation law has taken away from either of us, the employer and the employe who rejects the law, the right of the three common defenses which puts the burden on the other fellow.

Mr. Fitch:—I didn't think of that phase of the proposition when I said the law was a benefit. I didn't go on the supposition that anybody employing labor would think of rejecting the law. A man can reject the law by giving thirty days' notice, but if an accident occurs any time within thirty days of such notice he is subject to the provisions of the law, but in rejecting the law he denies himself the three defenses, and if he has denied himself these three defenses all he has to do is to settle.

Mr. Hendricks:—Take a firm or two persons running a business and working at the same time; they draw a salary, so much each week, and one of them is on a job and gets hurt, would we be liable to compensation?

Mr. Fitch:—You wouldn't come under the provisions of the law unless you were incorporated. As a partner in a partnership you are working for yourself. As a member of a corporation you are working for the corporation outside of yourself.

Mr. Hendricks:—Take two men working as partners and hiring one man or two, do they have to carry this compensation insurance?

Mr. Fitch:—Yes, sir; or be liable to a fine of one dollar per day unless you reject the law.

Mr. Hendricks:—In case an employe of theirs should get hurt, who would be liable?

Mr. Fitch:—Nobody except somebody higher up than them. Suppose they take a contract to paint a house and this man is working for them and gets hurt. The owner of that house would be liable for compensation. It behooves every contractor and every employer of a contractor to see that the contractor carries workmen's compensation insurance.

Mr. Hendricks:—Then, if I had a house and hired a man to paint it and that man is hurt, I am liable?

Mr. Fitch:—No, sir. The proposition is that you hired a contractor who has employes working for him. Then you would be liable for the injury to the employe of this contractor. If you hired an individual to paint your house and he did the work himself and got hurt, you wouldn't be liable unless you furnished him with a broken ladder or something of that kind, but under the workmen's compensation law you wouldn't be liable.

Mr. McNeal:—Has this board rendered a decision that says when a man is a contractor? Supposing two men come to me and say we want to figure on painting your house and they come and figure on it and get the job and paint my house. When are they contractors and when are they casual laborers?

Mr. Fitch:—A man is a contractor when he takes a job of work and hires somebody else to do it. I don't care whether it is one man or a dozen. If he doesn't hire anybody he is a casual laborer unless the man for whom he is working is engaged in that line of business.

Mr. Fertig:—Suppose I own a house and I go and get a fellow to paint it by the day and furnish the material and pay him by the day and that fellow gets hurt, am I liable?

Mr. Fitch:—No, sir.

Mr. McNeal:—Under this workmen's compensation law a property owner isn't safe unless he hires a contractor who carries insurance, or hires some irresponsible man who is not in the contracting business to paint his house for thirty cents an hour. If you call that a good law for the contractor I don't know anything about it.

Mr. Fitch:—I don't believe anybody is going to do that because of the danger of liability. He can't escape all liability. He is liable if a casual laborer works for him and gets hurt under the common law. I am not talking about the workmen's compensation law.

Mr. Marshall:—In the employment of our labor some of them are very irregular. Suppose we would employ a man six months in the year and Mr. Fertig would employ him three months in a year previous to me, and during the time he would fall and get hurt, how would his wages be computed?

Mr. Fitch:—For the whole year. His average wage would be the time the man worked during the year, deducting the number of days that the man was out of work on account of bad weather, etc.

Mr. Hendricks:—If an employer should get hurt on a job while working with his employes, could he sue the property owner for damages to him when he was a contractor himself, not coming under the compensation law? Could he sue under the liability law if it happened through the negligence of the property owner?

Mr. Fitch:—Certainly; but he might have hard work getting anything. Let me give you an illustration. Here is a man who lets a contract for a building and a contractor meets with an accident in this manner. Around by the side of this building was an old underground sewer that hadn't been protected and he didn't know it was there. He falls in there and gets hurt, the owner is liable. You can't guess the number of accidents where there is a possible liability.

Mr. Fertig:—Suppose I was painting a house and I would get hurt because of painting the house, certainly I couldn't

recover damages if I would step in a hole or get hurt some other way?

Mr. Fitch:—It depends upon who caused that hole. Supposing it was a weak stairway, supposing that in going upstairs there was something on the stairway and you tripped?

Mr. Fertig:—Supposing I was painting that house and stepped in a bucket of paint or slipped on a brush, I couldn't hold the owner then, could I?

Mr. Fitch:—No, sir; you would have to take your own medicine then.

President Kevers:—I think that we owe Mr. Fitch many thanks for the trouble he has gone to. The painters are rather hard-headed or they wouldn't be in the painting business, and he will have to overlook our shortcomings.

On motion of Mr. Wilhelm a committee was appointed to draft resolutions extending the thanks of the convention to Mr. Fitch for his kindness.

President Kevers appointed Mr. Haller, Mr. Wilhelm and Mr. Marshall.

The secretary-treasurer then read his report as follows:—

Secretary-Treasurer's Report.

To the Indiana State Association of Master House Painters and Decorators:—

As secretary-treasurer of this Association, I wish to make the following report for the time between the last day of the convention in 1915 and the first day of the convention in 1916:—

Balance in treasury, January 23, 1915.....	\$502.23
Received for dues.....	272.00
Total	\$774.23
Expenditures	\$280.69
Leaving balance, January 18, 1916.....	\$493.54

Respectfully submitted,

E. G. McNeal, Treasurer.

It was moved by Mr. Haller that the report be received and referred to the Executive Committee for auditing. Carried.

It was moved by Mr. English and seconded by Mr. Junge that the convention adjourn. Motion carried.

THURSDAY MORNING.

The convention was called to order by the president, who called for the reading of a paper by Mr. Johnson.

Relations Which Might Exist Between the Master Painter and Manufacturer.

Concerning relations which might exist between the master painters and the manufacturer, I am inclined to mention with pleasure some of the relations which I believe already exist and of which I am sure all of us are proud.

Surely a relation of general interest exists as is proven by the successful conventions our Association has been able to hold for the last six years, each year finding our relations as mutual as ever, and every one active in the general uplift.

Our conventions are quite dependent upon the interest and support of the manufacturer, and I am sure he is beginning to feel their real value to him, and that he looks forward to the one week in the year when he meets the representative master painters of the State of Indiana and talks shop on a different basis than that of every-day life.

An added condition which I hope all of us will help cause to exert as the years go by is a still closer relationship for the betterment of all concerned. The main object of the master painter in his calling, as in all others, is profit, profit gained in legitimate pursuit of his business. The manufacturers' main object is the same, of course, though to listen to some manufacturers talk of the wonderful merits of their goods at wonderful prices, or to know the prices at which the master painter takes his contract, we are inclined to think that after all business comes first and profits afterward—maybe.

We all want business, along comes competition, and, through our own fault more than half the time, we turn success into failure by selling our wares at prices which puts the "ain't" in the paint by the manufacturer which the master painter "ain't" putting on as many coats as the specifications call for. This ends in the master painter swearing that the poor work was the fault of the manufacturer, and the manufacturer swearing it was the fault of the master painter. A much better condition might exist if all of us charged better prices for what we have to sell. I didn't start out to deal with competition, nor did Adam, I suppose, but all of us are sure to meet it if we stay long enough.

The master painter who has a real knowledge of his business in all branches knows quite a bit about the cost of raw material, and what it takes to make finished the product of his needs. The manufacturer who takes the

stand that he can make practical painters believe that his material is made up of ingredients heretofore unheard of is standing in his own light. The mystery comes in getting the material applied rightly, rather than in what it contains.

Let the master blame himself when he requires the manufacturer to sell him good goods at poor prices, or says he will turn his business over to the other fellow. All it takes to make bad competition is some one who wants something for nothing and some one who claims he can supply it.

Gain the respect of the manufacturer by being willing to pay for good goods at fair prices, and when he seeks to charge \$2 extra on the gallon for the mystery they contain, turn him down.

The manufacturer who seeks to place on the market even a really good article, and then charge a price which any master painter knows is away out of proportion to its value, is to be criticised, especially when he seeks to lead the owner, architect or master to believe it is absolutely worth what he is asking for it.

When a master pays six or eight dollars for a gallon of white enamel he generally gets a pretty fine enamel, but he is not pleased with the price by a long shot. He knows pretty closely what it cost to make it, and knows that he wouldn't be using it if he didn't have an architect or owner back of him, whose knowledge ran more to dollars than to the result obtained. These manufacturers are about in the same class as the high-priced automobile manufacturer who puts one-half of the selling price in the car and the other half into advertising; he sells one once in a while, and Henry can't make them fast enough.

Another condition which exists and which is antagonistic to friendly relations in a way is the perfect freedom with which any painter, master or journeyman, or even a boilermaker, for that matter, is able to get almost any quantity of material he wants. I didn't say he is able to buy paint; I said he gets it. The owner is the party who gets pay for it. The delivery of the material to a proven address, under our Indiana lien law, is about as good as a receipted bill to many manufacturers. This condition is much improved in the last few years, I believe, but still remains quite a drawback to the legitimate painter who pays his bills with certainty.

The manufacturer is not running a square business who sells to almost any one, and feels almost 90 per cent. certain that he will receive his pay under the lien law. He is unfair to the legitimate painter, the owner and himself.

A recent decision regarding the lien law promises to do away with a great deal of this sort of injustice.

A Recent Decision Regarding the Lien Law.

On the trial of the case of Rhodes vs. Selva et al. the court made a finding that the defendant Selva entered into a contract with the general contractor for the erection and construction of a house.

In the contract it was stipulated that the contractor was to furnish all the material as well as the labor for the completion of the house according to plans and specifications.

The contractor bought the material from S. S. Rhodes & Sons, the plaintiff in the action, without the knowledge or consent of the defendant Selva, or any person acting for her. The contractor failed to pay for the lumber bought from plaintiff, Rhodes. Thereupon the plaintiff filed a mechanic's lien in the Recorder's office of Marion county, and instituted a suit in this court to foreclose the lien.

The court held in this case that the contractor was the man from whom the owner, Selva, bought the material, and was looking to him, and to him alone, to pay for the same, and that the plaintiff, Rhodes, by reason of furnishing the material to the contractor, as above stated, was not entitled to a lien on the property of the defendant Selva for the payment for his material.

However, this case is now pending upon a motion for a new trial, and the court has it under consideration for that purpose.

Another condition which is for more friendly relations is the increasing demand for better work along with that for good material. The house owner who wants his home repainted will always remain in the same class, I suppose, and be ready for another skinning when the question of price comes up, but new buildings and houses which are being built under the supervision of competent architects are being pretty well painted and pretty fair material is being used. And here another condition exists, which if changed might better the relationship of the master and manufacturer. Each year the owner and architect are receiving gratis (?) a liberal amount of education in paints and painting, information supplied by the manufacturer in the form of agents and printed matter. I believe the manufacturer will do well to change the existing condition and play more on the master and his welfare than at the architect or owner. Conditions would be greatly improved if the manufacturer sought to teach the architect or owner to know a good job of painting by its number of coats and their application, rather than by its low

cost on account of his materials' wonderful ability to produce a four-coat job with two coats.

The architect was taught by the master to specify three coats of varnish and rub with pumice, oil or water. The manufacturer first convinced him that two coats of varnish, followed by one of his flat varnishes, was just as good, and has finally gotten things down to such a fine point that now all that is needed is one coat of shellac and one coat of flat varnish to produce the same result.

It used to take four coats of lead and oil stippled to make a good job of wall work. The stippling brush is fast becoming a curiosity. We now pay somewhere around a dollar a gallon for a patent size which contains about twenty cents' worth of gloss oil and a dime's worth of benzine. This is guaranteed to kill all stains and hot spots, and is to be followed by one or two coats of flat wall color, and needs no stipple. I am not finding much fault with flat wall paint after all, as I believe most of us realize that through it we have let the unsatisfactory calcimine fall by the wayside and through its use get many jobs of wall work which would be left undone if lead and oil had to be used. I believe, though, that the manufacturer should not tell the owner how finely flat wall color washes when dirty. It isn't exactly true to begin with, and no real bright master painter is advocating a material or loves any one who does, for that matter, which beats him out of future work. Don't teach the owner to want flat wall color, because he can have some coon wash it when it gets dirty and needs painting again.

Not long ago I had a manufacturer call on me trying to interest me in something, one coat of which, followed by two coats of his enamel, would produce a piece of work equal to a six-coat job. He couldn't understand why I would rather use six coats than three. We would be very glad to see the manufacturer try to increase the amount of coats, rather than to hire so many chemists to learn how to cut down on the number of coats.

Another condition which would do much to improve our relations would be the prompt payment of bills, for where is profit if bills mature and remain unpaid?

The manufacturer is very good to us in this respect, I believe, but after all we can't blame him if, after our bills become due and are not paid, he says the same complimentary things of us which we say of the general contractor who withholds our money when the work is completed. If all masters would make it a rule to keep a separate account of each contract, setting down the time at the end of each week from their time cards, and the material delivered each day, they would be able once a month to demand an estimate on each job, which would be much easier to collect on account of its accuracy.

When the check comes for the estimate for this or that job, make it a rule to pay to the manufacturer each month the same amount you have charged in your estimate, and you will find yourself with receipted bills and a knowledge of the cost of each separate contract. Also you will not be using the final estimate to pay for the material on another job which is but half finished.

I suggest that during the coming year the friendly relations which exist between the master painters and the manufacturers be kept above normal through the medium of trade preference to those we have with us. This Association must be made to grow in membership, in order that the manufacturer may find it more to his advantage during the year to attend our convention and continue his interest in our behalf. During the coming year I am going to suggest that each manufacturer, through his representative in this State, seek to increase our membership. As we have no active organizing committee, we are dependent upon some one who is familiar with the members of our craft among the different cities, and surely the manufacturer, above every one, knows these men and their standing, and must realize the good he is doing us as well as himself when he drops selling goods for a while and talks association work. I think if the manufacturer is willing to help us by distributing advertising matter that the Association will gladly supply them with whatever they may wish in that line.

Outside of what was said in The Painters Magazine regarding the national convention at Indianapolis year before last, the painters of this State have not heard of our Association in print for a long time. We hold our conventions, work for their success, and though the columns of this paper are open to us at any time, we let slip the opportunity of advertising our Association as we might, both before and after each convention. The Magazine has a wide circulation, and is glad to offer us as much space as we wish. This month's issue has mention of four different State conventions which are to be held, yet Indiana is not named. Last year's convention was a good one, and its notes of discussion pertinent to the painting trade were valuable to all of Indiana's painters, yet as in the past we paid our money for a stenographer to take the proceedings, and then did no good with them. The manufacturer, as well as the master, is benefited by the circulation of the proceedings of our convention; we are helping to advertise them as well as ourselves. We are helping by so doing to procure a larger attendance; we are doing our part to show to the painters

of the State that there is a reason why he should be with us each year.

I hope that this convention will insist that we use all the space this magazine will allow us in telling of the proceedings of this meeting.

The stenographer earns his money all right, but why the expense if no good results from his labors? About the only mention the minutes of our convention ever receives is when some one moves that they be dispensed with. Let us look after it this year, and when we are adjourned let us have a full report of the proceedings of this meeting published in a way that will let some one besides ourselves in on the secret that there is an association of Indiana master painters and decorators.

I suppose I could mention any number of conditions which do, or might exist, regarding the relation of the master painter and the manufacturer, but believe that through ardent association work by all of us these conditions which "might be" will be so apparent to all as to become realities almost of their own accord.

In conclusion, let all of us resolve that during the coming year we will each and all of us strive for the general uplift of the crafts, its members and its manufacturers.

Mr. Geyer:—A question about the lien law.

Mr. Johnson replied a decision has been made that the lien law is practically this:—That the owner is not responsible for material bought and not paid for by the subcontractor. He is not responsible for the material, but he is for the labor. Under this decision the general contractor is the one who is responsible for the job, and not the owner, and therefore it is going to behoove us to look to the general contractor's responsibility as well as the owner.

President Kevers said the Judge of the Circuit Court at Indianapolis who rendered the original decision is a personal friend, and had told him that there would be no doubt that his decision would be sustained; that the lien law was intended for and was passed with the idea of protecting the laboring man in getting his wages, and never was intended to protect the contractor or the material man, and he said that the material man cannot lien a piece of property and make it stick for material he is furnishing to a contractor, nor can a contractor lien a property for anything whatever; that is, the laboring man alone can lien that property and lien it for his services alone and for no material.

Mr. McNeal said:—It doesn't say that where a painter or contracting carpenter furnishes the material he can't take a lien on the property, but the material man who sold the contractor can't take the lien on the property and make it stick.

President Kevers said Mr. McNeal had stated that exactly right.

Mr. Geyer said the owner is always at liberty to demand receipt for goods before making payment for the job, and he did not believe that he can be forced to pay a bill unless those receipts are produced. In that case it is up very largely to the owner to protect himself against fraudulent contractors.

Mr. Wilhelm said the bonding companies are responsible in a great many cases for liens, because every bonding company makes it their business to be responsible for just as little as possible, and always leaves a loophole to crawl out in case of emergency.

Mr. Johnson said:—It is a pretty hard job to get receipted bills as a general thing on these jobs we do through a general contractor. If it would force the general contractor to give you the money in order that you could give a receipted bill it would be a mighty fine thing, but we are going to get up against it if we are going to have to give receipted bills and let our own bill run.

President Kevers said:—If this decision stands the owner is only responsible in knowing that the labor is paid. The owner doesn't care whether the bills are paid or not so long as he is not held responsible. If he got the job done cheaper by letting it to some one who lost money on it and can't pay his bills, he don't care for that. We would all be better off if there was no lien law at all.

Mr. Geyer replied that if you are a responsible contractor it won't be necessary for the owner to make you produce receipted bills, and if you are an irresponsible contractor you ought to be compelled to do it.

On motion of Mr. English a vote of thanks was given to Mr. Johnson for the able paper he had read.

President Kevers called for a paper by Mr. Fahlsing.

Proper Care of Tools and Equipment.

Mr. President and Gentlemen:—About a year ago I was fortunate enough to please the delegate body with a paper on "The Proper Care of the Shop and Equipment." At that time I tried to dodge the issue, although I was ignorant of the future events which have since taken place. Had I suspected that, in consenting to be one of the victims of Secretary McNeal and his program for the last convention, that I would be subscribing to a double dose, I might have made a strong enough plea to have been excused.

Nevertheless, I have been urged to again present this paper in this convention. It certainly gives me great

pleasure to know that my efforts have produced a line of thought and argument that attracted the attention sufficiently to bring a request for more. I had not anticipated that I could hope to meet with this reception.

In preparing this paper, the subject matter has been taken up in as consecutive order as possible, so that the steps through the shop follow in order. The first consideration in the "Proper Care of the Shop," I believe, will be found a subject of vital interest to the master painter. The shop should be clean and tidy and kept so.

In this connection, the proper care of tools and equipment is a necessity. Have a place for every tool and keep every tool in that proper place.

"System" should be the watchword of every master painter's shop. In no other way can the proper care of the shop or tools be arrived at. In system I do not mean red tape. In the model shop, which should be the shop of every master painter, there is room for system, but not room for red tape.

A few simple rules that would apply to every model shop—to the shop of every master painter—are easily evolved. And the important points in your shop are soon numbered. First of all, your shop should never be allowed to become littered with greasy or dirty rags or waste. Do not let the floor become cluttered up with ropes, buckets and broken packages of materials.

All dry colors should be kept either in bins or in the original barrels. However they are kept, they should be kept together, carefully covered and plainly labeled to avoid mistakes.

Oils should be handled in the same manner, but should be kept in metal containers or tanks, each tank plainly marked. Benzine, gasoline and turpentine all should be handled in just the same way.

Dirty buckets should never be allowed to pile up in the shop. They should be sent to the basement and soaked in a lye vat. If there is no basement in connection with your shop, it would be inexpensive and little trouble to build an outhouse or a small corner inside the workshop for a lye tank. When the buckets have been cleaned do not pile them on the floor, hang them up. Rows of nails or hooks on your walls, high above your head, will care for them, and they will be out of the way but always handy.

Buckets and brushes are the important tools. No man should ever go on a job with dirty buckets or poor brushes. In breaking in a brush a separate raw oil tank and rack should be used. Provide this tank for your workmen. A coil spring suspended across such a tank furnishes an excellent rack for holding the brushes. The tank itself can be small, home-made and inexpensive. See to it that the men use the brushes that are charged to them. Be careful to know what men are not properly "breaking in" their brushes. Instruct the men who do not know.

The "brush rack" is an important part of caring for brushes. It is more important in handling brushes after breaking in. A galvanized tank with cross pieces nailed to its top will serve well for a brush tank. On these cross pieces nail spring clothes pins. The spring grips the handle of the brush and holds them at the desired depth in the water with which the tank is filled. The bristles never set on the bottom of the tank.

Above the brush tank is a place for wiping out the brushes. Make the workmen understand that this is the only place to wipe brushes. I have been in shops where the walls were spotted from end to end with every color known to the trade.

You cannot be too careful about your ladders, ropes, staging and other equipment. Never loan or rent out your own tools, and do not borrow from some other fellow. If you do not have the necessary tools for the job, go buy them. After you have them take care of them.

Ladders are easily cared for. A simply constructed and inexpensive ladder rack can be constructed with three 4 by 4 pieces and some old gas pipe. Place the 4 by 4s upright against the wall. In them bore holes large enough to accommodate the size of gas pipe you use. I would recommend that one and one-half inch pipe be used. Place the first of the pieces of pipe two feet from the floor. Continue them at about six-inch spaces as high up toward the ceiling as you want to go. In the two feet of space beneath the ladder rack will be found plenty of room for storing stages.

Number your ladders. I always paint my ladders some distinguishing color and then number them. If I have three 40-foot ladders I number each one in this way:—"No. 1, 40-foot," "No. 2, 40-foot," "No. 3, 40-foot," and so on. Number all of your stages and planks, for a purpose of which I will speak later.

In the same way that the ladder rack was prepared, make a rack upon which to hang ropes—all your ropes. Instead of running the arms up and down, place your 4 by 4 horizontal, making a row of large hooks upon which to hang the ropes. This will avoid the gathering of dampness and allow the free circulation of air. It is the easiest way to preserve your ropes. Make similar arrangements for your cornice hooks, iron stirrups, shingle brackets, and, in fact, every piece of equipment that you have in the shop—keep it up off the floor.

Keep a job record book. Know what ladders and what equipment went out on each job. Know that the workmen

went to that job with clean drop cloths, clean buckets and clean overalls. The cleaner the tools and the cleaner the painter, the better is the quality of work that he will do. Never use the same drop cloths on inside work that you use on outside work. Coach the workmen to fold the drop cloths and keep them laid away on shelves put up in the shop for this purpose. When they get dirty—and do not wait until they are filthy—send them to the laundry.

Broken packages should be carefully guarded and a place provided for them. Keep "cleaning up" on your broken packages before opening up new goods. On preparing for a job always look over your shelves or broken packages before going into the new stock. When material comes in from a job weigh it, mark the amount remaining in the can and give the job credit for it, but do not forget that material when another of the same kind of jobs comes in.

In the morning when the workmen have left the shop—clean up—cover your dry colors, see that all oil tins are closed, see that all brushes are properly racked, sweep up and sweep out, being very careful to keep the stock back against the walls and the gangway clear, ready for outside business.

It is just as important to take care of equipment on the job as in the shop. Instruct the men not to leave ladders standing against a building when not in use. At quitting time see that all ladders and boards are piled together on the trestles.

If a swing scaffold is used, before leaving the job at night see that it is pulled up above the lower windows, with the ropes carefully coiled up and pushed under the arch of the stirrup and tied in.

Always have the men wash their buckets at night with a little benzine before leaving the job. This keeps the bucket free from "skins." I have had men in my employ who have used the same bucket for six weeks before the bucket was dirty enough for the lye tub. In five minutes all the brushes on the job can be taken care of before leaving the job. Rinse them in a little benzine, whip them out and dip them in raw oil. Lay them flat on a board until next morning. Brushes treated in this way never get "lousy" with paint.

I have made it a practice to run the ropes out of the blocks and reverse them. It brings the wear in a different place. The rungs of ladders rot easily close up to the stringers or side pieces. Lay them flat on the floor and tramp each rung and the steps of the ladders. Try each walking plank in the same way. If a weak place is found I try to repair the ladder or plank. If I find that I cannot repair them I saw them up and get them out of the way, for they are dangerous.

I try always to keep my tools under cover, especially in the spring, fall and winter. It will pay any master painter to care for his equipment. I never could understand why a painter did not take better care of his tools.

One more thing I want to emphasize:—

"Safety first." A master painter can have no more valuable slogan. By providing lockers for the workmen and making them keep their clothes and belongings in them you encourage a discipline that will keep dirty, greasy, painty, oily rags and waste and paper off your floors and out of your cellars. It will make your "No smoking" signs and your "No profanity" signs more efficient. It will make your men respect them and look with understanding on the "Safety first" sign.

The proper care of shop and tools, after all is said, comes back to the one idea—system, which spells:—

Safety first; for
Your best interests and
Satisfaction;
Time saved,
Economy of materials and
More profits.

Gentlemen, I thank you.

On motion of Mr. Johnson the paper was received with a vote of thanks. Motion carried.

Mr. Fertig said:—We always hang our buckets on the ceiling on a wire. About the ladders, we used to paint ours, but we don't paint them any more because we found there was too much dry rot in them and we couldn't discover the weak places in the ladders. We have had ladders break that showed dry rot under the paint. I changed that system, and now when we get new ladders we oil them. We find that is better and you can see the defects in them. About brushes, we have a tank the way he described it, and we take the brushes and drill a hole through them and have a heavy wire that goes through them. That is easier than the clothes pin apparatus. We haven't had a locker for the last fifteen years. The men break the lock and get what they want out of the other fellow's locker. Now we charge the men up with the brushes, and when he gets a new brush we credit him with the old one. I take a barrel of oil and have the shop man draw it out in five-gallon cans and one-gallon cans,

and when we are in a hurry we just pick up a can and we don't have to wait to draw it out of the barrel.

Mr. Fahlsing said the tank we have to take care of our brushes is the best I ever saw. We don't have to pull out the wire and take off all the brushes to get at a certain one, they are each separate. We do all our mixing in the shop. We have all the facilities in the shop to do the work and that is the place to do it.

Mr. Johnson said:—My shop does look clean and nice once in a while. I have tried to follow out some of his suggestions, but I can't do it all myself and you can't depend on the men to do it.

Mr. Fahlsing said:—When we get new ladders we not only give them one coat, we give them two coats. We get them sealed up, and then when we put a coat of paint on them we know there isn't going to be very much dry rot in them. If they do there is a little reinforcement or clamp on the market that you can fasten underneath the rung, and you can reinforce those rungs against that. My shop, at times when we are very busy, maybe a day or two days at a time, isn't up to date. I have quite a number of traveling men who call on us, and I don't think there is a man who ever came into my shop that didn't comment on the way we took care of it.

Mr. Fertig said:—We don't mix our paint in the shop. If we did the first thing they would say is:—"Why don't you mix it on the job? Do you mix it in the shop so you can adulterate it?"

Mr. Johnson said:—Most of the specifications written by the architects requires that the goods must be brought on the job in unbroken packages.

Mr. Fahlsing, in replying to a question, said:—After a brush is broken in then we have a tank of water where they are kept; for a new brush never. When you wear them down about half they are ready for the water.

Mr. McNeal, speaking of Mr. Fahlsing's shop, said:—I will say to you that you never saw a shop that was kept in a more systematic way or in better condition.

It was moved by Mr. Johnson and seconded by Mr. Marshall that the convention adjourn. Motion carried.

THURSDAY AFTERNOON.

The convention was called to order by the president, who stated that the next number to be taken up would be a talk by Mr. Campbell.

Concrete Coating.

Mr. President and Gentlemen:—When you spoke about concrete coating it came into my mind as to what would make the best concrete coating. In view of the fact that I am a supply man, it immediately came to my mind that I had no right to come before you and say that certain materials mixed together would make the best coating for concrete, for the reason that your International Association, also your local associations, have an understanding with the manufacturers that no man connected with a manufacturer is to come before you and recommend any particular material, so the whole program was changed regarding this talk for this reason, because there is a number of that class of manufacturers in your audience all the time, and there is a number of men who have their own ideas, and if I would suggest that certain things were waterproof it might conflict with their ideas, so that I have taken this subject as a physician would take a patient. The first thing, when you call in a physician, is to diagnose your case, and it is just the same when you are going to paint a concrete floor or any other concrete surface. The best thing is to diagnose the case and know what is necessary to do with the surface to get satisfactory results.

In considering concrete surfaces, we consider them usually from the top, because we can't see the bottom. We get a great many satisfactory results in coating concrete and a great many that are not satisfactory, so in preparing this little talk I had a man tear up a concrete floor for me. I can divide concrete work into five different divisions, but I am only going to take up three of them. First I am going to try to explain a few things about the floor. Here is a piece torn out of a reinforced building in Chicago which they have recently torn down. That is the surface you are supposed to paint, but I want to call your attention to the back of it. You couldn't see that. The back of this surface has more to do with it than the face. All of these holes in there are either full of air, which would be damp usually, or of water. You understand that cement is always hungry for moisture to a certain extent, so this moisture is not going to go down unless there is heat below. This was taken out of an eight-inch wall.

The next thing I want to take up is the waterproofing proposition. Very few men that I talk to on concrete coating understand what we mean by waterproofing. If this is in position so that water comes from the back, how are you going to apply a paint on there with a brush that will stand all the pressure of that water, and as I told you before, men that I have talked to have a wrong idea of waterproofing. They think you should stop water from coming through there with a coat of paint. That is

impossible. Don't let anybody tell you that he can do that, because the pressure is too great. You may penetrate that just as far as you like. I can't recommend any concrete coatings, but by staining these concrete coatings with any aniline dye you can follow the penetration of your paint, because that will color it all the way down, will stain it as far as the penetration goes. Then by taking a strong glass you can see whether the material used in that concrete coating has thoroughly waterproofed it. Break it in two and see whether the coating has penetrated every particle of this sand and grit and has made it waterproof as far as applying water or scrubbing the top surface. All of these holes in the back are filled with damp air or water. When the drying process starts, whenever the heat starts evaporation, the dampness is going to disappear some place. If the heat is from the top it will come out at the top. You have to have a concrete coating that will prevent the moisture from getting in on top, not the back. If you have water at the back and every particle saturated with water, you can put all of the paraffine and wax coatings on there that you want to, but this pressure after a while is going to break it loose. If you have water at the back and heat on top, the pressure of that water is bound to break through, so it doesn't mean that waterproofing a surface with ordinary concrete coating will stand the great pressure from the back. But that is what most of the painters, contractors and architects understand, that the water from behind will be stopped. The best way to stop that is to go over your concrete on the back with a waterproofing liquid. In the drying process, if it is four inches thick and has been coated on the back with something that has waterproofed it, it will naturally dry out from the front. Now all you have to do is to coat the front or top surface with a waterproofing paint that will prevent the water from getting into it, but the application of that always has to be thin like water, so it will run down the surface—a liquid that will reach every particle of cement and sand that is in it, so that when water comes in contact with it, you will prevent it from running into it.

Mr. Fertig said:—You spoke about coating the bottom. How do you do that with a floor?

Mr. Campbell continued:—You can coat a floor by applying the coat on top of the boards that you lay down there. Here is a surface that has been cleaned a thousand times. You can stand here all day and brush it and those particles will still come off. Your coating that you put on there has to take care of all that. That is the reason you will find lithographers always wanting their floors coated with something that will prevent dust. Your coating has got to take care of all that dust. The thinner your coating, the better your penetration and the more solid the surface you are building up, because it goes down in and becomes a part of each of these particles of cement and sand. You can't do anything with it if there is dampness in there, because it has to come out. A floor and wall are made about the same.

There is another important question as to what this cement is made of. You have to find that out from the contractor. If there is a lot of lime in it you have to take care of the lime question. If you don't you will get burning out, the same as you get in new plastered walls, but not so bad because you are working here on top penetration.

The next thing is stucco. Here is a piece of stucco that was taken off the side of a building. Look at the bottom of that. There is where your trouble starts in. You know that it is hungry for moisture. Whenever you have a humid or damp day moisture can strike right through there, and when it gets into this surface on the inside it is going to stay there a long time, but you are supposed to make a cement coating that will hold. I will venture to say that there aren't half a dozen men in the house who ever thought about those things. If I am painting wood I work a great deal on penetration. I have to know what kind of wood I am working on, and the same is true with concrete coating.

Here is a piece of cement made in the ordinary way. I don't know what it is, whether one bucket of sand and four of cement, but whatever the standard is. The man told me that the building was built out of cement just as you see it there. It was sent to me this morning by express as a standard piece of cement for building purposes. Breaking it in two, see the lime inside. He says that this is a piece of cement that would go in an ordinary building. There are chunks of lime in there. If you had no way of knowing, after a building is completed, and you were hired to paint it, you are going to look at the surface and you say:—"Yes, I can paint that; I can use almost anything on that." Let me tell you, gentlemen, you get busy with the concrete and ask for a piece of it and do the same as I have done here and look into it. You are supposed to have eyes to look through this and see what is on the back and what causes your trouble. This is a diagnosing proposition.

Do you know there are sixty-five gallons of water in five yards of plaster? Did you ever think of that? Go and measure it. You will be surprised to find out the amount of water there is in plaster. In a frame house, when the house is closed up, you know where it goes; it goes outside. If you have a cement floor all the water

that can possibly be absorbed goes in because it is hungry for water. It has to get out somewhere, and you have got to take care of those things with a coat of paint you put on with a brush, and it is pretty hard to do.

In an exterior wall, where we have more trouble than any other place, it is up to the cement contractor to coat over the wall on the back and prevent the moisture from getting in. You have got to talk to the architect and show him a few things like this. They say we are busy with other things. You are expected to know how to do those things. We can coat the surface over with paint and waterproof it and keep the water from getting in from the top. We can do that, but we can't take care of the back if there is any way for it to get moisture. When you go to see a house that is full cracks you examine the surface thoroughly and see if that water isn't from the back before you apply anything. When it comes to enamels you have got to know that you haven't anything like that before you start, because if you have you will not hold your enamel on there.

If you have a good hard surface made of good cement you take this cement, if it has been properly troweled and smoothed, and you can apply your cement coater first, made from any good material that has a waterproofing liquid in it, and fill your surface up with three or four coats, but start in with a very thin coat. Don't fill this surface up first, penetrate it just as deep as you can because the contraction and expansion of a cement surface is a wonderful thing. It will contract and expand almost as much as metal. Metal lath and metal building material of any kind is contracting and expanding all the time. I know that deep penetration in the first coats, and I cannot impress on your minds too strongly that the thinner your coats the better you are off, so that when you fill them up you are building them up solid. If you don't you can't waterproof it. It don't make any difference what your material is, if you apply it heavy in the first coating the dampness will go through it. You know what dampness is. It gets on every particle of cement where it has an opportunity.

I want to take a minute to tell you about a garage floor, a cement floor. I just got a letter from a painter who is in trouble, and he asked me to write him a letter about the floor. I told him to get all the grease out of it. The grease has got ahead of him, it seems; has got down in the cement. He has used oil and everything else. He had no trouble with one section, which was new practically, and he used the same coating, but he took a section of it ten feet square and he made a thick coat and put it on, and then he took the next square and made the coating thinner and then another much thinner. He has the job finished now about four or five weeks. The front section they run over it every day and scrub it every day. The back one is beginning to fluff off. The next one is beginning to show signs of wear, but he was under the impression that the heavier the coat the better was going to be the surface. All of the surface that is coated by reducing his cement coater half is giving excellent satisfaction except where the grease got ahead of him. If you are skeptical I will give you this as an illustration.

We don't make a statement that we haven't tested out ourselves in a practical way, and the thinner your material is the better you will penetrate. Penetrate as far as you can and then build it with different coats on top and then put your gloss coat on top of that, but have it just as thin as you can possibly get it. You have taken care of all the minute particles that brushed off. You take this dust down with you, and you have increased the consistency of that paint with this pigment or cement that is on top. You start in with a thin paint, but before you get through you have increased the consistency of your paint until it is a pretty heavy-bodied paint. Put plenty of it on, don't be afraid to put plenty on, and let it soak in and then brush the surface off. The second coat you won't find any of this dust. Brush it first and put the priming on and then brush it again. Most of these fine particles have mixed with your paint and gone down into this surface. This should be done always both inside and outside and then fill it up.

The deeper you penetrate the more thorough will be your coating, because you make a solid coating. You put on one coat and let it penetrate, and another one will fill it up to the surface and then you don't have any of this dusting, but before applying each coat brush it off; it gets any excess particles there are loose. I believe that is all I want to say on this question.

It is not possible to get a finish on cement inside with two coats. You can on outside sometimes. In making this cement coater you want it so thin that it will go in the surface and protect it and keep the water out. A lady will say that she wants a stucco house with a cement finish, and wants it waterproofed, so your paint has to be thin enough to penetrate and still have color enough. There is another important thing, and that is the effervescence of lime. There is a residence in Chicago that cost \$30,000, and the owner called me up to look at it. It looked as if somebody had thrown lime over it in spots. At that time it was raining, so I waited until the sun came out and went out to the place and looked at it under a strong reading glass. It looked like blisters. It was the

effervescence of lime. He said he wanted me to stop it. He said I could have all the time I wanted, but stop it. I asked if the garage was built on the same job and of the same material, and he said I would have to get the cement man to tell me that. I got hold of the cement man, and he said he would go back and talk it over with his foreman. I found out that to get this stucco to work properly he had used a lot of lime. All you have to do to find out whether there is lime or not is to take phenolphthalein 5 per cent. and apply it, and it turns red in a minute. We are working on it, and I think I have stopped it. If I do succeed in stopping it I will be able to tell you later what stopped it. You will find this condition if you look close in lots of houses. You have to get a lot of information from these fellows before you know whether your surface is right or not, because if they are putting lime in these things to make them work easier your troubles are only started, because you have got to overcome lime.

Mr. Fertig said:—Suppose a house has been cemented for two or three years, will it do to be painted on then without this backing?

Mr. Campbell said:—Yes, unless you see indications of lime on the surface; then your surface is safe. When you put your first coat on you can tell whether you have lime.

Mr. Fahlsing asked if there is any sure way for a painter to know, after a cement contractor has put stucco on a building, whether it is thoroughly dry?

Mr. Campbell said:—If you will take a sharp instrument you can push it right through the cement if it is damp, and if it is dry you can hardly get through it. If it is damp you can tear it all to pieces. When it is dry it is hard. Whenever cement surfaces are thoroughly dry and you take an instrument and bore into it, it is hard all the way through. If it goes in easily it is damp.

Mr. Geyer said:—Mr. Campbell made the remark that where you put concrete on the ground that there is no recourse to keep the water out of it. That is all right as far as it goes, but I happened to be doing some work out in the country, and near there was an old fellow getting ready to put up a house. The ground was yellow clay, in which they were putting their foundation. This old fellow was an old-timer, and he came over there to put the floor in the cellar. The floor is all right yet and that was three years ago. He simply took some finishing cement and plastered the bottom of the cellar. When he had that done he tarred it all over and then when that was dry put down his concrete or cement.

Mr. Campbell replied:—Sure, he waterproofed the back of his cement, but I never heard of that before.

On motion of Mr. Wilhelm a vote of thanks was extended to Mr. Campbell for his able and interesting talk.

President Kevers:—The next on the program is a "spasm" by our secretary, Mr. McNeal.

A Spasm.

Mr. President and Gentlemen of the Convention:—I have no excuses to make, no apologies to offer, no arguments to answer, no tears to shed, no disputes to settle, and I won't dispute anything I haven't said or take back anything I didn't say. There are no builders here to pat me on the back, no architects to have their feelings hurt, and as for painters and decorators, they have no feelings to hurt or they wouldn't be here. If you could hurt a painter's feelings there wouldn't be any traveling men here either, and every painter in Indiana would look like a spit curl on an old maid's temple. Did you ever stop to think what would happen if you had feelings, and an architect, contractor, builder and your wife all sat down on you at the same time? Don't the spit curl describe it all right? Now, you have a perfect right while I am on the floor to do anything you like. If you want to weep, for heaven's sake weep; if you want to get mad, get mad, you can't hurt any one's feelings; if you get frothy at the mouth and want to fight, meet me just after I leave the earth. No one can criticize this paper, for I haven't any—I am just holding this up here to make you think I am reading and to keep my knees from knocking together. This subject was assigned to me because no one else would have it. It is a beautiful subject and well handled by the Program Committee. The builder, architect, contractor, master painter and decorator. "Way over here in the first chapter of Genesis it says:—"There is a house built by God." It don't say by an architect, by dam, or anything else. I never saw this before, but it is here. Just as soon as a man gets a little money ahead the building bee begins to buzz, and every day the buzzing gets louder and stronger, until the man begins to think he has a sawmill. Then the building bee is fully matured, and the man is ripe and ready to be picked and canned or pickled; that is, providing he has never built before. Then he looks up a good-looking, honest architect and tells him where he hurts the most, how much money he has and where it is hidden. Then the architect begins to plan accordingly, and when he gets through with that builder, if he has any money left, it's because he lied about how much he had of where it was hid. Now, if this man has built before he goes to the architect and says:—"I want plans for a modest little home," so the architect says, "About \$5,000, I presume." (That's what architects always do—presume)

and the wise man who has built before says, "Oh, no; plans for about \$500 because I only have about \$5,000." The builder has been in existence ever since the beginning. The contractor also dates back, but the architect is still a spring chicken.

Webster says an architect is a person skilled in the art of building, a former, a maker, a contriver. I didn't read any further. This word contriver seemed to cover all the ground, for when I looked to see how Webster defined contriver, I found this:—"One who contrives, devises or plans, a schemer." He is a contriver and schemer, all right. When the law compels us all to do honest advertising, instead of "Bill Brown, the architect," we will read "Bill Brown, the contriver, the schemer." He is a contriver and schemer, and usually schemes and contrives to get everything in his own hands, which is principally the fault of the general contractor, brick mason, carpenter, plasterer, plumber, electrician, painter, etc., who had become so dishonest that the builder, in order to protect himself and get what he was paying for, was compelled to hire an honest man to look after his interests. No one would object to this if the architect would see that the carpenter would make some square angles and straight corners, and when yellow poplar siding was specified, he didn't allow cypress or red wood used in its place, and if he would see that the plasterer put a little hair and lime in his sand so the wall paper didn't have to hold on all the plaster, and if he knew when he specified the painting that the painter could follow the specifications and get a job, and after it was done he knew whether it was right or not, it would be different. Honest advertising—some day we will have it and then you will read something like this:—"Office of Going and Coming, Contrivers and Schemers; bids will be received on inclosed specifications at our office until 12 o'clock, February 29. The materials specified must be used, for we have already been paid for specifying the same. You will please take notice that we expect a rake-off from you, so make your bid accordingly. The general contractor, Mr. Lowbidder, will also expect a liberal donation from you." Now that is what we would call honest advertising. An architect spends part of his time sitting around and thinking, and the other part just sitting around. I knew a man once who lived next door to a painter. Now this man kept a cow, or rather the cow kept him. I am not going to tell you what this man's business was, but he didn't like to work very well, so something had to keep him. Well, one morning this neighbor painter came to work, with something of a load on his mind, and here is the way he relieved it:—"You know that blankety blank neighbor of mine. Well, last night, in the wee small hours, while the frost was sparkling like diamonds and genial rays of the moon, seeming to understand the gamut of the harp of hearts, was bringing forth harmonies divine, he lay peacefully dreaming upon his lily white couch, while I was out in my night clothes getting his damned old cow out of my cabbage patch." Well, but I said:—"Haven't you painters been getting some one's cow out of your cabbage patch all your lives? Why make such a fuss about this?" "Yes," he says, "but this fellow is no architect." The architect is a cross between a bobsled and a wheelbarrow. When the track is clear and smooth, well iced and it's all down hill, he will coast right over you and never bat an eye, but when the ice is missing and the road is rough and all up hill, he will flop over on the wheelbarrow side, call on the painter to push the wheelbarrow and he will get in and ride. His head seems to be on the wheelbarrow side, and while there is only one wheel, if some one will pull up on the handles, he will manage to keep the wheel moving. Woe be to the craftsman who doesn't coast with the sled or lay hold of the handles of the wheelbarrow. The architect don't know when or where to stop. After he has had a square meal he wants to slobber over everything that's left. In just a little while he will be issuing marriage licenses, planning wedding trips and drawing up specifications for the first born. Then telling the undertaker where and how to bury the dead, and the devil where to put his furnace to get the most heat. Here is an extract from specifications I saw not long ago:—"All sand finish walls to have one coat of lead and oil and two coats of flat paint." Now, that architect specified right, but what did the walls get? One coat of glue size and one coat of flat. Now, I believe most architects are honest, and I don't accuse this one of dishonesty, but he helped this contractor convince the owner that the painting was done according to specifications and was absolutely correct. I wish I had a piece of those walls here to show you. Now, if I hired a man to bring me a race horse and he brought me a donkey and tried to convince me it was the best race horse there was on the market he would lose his job and so would the other donkey. If the architect don't know when his specifications are followed, of what benefit is he to the builder? Most any of us painters know how to milk a cow, but none of us want to be a calf.

Next comes the general contractor; he is the twin brother of the architect. He bids on everything from grading the lot to painting and decorating. He hires some men at thirty cents per hour who do all the work from excavating to finishing up the woodwork and decorating. The architect and general contractor, therefore, become the

creators of homes, the master hands which build. A pile of ruined lumber, damaged brick, abominable plumbing, heating system built for the coal dealer, poor foundation and leaky roof, poorly arranged rooms plastered with mud, painted on the outside with the cheapest kind of dope that they call paint, the inside finish sometimes having as much as one coat of water stain and one of flat varnish, but mostly with just a stain. The architect and contractor make their buildings talk, howl, wail, laugh or weep; they scream at you from the outside and slap you in the face on entering—some of them only groan when you enter, some laugh, mock, giggle, snicker, some fall upon you with a dull thud—some snarl, some fight, some grit their teeth, some snort, some hiss, some sizzle and fry, some freeze you, some are sad-eyed and weary, some are cold and dreary, some chant the death song, some are peacefully sleeping, some are dreary and all of them make you weary. And they call this crazy conglomeration the home of man. From this we step out into the open and gaze with relief upon nature and the homes of other animals, and wonder if some imp has produced from somewhere out of sight all of the hideous combinations of color and form and placed them here for us to endure, for look where we will, in field or woods, sky or earth, we fail to find him, there or anywhere, but in the homes of man. Why should the most sacred place on earth be made hideous? A picture to be of any value must tell a story. Every nation, every people, have a language of their own by which they are recognized. Everything in this beautiful world of ours speaks in a language all its own and is understood by those who care to understand. By virtue of this hunger for understanding, there are men who bring us messages from the color world, men who are decorators and understand what makes a home homey and a house beautiful; there are men who understand wood and how to preserve its beauty; there are men who understand material and what gives the best results; there are men who take an honest pride in doing an honest job; there are men who love their work; there are men who have spent much money and time in learning what is best and why; these are the master painters and decorators. They don't work for thirty cents per hour; they work for love. The irresponsible, uneducated man, who is willing to do a halfway job for a halfway price, backed by a wise architect and a lap-eared contractor, form a combination that robs the unsophisticated builder and can't be caught by the Sherman law. If the architect and contractor took pride enough in their work to want it to look well when finished the unscrupulous painter would be out of a job.

Fully realizing that next to the master painter and decorator himself, the architect is most responsible for present conditions, I would suggest that a committee be appointed for search and research, to alter opinions, facts, possibilities and advisabilities of the present situation, said committee to have full power to talk, write, guess, argue, disagree, split hairs, alter promises, revise conclusions, ignore facts, devise questions, beat around the bush, go off the handle, create fogs, become confused, examine history, express beliefs, utter solemn warnings, look wise, be dignified, and do all manner of things which committees usually do to arrive at satisfactory results. If any one has a better suggestion, I would like to hear it.

Organization might be a solution of our problem—for an organization, you know, is a body of men who can do in two hours what one man could do in five minutes. I cannot sum up and cover all of the ground which my subject is supposed to cover any better than in these few words:—"When the builder he builds, he has to take pills from the beginning until the last. The architect grins from the time he begins, for he has the builder hooked fast. The contractor draws with both hooks and claws, every cent he can get from the start; and then he saws wood, and you bet it sounds good, for he thinks he has done something smart. Then the master painter gets there, with varnish in his hair, and looks all over the job; but what he sees makes him weak in the knees, and he makes up his mind he's a slob; for the architect frowns and the contractor pounds to get him down on his price, while they have already got their money on the spot, and the painter will have to cut ice. Then the decorator comes, suckin' his thumbs, and begging for something to do, but the builder, he looks at his cash and his books and says, "You will have to skiddoo."

Mr. Geyer moved that this most excellent paper be received and filed, that a standing vote of thanks be extended to Mr. McNeal and that no discussion be permitted. The motion was seconded and carried.

Mr. Robinson not being present, his paper on "War Effect on Prices" was read by Mr. Wilhelm.

War Effect on Prices.

When the war in Europe was first started, the aniline colors for stains, bright reds and zinc yellows were very much in quest and were rapidly advanced in price, and the fact of the matter is, they are getting higher in price all the time and the supply shorter on the market. Such colors as green anilines are entirely off the market, also some shades of mahogany, while in the next six months a

great many of the dyes will be made here. The cloth manufacturers are the first served and the painters will have to wait until they are supplied.

Benzole is now cheaper than formerly, due to home production.

Other items are coming along better than most people would think, as large factories are being equipped, and I noticed a report that within the next six months the supply would equal fifty of the dyes used in this country—so if this war continues the United States in another year will be able to make all her own dyes, with a few exceptions, of course. The American chemists have made improvements and short cuts on some shades, and if there is any way to cut down the cost and length of time to manufacture these goods it will certainly be found in this country since some of the ablest chemists of this country have set their heads to find out. So in the end these may all be to the painter's advantage. Inasmuch as Turkey has gone into the war, there has been a shortage in the supply of umbers, as well as the Italians joining in the conflict, has affected the siennas.

On account of crude oil advancing, blacks have been affected, and with the advance on potash the prices of greens and yellows have been advanced, just as other chemicals advancing have affected blues—these were generally supposed to be about the list, when up comes a more serious and perplexing change.

Glycerine, for instance, a product which has always been made from refuse of soap factories. The hydrocarbon that remained after saponification and settling, which would not saponify any more, used to be thrown away as being of no more use, but a wideawake chemist made a discovery by making out of this a new compound glycerine, which has proven a wonderful commercial proposition, even in times of peace, and used in all kinds of industrial work.

Then came the wonderful explosive, nitroglycerine, which product has increased its demands beyond the dreams of the first chemist who turned it out, and as this war progresses the demand for glycerine was beyond precedent, the old source of supply was a drop in the bucket—then new articles were tried and linseed oil is said to produce a good and liberal percentage of glycerine, hence, the price of linseed oil is soaring, and it looks very much like there would be no stop to it—seventy-seven cents by the barrel today.

Then comes the demand for metals used in war munitions. The steady advance of zinc oxide at first "peevish" the paint manufacturers, but upon consulting an export list they saw where foreign countries had taken a million pounds in a week, and "that is some zinc." Heretofore, the zinc trust had always given the manufacturers a contract for a year and guaranteed against decline, now this time they held off, but finally gave a contract for six months, with no guarantee, but we afterward found out they actually had given this contract two cents a pound cheaper than they could have received abroad, showing a friendly consideration for their old customers, but still, kindly remember, even this is about an advance of 80 per cent.; now our zinc friends have declared dividends of about 250 per cent. for this last year—and that is some percentage.

Now follows lithopone, while not so strong, still affected by zinc prices, as lithopone is 30 per cent. zinc; also enamels and everything zinc is used in.

Lead is fast following zinc. Tin is up, so cans and containers of all descriptions have advanced. Now comes our old friend alcohol, used in making smokeless gunpowder. This raises the price of shellacs; benzine has gone up, due to the advance in crude oil.

If you would look over the long list of exports, and when I say long, I mean long, you would find window glass by the thousands of boxes, mixed paints, varnishes, everything you can think of pertaining to the paint line, going out of this country, and are you surprised that all kinds of painting materials are going up in prices?

Not only South America and Africa, but such countries as Holland, Norway, Denmark, Sweden, France and England are buying mixed paints, varnishes, colors and everything prepared, as they have no time or extra men to run paint factories and varnish factories, and it is not too much to say a paint factory in this country could sell their entire output for export.

And gentlemen, nice, big orders that looked good in the past for reasonable profits now in certain lines the manufacturer looks them over and wonders if the material put into this order in a week or so wouldn't be worth twice that amount. So I say again, it is to be a trying year on painters and manufacturers to make a profit.

I thank you, gentlemen, for your kind indulgence and hope that next year we will be able to chronicle advantageous prices for the painter as well as for ourselves.

Mr. Fertig moved a vote of thanks to Mr. Robinson. Carried.

Mr. Wilhelm introduced the following resolution:—

January 20, 1916.

Master House Painters and Decorators' Association of Indiana in convention assembled extend a vote of thanks

to Mr. C. B. Fitch for his very able address on the workmen's compensation law of Indiana. Be it resolved that this resolution be spread on the minutes and a copy be sent to Mr. Fitch.

C. A. Wilhelm.
L. E. Fahlsing.
Clem Junge.

Adopted.

Mr. Wilhelm introduced the following:—

January 20, 1916.

Resolution to change by-laws. Amendment to article 12, section 4. They shall audit the books and accounts of the secretary-treasurer annually on the first day of the convention and make such report when called upon by the president, and have full charge of the property of this Association.

C. A. Wilhelm.
L. E. Fahlsing.
Clem Junge.

Adopted.

Mr. Wilhelm then introduced the following resolution:—Resolution to amend the by-laws to provide for an Advisory Board. An Advisory Board consisting of three associate members or their representatives shall be elected at each annual convention. They shall serve for one year or until their successors have been elected or appointed.

It is the duty of this Advisory Board to co-operate with the Executive Board when called upon to do so. They shall attend the Executive Board meetings and have full voice, but no vote in the meetings.

C. A. Wilhelm.
L. E. Fahlsing.
Clem Junge.

Adopted.

Mr. Johnson introduced the following resolution:—

"Resolved, That a committee of three be appointed who shall be known as the Advertising Committee. This committee to serve for four years and to carry on their campaign in the interest of the Association as they may see fit and as experience guides them. They shall draw on the treasurer of the Association as their needs require, and not to exceed the sum of \$250 per year. The duties of this committee shall be to establish a system of letters, cards, etc., setting forth the advantages, needs and requirements for members of our craft throughout the State, urging their application for membership and attendance at future conventions; also the supervision and publication of a full report of the proceedings of each convention and Executive Board meeting, said report to be published and mailed to all master painters of the State so far as it is in their power, also placing the report in the hands of the different paint magazines of the country. When the committee has obtained a membership of 75 per cent. of the master painters or their pledge to same in any city in the State, they shall have the power to visit such city and aid in the formation of such local association, the expenses to be provided by the State association and not included in the \$250 allowance before mentioned."

Mr. Wilhelm moved the adoption of the resolution.

Mr. Haller suggested to appoint one man for four years and one for three, one for two and one for one year, and then every year appoint a new man for four years.

Mr. Bickford said that the Wisconsin association has a similar scheme in operation at the present time, but they have appointed one man. He provides the material men with printed cards. The material men interview their customers, and if they are not members of the association they ask the customer to sign the card, after which it is sent to this man and he then follows it up in a systematic manner.

Mr. McNeal said he was heartily in favor of a committee of three that will get in personal touch with every painter in the State of Indiana, and believe you can spend \$500 to better advantage in that way than you can spend any money in sending out literature.

Mr. Haller offered an amendment that that committee be composed of four members, two associate members and two regular members, and that one member be appointed for one year, one for two years, one for three years and one for four years.

The amendment was seconded by Mr. Bruner.

A motion to lay this matter over till the next day was carried.

The convention adjourned until 9 o'clock Friday morning.

FRIDAY MORNING.

The convention was called to order by the president. Mr. Johnson read the following report of the Auditing Committee:—

Fort Wayne, Ind., January 21, 1916.

To the Master Painters' Association of Indiana.

Gentlemen:—We, the Executive Board, as the Auditing Committee, have this day examined the books and vouchers of our secretary-treasurer and find them correct as

per report read before this convention by the secretary attached.

T. G. Johnson.
F. E. Holipeter.
L. E. Fahlsing.

The report was adopted.

The discussion of the resolution which was introduced on Thursday was taken up.

Mr. Wilhelm offered an amendment to the amendment that the chair make the appointments in this manner:—One active member and one associate member for one year; one active member and one associate member for two years.

The amendment was seconded by Mr. Johnson, and upon being put to a vote was carried.

The original amendment as amended was then put to a vote and declared carried.

The resolution as amended was then put to a vote and declared carried.

The next number on the program was a paper on "Practical Points for Painters," which was read at the convention of the Wisconsin State Association by Prof. W. G. Scott to be read by Mr. Junge.

Owing to the length of this paper it was not read before the convention, and for the same reason we will be obliged to omit it from this report, but hope to be able to publish it in a future issue.

In accordance with the resolution which had been passed, President Kevers appointed the following members as the committee:—F. G. Johnson and H. A. Alsop, of the Sargent Paint Company, for two years; Mr. Marshall and Harry Lewie, of the Foy Paint Company, for one year.

President Kevers called for committee reports.

Mr. Gunkle said the Committee on "Paint-Up and Clean-Up" has had no meeting this year. He has been on the committee in Indianapolis, and we have been working in connection with the Commercial Club there. We have tried to get our people interested, but up to the present time we haven't been able to get things started. If you don't get the thing started right you might as well not attempt it.

Mr. Johnson said they are having a revision of the building code in Indianapolis, and after a talk with the building inspector he thought it would go through.

Mr. Woodmansee stated what he had learned at Cleveland in October at the National Paint, Oil and Varnish meeting. Last year the National Paint-Up and Clean-Up Campaign, with headquarters in St. Louis, had about \$8,000. At the meeting held in Cleveland the proposition was brought up on the floor about 10 o'clock in the morning and by 12:30 there had been subscribed nearly \$11,000 and before 3 o'clock in the afternoon it had reached nearly \$15,000, so that this paint-up and clean-up campaign is starting out the new year on a much greater basis than ever they did before. We can look forward to considerable good in that direction this year.

It was moved by Mr. Gunkle and seconded by Mr. English that all new business be disposed of before the election of officers. Carried.

It was moved by Mr. Fertig and seconded by Mr. English that the next annual convention dispense with exhibits.

After considerable discussion the motion was put to a vote and declared carried.

Mr. Wilhelm introduced the following resolution:—

"Resolution to change time of meeting from January to a midsummer meeting in 1916, meeting time to be arranged by the Executive Board at their annual meeting.

C. A. Wilhelm.
Frank Holipeter.
Clem Junge.

A motion was made by Mr. Wilhelm and seconded by Mr. Bruner that the resolution be adopted.

After some discussion, it was moved by Mr. Johnson that an amendment be offered to this resolution to the effect that this resolution be published in the report of the proceedings of this convention and laid on the table until the next convention to be voted on then.

The motion was put to a vote and declared carried.

The election of officers resulted in the choice of:—President, Gottlieb Haller, Fort Wayne; first vice-president, Halle Geyer; second vice-president, Mr. Ballmann; secretary-treasurer, E. G. McNeal, Indianapolis.

Mr. Sedam was re-elected to the Executive Board for a term of five years.

Messrs. Campbell, Hettrick and Gunkle were unanimously elected members of the Advisory Board.

Richmond was chosen as the place for holding the next convention.

Advertising pays the advertiser if the space is bought right, if it is truthful, sane, consistent, and backed by reliable merchandise, good value and good service. It pays the advertiser then, because it pays those who carefully and constantly read it and profit by its message. Real success must rest upon real service rendered. Buyer and seller must alike be benefited. Fair dealing and consistent advertising are the real gold-dust twins.

NEW JERSEY EXECUTIVE BOARD

Arranges for Asbury Park Convention.

A REGULAR meeting of the Executive Board of the New Jersey State Association of Master Painters and Decorators was held at the rooms of the Newark Association, 33 Court street, on Wednesday evening, April 5, the principal object of the meeting being to arrange the program and other details for the convention to be held at Asbury Park in July.

In accordance with the resolution adopted at the previous meeting, invitations had been sent to a number of master painters in different parts of the State, so that there were some thirty or more present when President William Christiansen called the meeting to order at 8.30 p. m.

Roll call of the Executive Board by Secretary Witt showed the presence of President Christiansen, Vice-President Udall, Treasurer Bartholomew and State Organizer Sanders; ex-presidents Van Syckle, Schoonmaker, Davis, Stewart and Greenhalgh, and William Bollmann, Frank Middlesdorf, Matthew Willem, Albert Kirkham, Robert Turton and a number of others.

The three representatives of the Associate Members were all present:—E. P. Jones, J. C. Kelly and Frank J. Higgins.

B. F. Davis stated that he thought nothing could be done in Hudson county until the Executive Board declared the Hudson County Association disbanded. Then it would be possible to secure some individual members.

George Udall, chairman of the Program Committee, submitted the following tentative program, subject to confirmation or alteration:—

1. Opening prayer.
2. Address of welcome by the Mayor.
3. President's address.
4. Reading of minutes of the previous meeting.
5. Appointment of committees:—
Resolutions.
Nominating.
Auditing.
President's Address.
6. Reports of officers:—Vice-president, secretary, treasurer, organizer and deputy organizer.
7. Question box.
8. Introduction of resolutions.
9. Communications.
10. Report of delegates to International convention.
11. Address on wall paper, Harry Wearne.
12. Address by A. H. McGhan, secretary of the International Association.
13. Address on Trade Education, by some one from Connecticut.
14. Question box.
15. Paper assigned to the Associate Members.
16. Report of Test Fence Committee.
17. Reports of committees.
18. Election of officers.
19. New Business.
20. Choice of place for opening Executive Board meeting.
21. Adjournment.

Mr. Udall said that the subject of "Cost Accounting for the Paint Shop" had been submitted, and subsequent discussion showed that if any one could be found who was able to prepare a satisfactory paper on this subject, it was considered desirable to incorporate it in the program.

Secretary Witt read a letter from the proprietor of the Hotel Brunswick, at Asbury Park, in which he stated that he would reserve accommodations for the convention for July 25, 26, 27 and 28.

The question of whether a three or four day convention should be held was then taken up and gave rise to considerable discussion. It was hoped that by reducing the time and holding two sessions on the second day, that it would be possible to get a greater average attendance at the sessions than had been found possible in the past, when some members attended the first two days and others were present only at the last two days of the convention.

A motion to open the convention at 2 p. m., Wednesday, July 26, to hold two sessions on Thursday and to end on Friday was finally adopted.

As this arrangement makes it impossible to give up Thursday afternoon for the purpose of entertainment by the Associate Members, in accordance with the previous custom, the representatives of the manufacturers were

asked whether they would be satisfied to give whatever entertainment they wanted to offer on Thursday evening, and they replied that this would be entirely satisfactory to them. It was thought that this would do away with the attendance of a large number of master painters at the pleasure session who did not attend the business meetings.

The program was adopted and the committee were given power to add to it, if they found it wise to do so, or to fill any vacancies in case any of those invited to address the convention were unable to do so.

A motion that those who attended the convention to deliver addresses should be the guests of the Association was adopted.

Secretary Witt stated that the International Association was endeavoring to have a pure paint law, and said that Mr. Dewar had written him to urge the members of the Association to write to Senators Hughes and Martine, asking them to support the bill now before the Interstate Commerce Committee.

On motion of Mr. Stewart, the Hudson County Association was dropped from the rolls of the State Association and ordered to surrender its charter. Master painters from Hudson county will now be permitted to join the State Association as individuals.

The meeting adjourned at 10:30 p. m., after an invitation had been extended by President Christiansen to all those present to meet at the restaurant on the floor below, where a light supper was to be served.

After supper had been served, President Christiansen said he hoped every one would do all in their power to make the convention a success, and then called on J. C. Kelly, of the Moller & Schumann Company, to act as toastmaster.

Mr. Kelly gave an address in which he said:—"Associations are necessary. If concerns worth millions confer, why should not those worth only thousands or hundreds get together? With the strength of an organization, backed up by determination, you can remedy any condition detrimental to your business. Discussions without action are useless. There has existed a bond of good fellowship between the master painters of New Jersey, which should continue to exist. The men in the paint business in every city, town or hamlet should be friends. You owe your support to President Christiansen, who has been loyal to your interests. Rally round him and bring back the New Jersey Association to the position it occupied nine years ago. Build up your organization, build up your locals, be missionaries and bring in the men that have strayed away from the locals. Help to elevate your business. If you have a grievance against a supply man, tell him so. You can remedy whatever is wrong in your business, protect your interests and make more money. You are salesmen selling painting; years ago the job sought you, now you must seek the job. More work is being done than ever before and in greater variety. Master painters of New Jersey, I propose a slogan for you:—Get Together and Stay Together."

B. F. Davis said the action in regard to Hudson county has given us a chance to renew our interest. Now we may be able to get a new association formed with younger blood.

Mr. Slosser, of Hoboken, said he had come because he was anxious to see the Hudson county business settled.

Some Irish stories were well told by Mr. Bollmann, of Hoboken.

Edward Hurst Brown, of The Painters Magazine, urged the master painters to have courage to charge higher prices for their work; to get rid of the idea that everybody wanted cheap things, and to lead their customers along to spend more money than they originally intended by getting them interested in the artistic effects they could produce by the use of more expensive materials. And they will be better satisfied than they would with a cheap job.

Charles E. Van Syckle said:—"You have listened to Mr. Brown, but you didn't believe it, but everything he said is the truth. You have got to pay more for everything. There isn't a better time than right now to revise your prices. There isn't one man out of a dozen in the painting business that has nerve enough to charge enough for his work. It will cost you 17½ per cent. to 25 per cent. for your overhead charges. Many a man is satisfied with 17 per cent. above cost, but that simply pays the overhead charges and allows him no profit. We ought to get more profit. Everyone here ought to pledge himself

to be at the convention, and if possible, spend the entire time. Let us get out and boost and get the people there."

William P. Symonds, of Carpets, Wall Papers and Curtains, told a number of interesting stories.

Mr. Kelly stated that on Friday, March 31, the salesmen had met in the Newark Association rooms and organized the Travelers' Association of the Paint and Allied Trades of New Jersey. He called on the newly elected president of that organization, Frank J. Higgins, of the Matheson Lead Company, who thanked the master painters for the use of their quarters.

George Udall said that if all would do what the committee wanted there would be a successful convention. He optimistic.

Mr. Pearson said the master painters outside the Association were making as much money as those in it, and thought something might be done to make the organization more profitable to the members.

Mr. Neil spoke of the recent strike in Newark, and in reply Mr. Witt said they had agreed to advance the wages of the men.

Mr. Keating, of the Muralo Company, told some stories.

Charles Greenhalgh said the master painters did not ask enough for their services. Two Paterson bosses had gone out of business because they did not have the nerve to advance their prices.

As the last speaker, Mr. Willem told a story, and the supper ended at 11:45 p. m.

TORONTO ASSOCIATION.

THE regular meeting of the Toronto Master Painters and Decorators' Association was held in the rooms in the Odd Fellows' Temple on Thursday evening, March 9.

Supper was served at 6:30 p. m. There was a full representation of the members present. Ex-International President McKenzie, and President Goodale, of the Hamilton Association, were also in attendance, together with a number of associate members.

The meeting was called to order by President Robinson, who said he was pleased to welcome so many members and visiting brethren. This was "Irish Night," as they had no doubt noticed from the table and other decorations. Although the special business of the evening would be the hearing of reports from the delegates who had attended the International convention at Cincinnati, yet he could assure them that a jolly evening might be anticipated by all present.

The minutes of the previous meeting were read and approved.

The first speaker called upon was John Stewart, Esq., J. P., who spoke of the delightful and profitable time which he had spent at the great Cincinnati convention. It was one of the best he had ever attended.

Ex-International President McKenzie, of Hamilton, in a very happy speech told of some of the proceedings at the International convention, and was warm in his praise of the kindly reception accorded the Canadian delegates. He referred to Stewart N. Hughes as Canada's "right bower," who amid the plaudits of the entire convention had won out in the not very serious little flag incident. He was pleased with the courtesy which had been extended to him during his occupancy of the presidential chair. He then spoke of the great strides which was being made by technical schools and said too much importance could not be attached to this very important branch.

A toast to "Our Visitors" was duly honored, the names of S. R. Hughes and W. Davidson, president and vice-president of the Toronto Builders' Exchange, respectively, being coupled therewith.

Mr. Hughes expressed his delight at being present and said that it would afford him great pleasure to welcome the Master Painters' Association into the Builders' Exchange. He believed such a union would prove mutually helpful.

Mr. Davidson made an interesting reply, in which he referred to the early conditions in the building trades. He said that nothing had been said in the "specifications" about speeches, consequently he had not come prepared. He believed these social features were a good thing to imitate. He wished the Master Painters' Association much success.

Mr. Goodale, president of the Hamilton Master Painters' Association, was pleased to be present and enjoy the

sociability of the Toronto brethren, who were undoubtedly past masters in the art of entertaining visitors.

M. Sinclair said that every minute of the Cincinnati convention had been a happy one for him. The evening was too short to enter into any defense of the Canadian delegation. The members of the contingent were quite capable of defending themselves against any insinuations which might be made concerning their department during their brief stay in the "Queen City of the West," as Cincinnati was styled by Mayor Puchta.

Mr. Home spoke of the pleasure which he had experienced at the Cincinnati convention, and said that he was particularly pleased with the visit to the Rookwood Pottery. He was quite sure that all the delegates were delighted with that trip, and took great interest in the processes here demonstrated. The skill displayed by the operatives of that world-renowned pottery was really marvellous.

"Bill" Hulme, who appeared in khaki, was delighted to meet once more with his brethren and assured them that he would often recall the pleasant evenings spent with the members of the Toronto Association, when perhaps upon the battle fields of Flanders or "somewhere in France" his surroundings would not be quite as congenial as they were this evening. Bill received an ovation and three hearty cheers as an "au revoir."

The feature of the evening was undoubtedly the very witty and interesting paper by James Phinnemore, in which he, amid peals of laughter from his auditors, portrayed the "ramifications" of the Toronto delegates to the Cincinnati convention from the time they left the Union Station until they arrived safely home again after a most "glorious and hilarious" experience. Space will not permit, however, to go into particulars, but suffice it to say that Jim kept pretty close tab on the boys, and there was apparently nothing that escaped his eagle eye. In fact, he was accused of having heard the inaudible and seen the invisible, for many of the reported "sayings" were branded as purely the product of his own wild and imaginative brain, while some of the sights which he declared he had looked upon were characterized as the veriest rot, even far outstripping the "Arabian Nights" or Dante in his highest flights of imagination. But Jim wound up by speaking of the convention as one of the best, if not the very best, yet held by the International Association. He was profuse in his encomiums of praise of the manner in which every detail was handled by the various committees in charge of the splendidly carried out arrangements.

Messrs. Paris and Hawkins, editors of the "Eye-Opener," contributed to the general entertainment of the evening by reading some humorous skits from the columns of their paper, and commenting upon the "doings" of some of the "graver" members of the Canadian delegation while loosed from the apron strings of their guardian angels.

The "Irish Night" was a pronounced success, from the Irish supper till the fall of the gavel of adjournment.

An hour or two was pleasantly spent at progressive euchre in competition for the grand aggregate prizes to be distributed at the end of the season.

PAST PRESIDENTS' NIGHT.

IF anyone should doubt the versatility of talent wrapped up in the members of the Toronto Master Painters' Association, then we simply commend to you the elaborately prepared and skillfully carried out program of the Past Presidents' Night, held in the Odd Fellows' Temple on the evening of March 23.

After a most recherche menu had been served at 6.30 p. m., President Robinson announced that there would be no regular business transacted, but that the proceedings would take the form of a "mock trial" of one of the unruly and obstreperous members who had been charged with "fowling the nest" by violating one of our most cherished principles.

The court was duly formed, with the following array of distinguished legal lights officiating:—

Lord Chief Justice, "Senator" O'Hearn.
Associate Judge, John Faircloth, of Omaha.
Crown Attorney, James Phinnemore.
Solicitor for Defense, James Kitchener.
High Sheriff, D. Gould.
High Constable, J. B. Thomson.

Clerk of Sessions, Stewart N. Hughes.

Court Stenographer, H. G. Hawkins.

Gentlemen of the Jury, R. W. Fletcher, E. Vernon, F. J. Cox, C. Landon, W. Cheshire and W. J. Bolus.

The judges and learned counsel were each clothed in the prescribed habiliments of their profession, and added great dignity to the court.

The "O yez, O yez," of the crier having been said, the Lord Chief Justice instructed the clerk to swear the jury. Only one jurymen was challenged, but the Judge overruled the objection and ordered the trial to proceed.

Constable Thomson, who had previously arrested John Stewart, J. P., produced the prisoner and placed him in the dock.

The clerk then read the charge to the prisoner at the bar, who pleaded "not guilty." The prisoner was charged with "having maliciously with malice aforethought maintained and managed an illicit still for the manufacture and dissemination of Irish whisky, and also having politically conspired and intrigued to defraud the government."

Mr. Phinnemore opened the case for the Crown, and in the most scathing terms condemned the prisoner. He put in five exhibits to prove the guilt of the prisoner. (1) Plan of the premises; (2) bottle of whisky; (3) letter from prisoner's wife; (4) jar of spirits; (5) photo of the ill effects upon the victims of his nefarious traffic.

Mr. Morley Watson (electric light inspector), and Mr. Stan. Taylor (plumber), were called as witnesses for the Crown and swore to the incriminating conditions found in the cellar of the prisoner, who used a furnace in which a "worm" had been concealed for the carrying on of his illegal manufacturing purposes.

Miss Lulu Schneider, a maid in the employ of the Sinton Hotel in Cincinnati, was also called to prove that the prisoner had several bottles secreted in his room during his stay at the Sinton while attending the master painters' convention.

The evidence of these witnesses was completely shattered by the gruelling cross-examination of the counsel for the defense, who proved out of their own mouths that they had been suborned for the express purpose of defaming the character of his client, whom they knew to be absolutely innocent of the charges preferred against him.

F. H. McCausland and W. M. Weeks were called as witnesses for the defense. These gentlemen testified to the fact that they had known the prisoner from the day of his birth, and that he had always borne an irreproachable character, and was the very soul of honor and integrity.

The crown attorney failed in his cross-examination to shake the evidence for the defense and concluded by affirming that he was fully convinced that these gentlemen (pardon the term) were partners with the prisoner in his satanic intrigues.

The learned counsel for and against pleaded eloquently and logically the pros and cons before the jury and rested their cases.

The Lord Chief Justice then arose in all the majesty of the law and briefly addressed the jury. He eloquently reviewed the evidence and charged strongly in favor of the prisoner.

The jury then retired and after an absence of only ten minutes returned with their verdict as follows:—"We find the prisoner guilty on only one count, and strongly recommend him to the mercy of the court."

When the Judge asked the prisoner if he had anything to say why the sentence of the court should not be passed upon him, the prisoner nearly caused a riot by taking exception to the whole proceedings and threatening to prosecute His Lordship for maladministration of justice.

The constable soon restored order with his baton and the Judge pronounced sentence as follows:—"I quite agree with the verdict of the jury, but as they have strongly recommended the prisoner for mercy, I now discharge him on penalty of purchasing a box of "Noblemen" cigars, to be equally distributed among all participants in this trial (not excepting the bench) as a fitting thank-offering for so narrowly escaping the hangman's awful noose, and also as a warning to all like offenders."

The mock trial was very cleverly carried out, those taking part acquitting themselves admirably. Bobby Woods' impersonation of Miss Lulu Schneider was exceptionally well done. His make up was perfect, and he played the part admirably, deceiving many who thought the party was really a young lady. The judges and counsel were

good and performed their parts without a flaw. The witnesses did well, while the conduct of the constables could not have been very much improved upon. The jury looked solemn and serious enough, but rather overdid the sleeping act, from which they had to be frequently aroused by the constable's baton.

After the trial Mr. Wildfong recited a supposed scene in a court presided over by a colored judge. It was most amusing.

W. H. Stevenson received a hearty vote of thanks for a beautifully designed "Honor Roll," which he presented to the Association, having inscribed thereon the name of the "boys" in khaki.

The Past Presidents' Night, with its "mock trial" innovation was declared to be one of the most enjoyable evenings yet spent under the Association's auspices. It certainly was extremely mirth provoking, and if there is anything in the old adage, "laugh and grow fat," then the Toronto master painters will soon be assuming aldermanic proportions if such innovations are repeated.

Progressive euchre for the grand aggregate prizes was indulged in before the happy throng adjourned.

AN APPRECIATION.

Dedicated to Stewart N. Hughes.

WHO by the old flag stood so brave,
While those about him looked so grave?
'Twas Hughes.

Who was it would not compromise,
Though urged by some, who thought it wise?
'Twas Hughes.

Who was it held the big convention,
And firmly stood by his contention?
'Twas Hughes.

Who was it cared not for the Mayor,
But said our flag must be placed there?
'Twas Hughes.

Who was it beamed with victory's smile,
When Canada's flag passed down the aisle?
'Twas Hughes.

Who won the plaudits of the crowd
Which through the hall rang long and loud?
'Twas Hughes.

Who showed he was not born a slave,
And scorned to play the part of knave?
'Twas Hughes.

Who now deserves our highest praise,
And for whom now we'll three cheers raise?
'Tis Hughes.

—H. G. H., in "Eye-Opener."

AN AFTERMATH OF THE CONVENTION.

ON the evening of Monday, March 6, the Banner Grocers Baking Company, of which L. H. Brandewie is president, carried out a promise they made during the convention time. It seems that Mrs. J. H. Greiwe, who had charge of certain entertainments during the convention time for the ladies, among other things escorted the ladies on an inspection tour of the Banner Grocers Baking Company's plant. They were so well received that the local ladies told their husbands about it, and it getting to the ears of President Brandewie, he invited the entire membership of the Cincinnati Local Association of Master Painters, their families and friends to be his guests again, as above stated. After being shown through the various departments of his large concern, a dance and buffet luncheon was enjoyed by all. John H. Greiwe acted as toastmaster, and President Brandewie and also John Theobald, president of the Cincinnati Master Painters' Association, responded to toasts.

A feature of the evening was a talk by Professor W. Stone on "Business Efficiency," during the course of which he created considerable amusement, by reading the characters of several members present.

The master painters were so much pleased with the

entertainment given them, that the local association, at its next meeting tendered a unanimous vote of thanks to Mr. Brandewie, assuring him that all present had enjoyed themselves to the utmost.

By some oversight we forgot to mention last month that L. N. Gibbons, the genial representative of the Ball Chemical Company, of Pittsburgh, who has a smile that never comes off, was seen about the Hotel Sinton, bidding welcome to his many friends during convention week.

The wicked partner is often blamed for mistakes that are made or things which go wrong. But when things go right, the good partner usually gets the praise. Mistakes, however, sometimes happen, even in the best regulated families, and it has been called to our attention that The Painters Magazine man made a mistake when he credited the wrong partner with a good deed, or perhaps we should say, we reported the wrong man as having done the right thing, "if you get what we mean." At any rate, the firm is Fertig & Kevers, of Indianapolis. Both men were sitting in the front row, and it was Mr. Kevers who nominated William J. Albrecht for president.

PAINT JOBBERS' CONVENTION.

THE members of the National Association of Paint Jobbers are now preparing for the third annual convention which will be held on Monday, October 9, 1916, at the Hotel Traymore, Atlantic City, N. J. According to a special program arranged by the Board of Directors, this will be practically an all-day meeting and only a short noon recess will be taken. The first session will probably convene at 9 o'clock, and at the afternoon session it is hoped to finish all business and adjourn. If this should prove impossible, the final session will be held some afternoon during the week.

The deliberations at the paint jobbers' conventions are always of an executive nature and this year promises to be one of unusual interest, because all the standing committees have been active and their work received the commendation of the Board of Directors at its recent meeting in Cleveland. When the standing committees of an organization have been busy throughout the year, there is no question about the volume and importance of the business to be presented at the next convention, so it may require three sessions to finish the business which will be presented this year.

This Association extends a hearty invitation to any and all legitimate paint jobbers who may not be members to attend its meetings and participate in the discussions. Many visitors who heretofore have availed themselves of this invitation have become so interested in the work that they immediately made application for membership and were elected. Any working organization which holds the interest of each member is sure to be a benefit to them. This can be said of the National Association of Paint Jobbers, and if there are any doubters they are referred to any member for an answer.

As the paint jobbers will be the guests of the National Paint, Oil and Varnish Association at Atlantic City and this organization has reserved only 400 rooms at various prices on either European or American plan, it would be advisable for those jobbers who will attend the convention to make their reservations at once, because it is understood rooms are being booked in unusual numbers this year, and a record attendance is thus promised.

ADVERTISING PAYS.

THE manufacturers of Leadoil write us that they have received over five hundred replies to their full page advertisement, which appeared in the March issue of The Painters Magazine. This not only proves that The Magazine is read by wide-awake painters who are alive to every new thing that promises to help them in their business, but it also indicates that Leadoil is something which appeals to the discriminating painter as a proposition which interests him and promises to enable him to do better work and to satisfy his customers. We understand that Leadoil has been thoroughly tested out in the testing laboratory of the National Lead Company, and they recommend its use for producing a flat wall paint. We call special attention to the announcement of Leadoil, which appears on page 25 of this issue, and suggest that those of our readers who have not already given Leadoil a trial should do so without delay.

Letters from Secretary McGhan

CIRCULAR LETTER FROM SECRETARY McGHAN.

THE following letter has been sent out by Secretary A. H. McGhan to all the members of the International Association of Master House Painters and Decorators of the United States and Canada.

March 15, 1916.

Dear Sir and Brother:—

The International Association of Master House Painters and Decorators of the United States and Canada, at the thirty-second annual convention held at Cincinnati, Ohio, February 15-18, reconstructed the Constitution, By-Laws and Rules, a copy of which is enclosed.

The office of secretary-treasurer is combined with that of organizer, and is now situated at Washington, D. C.

As individual, local or State member, I earnestly ask you to use your membership to its fullest extent. Your affiliation with the International will be made well worth while. The expense is merely nominal, but your active counsel—your presence and your advice is invaluable to the officers and others striving to better conditions.

It is a basic principle that you can only expect returns commensurate with the effort that you put in anything—be it your immediate business, or association.

Read the enclosed constitution and you will realize how well constructed your International Association is.

Fraternally yours,

A. H. McGhan,
Secretary-Treasurer,
Southern Building,
Washington, D. C.

WHAT HAS BEEN DONE.

A Circular Letter to the Membership.

Dear Sir:—I have forwarded to every individual affiliated with the International Association a copy of our reconstructed Constitution, and a letter requesting attendance at your meetings, and support of your Association.

Will you use, by forwarding to your membership and others, copies of the following:—

“Report of the Committee on the Establishment of Apprenticeship Training in the Public School System.”

Including remarks by Frank L. Glynn, assistant to State Board of Industrial Education, Madison, Wis.; Prof. John L. Shearer, president of the faculty The Ohio Mechanics' Institute; Ex-President P. J. Brankin, and Doctor Randall J. Condon, superintendent of schools, Cincinnati, Ohio. (A very full report will be reprinted on request by The Painters Magazine.)

Copies of enclosed booklet:—“Why Paint Peels.”

Copies of enclosed letter on “Organization.”

As many of the above will be forwarded you as you request.

I ask your co-operation with this office, and assure you in return, unlimited support.

With very best wishes, I beg to remain,

Yours fraternally,

A. H. McGhan,
Secretary-Treasurer.

ORGANIZATION.

REPLYING to the query:—“What Benefit Do I Get from Association Membership?” I may say—a fair and proportionate return for the effort you contribute.

The Church, the State, the banker, the professional man, business interests, the working man—all find organization necessary.

Now, as a business man, why not accept the inevitable? Why is it necessary to indulge in words and argument ad infinitum—let us dispassionately look into it—reduce it to the personal aspect, and you will realize the necessity of association in your business.

Are you not familiar with the sign, “Members of the American Bankers' Association,” over the teller's window at the bank?

Does not the “Bar Association” enable your lawyer to become broader than the confines in which he lives, or, are the courts governed by the narrow limits of the village, city or State?

Does not your physician frequently quote the authority of the “Medical Association” for professional action—an association of which every reputable practitioner is a member, and reader of the many journals circulating in the profession, which describe the discoveries and progress made in the many institutions hundreds of miles distant?

The “American Institute of Architects” is an association closely allied with the painting and decorating business, and is composed of representative men of that profession.

Ever hear of a “conference” of ministers of the Gospel? Labor unions, started in the church building era, following the Dark Ages—now the American Federation of Labor alone has over 2,000,000 members.

To bring these associations closer home to your business, may I ask:—Can you purchase materials except through a combination—formerly we called them trusts and corporations, now we call them “Big Business.”

This is not argument—the foregoing is indisputable.

Now, with regard to our trade associations—your local home association is where local conditions may be considered, and from which influence in municipal affairs may be had beneficial to the trade, far more than is possible with an individual, and so with the State association. Surely a communication from an association of master painters and decorators will receive much more consideration than one from John Smith, No. 100 Jones Street.

The International Association of Master House Painters and Decorators of the United States and Canada is the intermediary by which the interests of the individual, the local and the State are brought together. Counsel is to be had with men of the North, South, East and West. Influence is to be had in national legislative affairs as with our Paint Legislative Committee, Committee on Trade Schools and other committees, whose labors are necessarily interstate, such as the Committee on Mutual Insurance.

Your attendance at meetings, and your active support of your officers is earnestly requested.

Yours fraternally,

A. H. McGhan,
Secretary-Treasurer,
Southern Building, Washington, D. C.

A VERY COMPLETE REPORT.

Editor The Painters Magazine:—

Dear Sir.—Permit me, as secretary of the International Association of Master House Painters and Decorators of the United States and Canada, to thank you sincerely for your very full and complete report in the current issue of your Magazine of the proceedings of the thirty-second annual convention, held at Cincinnati, February 15-18, 1916.

I earnestly hope that your list of subscribers comprises not only every member affiliated with the International Association, but that those also outside of our Association may be made aware of the proceedings of our annual convention, and I am very sure that it would result in a larger membership.

This, combined with the other trade subjects of interest, with which your Magazine abounds, makes the publication so valuable that any one engaged in the painting business, in my opinion, should be a subscriber.

Thanking you very much, I beg to remain,

Yours fraternally,

A. H. McGhan,
Secretary-Treasurer,
Southern Building, Washington, D. C., April 1, 1916.



Trade Schools

SHOULD THEY BE SUPPORTED BY THE PUBLIC?

THE following report on the proceedings of a debate held at the Fort Pitt Hotel, Pittsburgh, Pa., on Tuesday evening, January 11, 1916, in connection with the convention of the Pennsylvania Association of Master House Painters and Decorators on the question, "Should Trade Schools Be Supported by the Public?" was omitted from our February and March issues on account of lack of space, but is so important that we print it here in full.

The meeting was called to order by Alfred H. Rapp.

Chairman Rapp:—On behalf of the State Association of Master Painters and Decorators, it gives me great pleasure to welcome you, especially the Manual Arts Association, who are our guests, and who have taken up the gage and sent their champions here to debate a question that has absorbed the attention of this Association for a great many years. It is the first time, as far as I know, that such an association has met with employers to discuss this vital question. I say vital advisedly, because we consider it the greatest question today before the American public. We do not even except preparedness, protection or any of the so-called important political questions. It is an economic question, affecting not alone the present generation, but all the generations to come, and what we do will have great weight with the future of the American boy of today.

I take great pleasure in introducing to you this evening Dean C. B. Connelly, of the Carnegie Institute of Technology, who will preside. (Applause.)

Dean C. B. Connelly:—This debate that is before us was first talked of some time ago when we tried to get Mr. Rapp and Mr. Brown to take part in a debate that we had at our association. This convention in session now makes it much more vital, and I can assure you, more pleasing. I take pleasure in introducing to you for the affirmative on the debate, "Should Trade Schools Be Supported by the Public?" the affirmative's first speaker, Mr. Patrick J. Brankin, of Philadelphia.

Address by P. J. Brankin.

Mr. Chairman, Ladies and Gentlemen:—It is a welcome and a pleasing task to be assigned to come here at the request of the Pittsburgh local association of painters and decorators to say what I have to say in behalf of trade school education for the youth of America. Before entering into the subject, I desire to congratulate the Pittsburgh local association; I desire to congratulate our chairman, in behalf of all the educators in Pennsylvania, in bringing about the first, and I might say the most important, question of economics confronting this nation.

The subject of industrial education can be divided, and is divided into many parts. We will divide it first, as you would the color scheme, into three vital or fundamental principles of education industrially. First is technical education, and the schools of technical education have been established for a century in Pennsylvania, and I will mention one of them in particular in Philadelphia which is known as the Franklin Institute. There is no issue, either by the educators or by the men of this country, as to the work that that institution and similar institutions have done, as, for instance, the Boston School of Technology.

Therefore the question at issue is not, should the public support the technical school, nor is the question at issue, should the public support the industrial school; because industrial education, as I say, is divided into three parts—the technical, the industrial and the trade school systems, each separate and distinct, as the red, yellow and blue, the primary colors of the spectrum. And they in turn can be blended and divided and mixed, which will include vocational education, primary education, any kind of education you wish that trains the hand in combination with the brain in industrial education. Therefore, the issue has been greatly maligned and misunderstood by ninety-nine out of every hundred people who pass judgment on industrial institutions in the United States.

I will mention among the industrial institutions such schools as the Carnegie Technical School, the Pennsylvania Museum and the School of Industrial Arts, and the Spring Garden Institute of Philadelphia. I have had the honor for a great many years of being a trustee and for many years a contributor, and, in fact, a student in the school from its inception. Therefore, I am on both sides of the question; that is, if there are two sides, which I doubt very much. I do not believe our coming here together tonight is for the intention of having a debate, as much as it should be a conference as to what is the best

means by which we can educate the rising generations of this nation on the question of industrial education.

Therefore, coming to the trade schools and leaving out of the discussion the question of technical schools or schools of all those things which have done great good in the last forty years, but to get down to the question under discussion, namely, the trade schools. Let us then go back to where we have what is really a real trade school; and in doing so we have to go back virtually only a few years, as far as the history of industry and art are concerned, and that is going back to the Italian Renaissance. That was the period of the revival of industry and art after the destruction of all education by the Saracens and their being overpowered and driven farther south. We see in that period the characters whose name and fame have outlived their day and generation and will continue to live till the end of time. They were men such as Leonardo da Vinci, Angelo, Raphael, Paul Veronese and Bellini and men of that type that established that school. It is said of one of them alone, Angelo, that he had a paint shop which was really a trade school. That in it there were at one time as high as one hundred and ninety scholars who had traveled through the whole of Italy and Southern Europe to attend and become students in that school. Now we all know that that was the beginning of what is recognized as the constructive home of art knowledge that we have today.

Before passing away from that, I wish to say that that school and all of its works was brought about by the encouragement of the government and its people and supported by the government and its people. And you will bear in mind that they were painters and decorators and they had a great many apprentices.

We pass from that hurriedly into the next great revival, which came further north, and there we find what is known as the French Renaissance. And also again do we see the government support and encouragement of that revival. We see during the period of the Louis, Louis XIV and Louis XV that factories and schools were established throughout all of France to encourage the youth of that nation in industry and in art. We know that the Gobelins factories were government factories, and that the youth of the country were sent from the respective districts of their country into these factories to study industry and art combined; and those tapestries are still the wonder and admiration of the world. And that was the trade school of the French Renaissance.

Coming nearer to the present, we see the revival that took place in the period of the Georges in England, wherein we see what was brought about by the character work as given in the Adam, Chippendale and Sheraton and all those periods which every one of us who are conversant at all with art know and admire.

Then we will get down to our own country. Passing through all that as a foundation upon which we wish to build the modern up-to-date trade school that will do something. The first hundred years of our country's existence was a building period, in which art was not expected. The modest design and conception of our best building construction was what is commonly known as the Colonial period, and the Colonial is the most simple form of construction—four square walls and a roof to cover it by angles. It was Puritanical in its neatness and motive, solid of form and substantial in construction. So that during that whole hundred years of the national existence it was Puritanical neatness and plainness and simplicity.

That brings us to the period of—not a revival in this country, but a birth of industry and art combined. Many of us, in our hearts, can say that we lived from that day until this in an atmosphere of what the great Centennial Exhibition accomplished for those that should engage in industry and art. You notice that all of these revivals were brought about through the masters that were painters and decorators; and all great movements in industrial advancement and artistic effort have originated in the guilds of Europe. Now we in the United States had no guilds until quite recently, and we consider today that the Master Painters and Decorators' Association of the State of Pennsylvania, as one of the many State associations that are affiliated and joined together in the International Association of Painters and Decorators of the United States and Canada, is really and truly a practical trade guild; and we consider that we are doing as well as we know how to follow in the footsteps of those grand old artisans. When we trace the development of industry and art from the time of that period, forty years ago, which occurred in the city of Philadelphia we find that at that time as for original design we had absolutely nothing either in textile or in constructive industries, we had

nothing that we could claim worthy of being considered an original design. The most that there were any pretensions to were the oilcloth that was on the floor or the oilcloth that was on the table. Those who were engaged in industry at that time (and I happen to be one of the fortunate ones that began business in Philadelphia in the Centennial building in decorating the cases and so forth) looked with disparagement and distrust upon the efforts that we were making alongside of the skilled workmen that were working right on that case next to the one that we were on. We knew nothing about design. We could copy anything we wanted to, but we originated nothing. At that time there were in the city of Philadelphia three or four very prominent industrial art workers. Among them was one, an English-American named John Smethurst, who had come to this country when quite a young man and became more American than those to the manner born. And John Smethurst was the greatest word painter I ever met in all my life. He was a most omnivorous reader, and he had the greatest control of the English language of any man I ever saw, and on one occasion he delivered a lecture before the Master Painters and Decorators' Association of Philadelphia, and the subject was "The Value of the Line to the Master Painter." His subject referred to the line of beauty known as Hogarth's line of beauty. There was a blackboard, and with the chalk in the beautiful word painting that he painted we expected to see something miraculous on that blackboard, but the poor fellow could not draw a line, and he proved in the negative the value of line, for he could not draw it.

Now some of us are here to prove by the negative tonight the value or the necessity of industrial art education for the youth of America. And I hope to prove it. And he, as expert as he was in the use of language, could not draw a line of beauty, for he said it was a shame, an outrage, to call it Hogarth's line of beauty, which was God Almighty's line of beauty as exemplified by the beautiful lines of a woman's lips. I never was so much impressed in my life with the necessity of knowing how to draw as the picture of that man trying to draw what he could not draw. And, by the way, John Smethurst was a member of the Master Painters and Decorators' Association of the State of Pennsylvania.

Another man just at that time conceived the same idea that John Smethurst did, but each working separately. John Smethurst gathered around him, in the city of Philadelphia, a coterie of young men who had been in the habit of visiting the district library building, situated at Broad and Spring Garden streets, and known as the Spring Garden Institute. It was a library building with a room for lectures, but no attempt at industrial education of any kind was made. He gathered around him, in that room, a number of young men who afterwards became quite prominent in the cause of industrial education. And when I mention some of them I feel sure that Dean Connelly here will recognize them, too. One of them was James F. Windrim, who became Supervising Architect of the Treasury Department of the United States. Another was Joel Cook, who was conceded to be the most literary man that was in the Congress that he sat in, and he died a Congressman from Philadelphia. Another was a modest, unassuming young man, who was a reporter, an assistant editor of the great *Public Ledger*, and his name was Addison Burke. And they, men of that type, virtually took possession by political chicanery of the old fossilized Quaker institution known as the Spring Garden Institute and formed it into an industrial institute, which has been doing the work in a quiet, modest and unassuming way from 1876 until today, with no trumpets. I have been a member of the Board of Directors or Trustees of that institution for twenty years, and I have never seen a five-cent piece expended, from the president down, in the whole time that I was in it; so economical is it, so that there is not one dollar of wasted energy or expense connected with it.

Leslie W. Miller, at the same time that the exposition was going on, realized the deficiencies in the textile industry workers and he gathered around him a number of men connected with the textile industries in Philadelphia, and they formed what is now known and recognized the world over as the greatest textile trade school in the world—not in the United States alone, but in the world—and that is the Pennsylvania Museum and School of Industrial Arts, of which Leslie W. Miller was the main and guiding spirit of that whole new art movement, which began with Mr. Smethurst in 1876; and he, like John Smethurst, was a member of the Master Painters and Decorators' Association of the State of Pennsylvania.

So that you see a movement tending towards industrial education, industrial uplift, industrial knowledge, has always come through the greatest of all industries, painters and decorators.

Now, since 1840, many and varied have been the attempts of the philanthropists and the enthusiasts, who knew very little about the trade requirements. Their hearts were filled with the desire to do something for the children of men, but they unfortunately had no direction, no control, no management and no discipline; and no movement, no matter how important, whether it be religious, social or industrial, can ever progress in any coun-

try that is not regulated and controlled by a directing spirit higher in authority than the little set who form themselves into a school.

Therefore, the question of how to form an ideal trade school—it is not an ideal trade school that we want; the trade school movement is, as it were, a public school movement where the technical and industrial qualities are the college and the university education. And it is the duty of the government to attend to the functions of the country, not by tariff to protect the well-to-do and the rich, but those who are struggling for an existence. If democracy means anything, it means for the people, all of the people, not any particular industry. We know the generosity of our national government on the question of education today. Realizing the necessity for it, we know that what was known as the public school lands of the United States, that is, the territories adjoining the thirteen original States, where one acre out of every sixteen was appropriated for the education of the head in the United States. One thirty-second of that one-sixteenth was appropriated for the endowment of universities throughout the United States; and your Princetons and your Cornells, and I have no question but what even our great Pennsylvania University have had the benefit of that vast wealth of endowment, amounting to billions of acres of ground, the value of which is insurmountable; and a man hardly knows the value of those vast endowments that were given for the education of the youth of this country, until we over-educated. It is a very broad statement to make to say that we over-educate the youth of this country. But the conditions are such, by the over-education of the youth of this country, that today the American boy and the American girl despises manual labor as beneath the dignity of American citizenship. We said, at the time that those institutions were founded, and the principles underlying the founding of those institutions, that their aim and object was to act as auxiliaries. Bear in mind they were never intended to take the place of the master of the boy. They were intended to act as an auxiliary, to assist that master to teach the apprentice what he was unable to teach, and that was the beginning and the end and motive underlying all industrial institutions that were founded at that period. We realized then that the old system of apprenticeship, the system that from the beginning of history until our own lives, had been the only means by which industrial education had been imparted; and we saw this gradual decline until today we are not furnishing one-half of one per cent—how infinitesimal it is—of the amount of skilled energy that we are consuming.

Now you can blame that on whatever conditions you like. The facts are there that the apprenticeship system has virtually ceased to exist in this nation; and as a weak substitute, during the past thirty years we have depended entirely upon foreign immigration to supply the neglect of the master. I am not preaching one word that I do not practice; and I challenge any man here to say that I have not lived up to the ten commandments if I ask him to do so—in the past thirty years we have depended entirely upon Europe to supply us with skilled and artistic workmanship.

Ten years ago those that were engaged in industrial art had realized that they had sucked the lifeblood out of the best portions of the whole of Europe, as far as furnishing us with skilled and artistic workmanship was concerned. It was virtually the seduction of the advanced wages which we offered, which drew them from that country into this, because there was no reason other than advanced wages that would make them leave those artistic spots. Any one who has gone through them would say it must be money which was the seductive influence that brought those wonderful workers from their own homes that they loved so well into this country.

However, all of our art can be traced, as far as the origin of original design is concerned, to the schools of Europe, and very little, if any of it, to our own. Things have occurred within the last five or six years that there is absolutely nothing in the way of skilled workmanship except what comes from the Hungarian and Russian Jew, that is merely taking the place of the skilled workmanship in this country in all the constructive industries relating to house building and decorating. Now, both of those conditions, the only real source from which education could be given by an apprenticeship and its substitute, immigration, both of those have been destroyed, and here we are looking to the future without making the slightest preparation to supply the skilled industry of this country. And the trade school question is the only question that can in any sense solve it.

The point that we are here to discuss is not the question, should we have trade schools; but the question is who should support them, who should manage them and who should control them. If we take the cases as we have had them in the past; if we take Pittsburgh, for instance, and we will say that Pittsburgh is patriotic, that its love of art and industry is such that they will make as many painters, as many plumbers, as many cabinet makers as Pittsburgh can consume of the energy of the youth. We will take Pittsburgh as an isolated case, and say:—Suppose that Pittsburgh, with all the inspiring influences of the Car-

negie Technical School, that it has taught that boy, it has taught the generation that is rising up, to admire and love the work that is done there, if it were willing. But granted that she could perform it or she was willing to do so, if she could furnish the city of Pittsburgh with all the skilled workmen that would be consumed by the city of Pittsburgh, how long would they stay in the city of Pittsburgh? The skilled workmen are just as migratory as the birds of the air. And every one knows that is what the word journeyman comes from. He migrates from one city and one town. You never see an artist satisfied to remain in one woods. They travel from one place to the other. And so the consequence would be that although Pittsburgh were willing to do her share, she would not have 10 per cent. of her own production that would remain in her own city.

Therefore the whole system of private management, of private control of the trade school, is inefficient. The whole system is wrong, and it will have to be broadened; not only by municipal management, it will have to be broadened by State management; it will have to be national, for it is a national evil. And no remedy applied outwardly will remedy a national evil, or a constitutional evil of the human body by outward application of bread and milk to the big toe if the system is filled with gout.

And that is the condition that, industrially, your energy is in today. We have consumed and destroyed the energy of the American youth, we have consumed and destroyed all that we deserve to expect and can expect from the next generation from poor unfortunate Europe, so that if we expect advancement, if we expect to do our duty as citizens, if we expect to be craftsmen—I am speaking to the master painters—you are not doing your duty if you go out of this world having consumed the energy of a hundred men, some of you, and never one has been reproduced as a skilled and artistic workman in your shop. I am not throwing the responsibility on the educator; I am throwing the responsibility on the combination of educator and consumer of energy, namely, the employer.

You might say, what remedy can be produced that will take the place of the apprenticeship system? Only this remedy:—That we go back to the vital principle that skilled workmen can only be obtained by having apprentices, which is the scholar having practical work, a practical shop for him to work in, and having a school to act as an auxiliary to assist. Now to accomplish that we must have national supervision and control. We need, I think, a national commission in Washington to superintend the education of the head. And surely, if democracy is not to be a failure, it will have to recognize this fact, which it never has recognized, that human rights and human needs and human welfare should rise superior to the production of fish in the stream or the birds in the air or even the trees in the forests, that receive attention and are protected by national supervision and control. The time has come in this country when we can no longer shirk the duty of educating trained and efficient workmen through the industries and through the schools; but both must be combined; otherwise they both fail together.

You might add, what is the plan that can be evolved that would be productive? I would state, as far as my experience goes, that we have reached a condition in the United States where paternalism, if it ever had any position in this world, ought to be exercised in seeing it and using it as a military force to compel everybody that is a consumer to be a producer. That is the first principle. The man that consumes energy in this country ought to be driven out of business if he does not show by his books that if he has fifty men on his payroll he ought to have at least five apprentices in his shop and then have a school to assist them. Should he not have an apprentice in the shop, penalize him and drive him out of the business, so that the school can be supported by penalties; and the man who is willing to have an apprentice in his shop and willing to send him to that school to assist in making a better workman than they ever produced in this country, which is possible, give him the privilege of paying part of the expenses of the education that he receives in that trade school. But place the responsibility on the industry.

Dean Connolly:—This discussion is not what the master painters should do or what they should have done. We know as educators what they are doing, and without them we could not get along. Now we are going to have Mr. Speer, being the first speaker on the negative side. Mr. Speer, Supervisor of Industrial Training of the city of Pittsburgh. (Applause.)

Mr. Speer:—Mr. Chairman, Ladies and Gentlemen—I am not going to try to disprove anything that Mr. Brankin has stated, because he speaks from the heart and from his experience. I am speaking or am going to speak from cold facts.

Address by Mr. Speer.

A meeting like this one tonight is what some of the people engaged in public school work have been anxious to secure for a long time.

Those engaged in educational work are liable to become too narrow, too set in their ways, forgetting about the product, whether it satisfies the consumer or not, so at gatherings of this kind with a free expansion from those

who use the product of the schools, it cannot be anything but productive of good.

Education is a peculiar business, and a great many parents consider themselves an authority and perfectly capable of saying how schools of all kinds should be conducted.

The attitude of the public controls, to a very large extent, the management and, through the management, the curriculum, work and organization of our schools.

Before entering into any arguments on the question, let us consider some of the names or terms used to indicate the various forms of education.

Manual training is often spoken of as though it were vocational education, and many persons seem to think that vocational education consists in manual training. Manual training gives some hand skill in the use of hand tools as used in construction and in the arts of representation; but its purpose is purely educational, and any skill thus attained is incidental.

Industrial education is sometimes vocational and sometimes non-vocational. That which is non-vocational usually involves a considerable amount of manual training of various kinds; it also deals with other processes and information relating to, or dealing with, industries. Such training may serve merely to make the student generally intelligent or more intelligently interested in industry, or it may serve to show him whether he has taste for such employment and such ability in this direction that it seems advisable to choose some special part of that field as a vocation. But such industrial training is not intended and does not serve to fit as the student for any particular employment or vocation.

Vocational education is to fit and train students for particular vocations or employments, usually to be followed as a means of livelihood. It is not limited to mechanical trades, but includes commercial, agricultural and professional as well.

Trade schools are schools that afford specialized practical training in manual trades with the object of preparing for immediate practical work at the trade as a wage earner. Such schools aim to take the place of apprenticeship in whole or in part.

A trade school proper affords the means of an enlightened apprenticeship in that it aims to give such ideal preparation for the trades as shall abolish the drudgery and waste of the learner's time in the shop by supplying in the school an economic instruction in practical work and the necessary theory of the trade.

The United States Commissioner of Labor defines trade schools as schools that teach trades as nearly as possible in their entirety; i. e., the processes and practices as well as the scientific and mathematical principles upon which these processes are based, the course being designed to take the place of an apprenticeship.

With the objects of the different schools stated, let us take up the question, "Should Trade Schools Be Supported by the Public?"

Perhaps some of you will remember that years ago the principal of the township or borough schools had to collect the school taxes, and many a hard battle he had.

But so far as the public support is concerned, my colleague will take care of that part of the question—Should Trade Schools Be Supported by the Public? No. With all the laws that have been enacted we have comparatively few trade schools. From 1881 to 1901 only three were established.

From 1901 to 1911 ten more were added (one each year), since then possibly five more, making eighteen, with a total enrollment of about 2,000 or 2,500 students, an average of less than 150.

The students in these trade schools are, of course, without an income. During the two or three years of the instruction they must provide for themselves. The cost to the State runs from \$180 to \$300 per student per year.

Take Pittsburgh, with its 2,369 manufacturing establishments and its 140,464 wage earners in the iron and steel works, rolling mills, foundries and machine shops, its 10,000 electrical machinery employees, its 1,800 sheet metal workers, its 10,000 car building employees, its 2,500 bakers, its 3,000 printers, and dear knows how many painters and decorators, why we would have to annex all the territory between here and Philadelphia to have room enough to build trade schools.

Pittsburgh with its 125 grade schools, its seven high schools, its two industrial schools—representing an approximate valuation of \$17,000,000—had done very well in educating its youths. From the simple course of study generally referred to as the three Rs have been added art, physical training, sex hygiene, kindergarten, household arts, industrial education; now they want to add military training and trades schools. There have been provisions made for feeding some of the pupils. No doubt the next step for the Board of Education to consider will be the wider use of the school building to prepare a comfortable place for the parents of the children to live in.

The Stuyvesant High School of New York represents an investment of \$1,500,000 and an annual operating expense of \$200,000. There are 2,500 pupils giving an expense per pupil year of \$70 to \$100. Those in charge of the school frankly

admit that none of the graduates go into the industries, nor are they expected to.

The State Trade School in Bridgeport, Conn., and another at New Britain each receive \$25,000 from the State and \$15,000 was given the Bridgeport school and \$10,000 for the New Britain school from local manufacturers. The enrollment is small and the cost per pupil about \$180. Taking this money from everybody's pocket through State taxes and devoting it to training only 250 children out of a combined population of 165,000.

Public trade schools are expensive, and are not generally approved, as the trades taught are limited. If a boy can learn the machinist's trade in public school why cannot provisions be made for all other trades? Such as butchering, plastering, tilesetter, boilermaker, fisherman, etc.?

It is no easy matter to state definitely just where one trade begins and where another starts. A carpenter may put up the studding and set the joists in a house, but he must not put on the lath; this requires another tradesman, a different kind of skill. Instead of using the ordinary hatchet, you must put on lath with a lather's hatchet. The same is true with the plumber. In some cities a plumber puts in the steam or hot water pipes for heating, but in other cities an expert who calls himself a steamfitter must attend to the installation of the heating apparatus. Then the painter and decorator. Just look at the difference in this business. If a man puts on 100 pounds of lead on a building he may receive \$80 or \$90 for the job. If another fellow puts one pound or two pounds on a yard of canvas and puts his name down in the corner he may get \$3,000 or \$9,000 for it.

There is seldom any certainty about a boy following a trade after he has learned it. From my own experience I know of boys who were graduated from the technical course of the high school who fully intended entering the industries, but are now in commercial lines.

There is also another fact that cannot be controlled by the schools, and that is, what would be considered a trade here would not be a trade possibly in Los Angeles or Nova Scotia.

There are so many divisions of industry today that every tradesman knows part of his vocation has been lopped off, his field of operation has been curtailed. No longer can a person say he is going to build his own home. He must call the architect, who in turn deals with a contractor, who sublets the excavating, the foundation, the framework, the plumbing, the heating, the brickwork; then comes a roofer, the tinner and electrician, so that every one on the job has his particular work to do, and will allow no one else to do it. Why does the bricklayer not put on the tile in a fireplace? He lays the brick, which are made of burnt clay, builds up the fireplace, but he dare not place the tile, which is also made of clay. The bricklayer can put up a terra cotta coping; the stonemason must not, yet it may be made to imitate stonework.

The public schools are trying to do what they can in the way of making good citizens. They are coping with all the demands upon them just as rapidly as the public comes across. Not long ago the Board of Education of Pittsburgh invited the public to come to them with suggestions as to what they wanted. How many came?

The School Board has provided equipments for industrial education. How much is it appreciated? Remember, the school people are greatly in favor of industrial education. When the two industrial schools were started, did the parents insist upon sending their children to those schools? Did the manufacturers and other industrial employers voice their approval of these schools? Not that I know of. Let me just tell you what kind of schools these are.

We have two of them, one on Duquesne Way and Eighth street; the other on Irwin avenue, N. S. Both schools are practically the same in aims, and differ just a little in equipment, and could be classed without any fear of contradiction as pre-vocational schools. You know a pre-vocational school is a trade preparatory school that offers training for boys and girls between thirteen and sixteen years of age in practical industrial processes, including such drawing and mathematics as will prepare them for entrance into the trades or industries as efficient beginners.

The schools are equipped to give instruction in printing, electrical work, sheet metal, mechanical drawing, woodwork, natural science, algebra, arithmetic, industrial geography and history, English and business correspondence. At the Irwin avenue industrial school work for girls is provided in the household arts, including millinery, sewing, cooking, home management, hygiene and the academic subjects.

No question involving the expenditure of the public funds is ever accepted by the whole community, so with this question of "Should Trade Schools Be Supported by the Public?" we find no exception. Two great, powerful organizations stand on opposite sides of this question, but heartily agree on and indorse industrial education. The National Association of Manufacturers in a convention in New York city in 1908, states:—"The very positive attitude of the committee in favor of trade schools that will turn

out finished journeymen and mechanics" may be seen from its "conclusions," which run as follows:—

"We want still further to emphasize what we have iterated and reiterated in our former reports—that it is genuine—practical industrial education that we stand for, an industrial education which will make of the American boy an all around, full-fledged, skilled mechanic, able to take his place and hold his own alongside of the skilled mechanic, having learned his trade in the skilled industries of this or any other country, and to this contention let us dogmatically adhere.

"And while we can see the advantage that a trade school training would be to a young man who is serving an apprenticeship in some of the industries, or to a journeyman who was working at his trade and receiving full journeyman's wages, and who might desire to make himself a more expert and finished workman, we should nevertheless oppose with all our might granting trade school privileges to such until every young man who was not serving an apprenticeship or working at his trade as a journeyman had been provided for. The argument that a finished, skilled workman cannot be graduated from a trade school must be combatted with the utmost persistency, as also the admission into night trade schools of young men serving apprenticeships and journeymen working at their trades, until every young man applying for admission had been provided for. Should it then appear that there were vacancies, there would be no objection to admitting apprentices and journeymen mechanics into night trade schools."

Now note the change of attitude. The same organization, May, 1912:—"Whereas, One-half of the children in the common schools of the United States leave school by the end of the sixth grade, with no substantial educational requirements beyond reading, writing and arithmetic in their simpler forms, the essentials of education and citizenship coming, if at all, after the sixth grade; and

"Whereas, In many schools and many cities educators are finding great cultural and educational value in the development of the motor activities, the practical and creative desires of the youth, in highly developed practical and extended courses in manual and pre-vocational training, and such courses are developing, in an unexpected degree, the appreciation of the dignity of labor of all kinds, and such moral qualities as diligence, concentration, perseverance, respect and causing many to successfully continue in school who otherwise would leave discouraged early in the course;

"Therefore, for these and other reasons, the National Association of Manufacturers by resolution pledges its earnest support of the following principle of educational betterment as essential to society and to the spiritual, social and physical welfare of the youth:—

"Continuation schools for that half of the children who leave school at fourteen years of age and mostly in the fifth and sixth grades, these continuation schools to be liberally cultural and at the same time to be extremely practical and related as directly as possible to the occupations in which the several students are engaged."

Now, how about organized labor's attitude? In 1901 The Literary Digest quoted John Mitchell as stating:—

"The committee has gone into the subject exhaustively, and finds that many manufacturers find it hard to get competent superintendents owing to the difficulty of finding all around mechanics who have learned everything about any particular trade."

He further says:—"The high schools, for instance, teach pupils how to prepare for the professions, but as there are more people in mechanical trades than in professions, they should also, we believe, teach the principles of mechanics."—John Golden, of the United Textile Workers of America.

"Organized labor, however, is strongly opposed to some forms of industrial education, namely, that represented by the 'trade school' that guaranteed to turn out a young man in a few months' time as a full-fledged tradesman. The results of such schools have been to flood the labor market with 'half baked' journeymen, to put a premium on securing the job, instead of a premium on the skill necessary to do the job."

"And let me ask you, why should not the union craftsman jealously guard the only asset he has in the world—his trade?"

"It is the only means he has to maintain his home and provide for those dependent upon him. If he is somewhat slow in the taking up of new movements, it is because of what he has endured in the past, and because of the fact that he wants to make sure that those whom he loves are not going to suffer.

"Organized labor realizes, just as keenly as anybody else, that this movement in the interest of industrial education is not a fad, but a stern reality and an absolute necessity.

"I believe the question as to the need of such education has passed beyond the debating stage; what is now needed more than anything else is for all classes to get together and co-operate in this great movement, which is not a question of capital and labor any more than it is a subject to exploit our fads and fancies. I believe we should get right hold of the boy at fourteen, when his mind is be-

coming impressionable, and when he is just beginning to feel his wants; to do something tangible, teach him the why and the wherefore of certain things and the very best way to do them."

So there you have the attitude of these two organizations. Eight years ago the one advocating, without the slightest deviation, a trade school designed only to teach raw recruits the whole trade. The school to be used for no other purpose. The other organization strongly opposed. Yet in this short time experience has so tempered the opinions of each that they are getting closer together and practically agree that the broader training which can be given in the public schools and can be supported by the public is that of training for useful citizenship.

Education has been severely criticized because it is ever changing. If it is to be efficient; if it is to adjust man to his ever changing and ever growing environment, it must change and grow accordingly. As life becomes more complex, adds new wants, turns former luxuries into present necessities, education must keep changing its scope and function.

Mr. Chairman, I say trade schools should not be supported by the public, as I have tried to show:—

First.—The prohibitive cost per pupil, to the exclusion of thousands who could be cared for in continuation schools.

Second.—That practical training or experience in all trades can be acquired only in real competitive work—where you have to produce or hike.

Third.—That the public schools are for all the people, not for the few.

Fourth.—That trade training is narrow—industrial education being wider in scope, familiarizes the pupil with a greater variety of materials and processes.

Chairman Connelly:—The next speaker is Mr. Ferdinand Kaufmann, a native son of Pittsburgh, by adoption. He will take the second part in the affirmative. (Applause.)

Mr. Ferdinand Kaufmann:—I have listened with great interest to the previous speakers, one taking the historical end of the introduction and aim of trade schools, the other illustrating the academic side.

I want to speak of the practical side of the conditions as they are today and will be for the future; and I want to recite my own personal experiences in regard to trade schools. I have been educated and have gone through the mill, serving as an apprentice and in the continuation and trade schools combined.

When we take the conditions of our journeymen today of the city of Pittsburgh pertaining to my own particular profession, that of interior decorator, and I want to state that if we want an efficient workman to execute the work we do, we must fall back on the foreigner. There is such a dearth of native talent, efficient workmen, that it is really a pity to find absolutely the absence of the American trained, efficient mechanic. In the city of Pittsburgh, where we have probably 150 so-called interior decorators—I do not want to mention the journeymen painters and ordinary painters, not coming in much contact with them—and out of those 150 so-called union journeymen I do not know one American native-born who can paint a decent ornament in the city of Pittsburgh today. And I defy anybody to bring him to me to do a piece of work which can pass the standard of what we call an artistic ornament, a figure or a flower in any decorative sense. I have practiced my profession in this town for thirty-five years.

Now, why do these conditions exist? We have all the wealth that man could dream of; we have even men willing to spend their money to get good work. It is simply the lack of training for our youth, having no proper facilities to educate them. Now, my own practical experience, which I want to recite here, of trade schools supported by a paternal government are these. When I came to that age where the question was put before me of root hog or die, I chose painting, because it seems that there is a strain of art in most human beings without their knowing it. Very well. I was hired out to a boss to work for him for three years. The only recompense I had during that time was 2½ cents spending money and street car fare. Outside of that I never saw any money. I had to work at least ten hours a day. But the question was not quantity, it was quality we wanted. It never entered into learning a trade. I was further compelled to spend at least four hours per week in these continuation schools, as we call them, where we were taught to draw, to learn the philosophy of colors, also the rudimentary construction of perspectives and all pertaining to my profession. In the next room there was mechanical training for machinists. In the other school there were shoemakers and so forth, all along the line.

We were there made acquainted with the higher branches of our profession, and it was impossible to gain that in any other way than in these government supported trade schools or continuation schools. That country realized that by education and the advancement of trade it became an economic asset of that nation.

Nor was that the only requirement of the so-called tradesman or mechanic. Our foremen were leaders in any trade or profession, who were fortunate enough to be endowed with sufficient wealth to go to these higher trade schools without serving an apprenticeship. But before

they could receive their diploma it was necessary for them to serve at least one to two years as an apprentice, going through the same drudgery as any other apprentice.

I want to explain to you, for instance, the training of a mechanical and constructive engineer. After he went to school, up to sixteen years, he received an academic training sufficient to enter the colleges or higher seminaries. He then, after he passed through that school, was admitted to the trade school, where he was by the professors put to practical and theoretical knowledge of his profession as a mechanical engineer, which he later on was to practice. After remaining in that school, for at least three years came the crucial test, and before he could receive his diploma it was obligatory upon him to enter a machine shop and work on lathe work, at the blacksmith trade, until he was proficient as a journeyman machinist, combined with his theoretical knowledge, equipping him then to become a leader of his fellow men. They would never think of selecting a manager of an industrial plant in a machine shop or the iron foundries who had not gone through all this previous training. A banker had to go through the commercial school and then through practical training in banking in order to make him efficient. No man would ever think of selecting a bank director out of a paint shop, out of an iron foundry and so forth. Germany stands today in the position she occupies through mobilizing her economic forces, which is one of her greatest assets she has today, and maintaining and enabling her to maintain herself as one of our greatest nations we know of.

There was also another system in vogue regarding the painter. Those who were able to take in the decorative schools or academies of fine arts, where they learned the higher branches of art—these various students would volunteer to do work for nothing; in fact, they were compelled to complete their education in order to obtain the elementary knowledge of our profession, which were just as eagerly sought after as the higher professions. Those men had to work to lead on their fellow men and give them an example. They would come in contact with the common workmen, inspire them by their product, and there was a competition for excellency and good work. And it is the duty of our government to provide our coming generation with such education that they may advance their economic condition and become worthy to receive out of our hands the inheritance handed us by our forefathers. Therefore I demand that all trade schools should be under the control of and maintained by our government.

Chairman Connelly:—The negative side will be presented by H. A. Calderwood, of the Department of the School of Applied Industries of the Carnegie Institute of Technology. (Applause.)

Mr. Calderwood:—I want to say this in starting: we like this continual change, something new. What we have doesn't suit us; what our forefathers had did not suit them definitely. We are better off today than they were, but we hope our children are better off today than we were; and we want that change. And out of this clamor and clangor of tongues is coming, you will say, some great leader who is going to bring about that desire and perhaps this final change. That is the way it has been with our modern educational movement. That is the reason of the upheaval which we term industrial education.

I am not going to rant and sneer at the shop or the old public schools, elementary and secondary schools. They serve a useful purpose. They are not dead; we do not want them to die. They have not been wiped off the earth; we do not want to wipe them off the earth. They have merely gone through the elementary change which is going to make them better to serve the present purposes and generation. And if it had not been for our old elementary schools we would not have the present day school. We merely want to add to them the necessary parts. And perhaps the time will never come when we can make our boys and girls merely efficient machines, when we are going to teach them to swell their bank accounts and shrivel their souls; but we can train their minds and hands and we hope all that it has to do with the heart and sentiment. This is one great danger of this trade training, which we hear so much about. My colleague pointed out very well the only different types of schools, so we thoroughly understand what we are talking about—teaching the trades in public schools or in schools maintained by the public at public expense. That is not industrial education. Educators all over the country have been the most reactionary, and the old type of educators are now admitting the value of that training; and we are not educating wholly by the school, as one speaker has put it; we are training all the children of all the people and training all the faculties of all the children of all the people. That does not mean we are going to produce a razor-edged, hard-fisted mechanic, who is simply a dollar producer for himself and for his employer, not at all. I hope the time will never come.

My colleague has pointed out also the undesirability of teaching trades on account of their expense, on account of the diversity of the trades. It remains then only for me to elaborate somewhat on what he has already said, to point out some weak points of the other speakers. We

want to emphasize several points. First, the importance of training for citizenship, as well as training for the machine shop. I mention the machine shop because that is one of the four trades which are now being taught in most schools and which our old style trade schools endeavored to teach.

Let us not forget that our boys and girls need to continue the collateral training which they get in the lower grades. Not all of them can progress to the recognized secondary schools, the old established schools; and we are told every day that only one out of twelve who gets in the eighth grade in the public school ever reaches the high school; and only about one out of ten of those ever reaches the college, and so forth. We would like to have more of them, but that does not mean that we must necessarily support schools to train the barber and every other possible trade that a person might want to be trained in at the public expense. It has been proved impossible to teach all trades in their entirety in the schools.

We have heard the lament from both speakers on the affirmative that they could not get skilled workers ready-made in this country, nor could they induce the American boy to undergo the apprenticeship necessary to make him a skilled worker. Yet they want to put that same boy in a school, make him a skilled worker, spend the time in school without remuneration, and then turn him over to an employer. I wonder how many of you would like to take a boy that had been trained in the public school or trained in any school, in the four walls of a building, and put him at any dangerous job of painting without some actual experience in the trade which would enable him to meet the other mechanics on the job, to know where his work should begin or where his work should end or others begin, where his responsibility would end and theirs begin; that in relation with the other men on the job which he can only get by actual experience on the job. There are some trades which lend themselves very readily to teaching in schools, but there are a vast number of trades which would not. In an investigation in New York, held some years ago, it was found that there were over four hundred distinct trades in New York city which might be taught in some parts in schools. Imagine the futility of trying to establish schools in which all the apparatus necessary, all the structures for building necessary to teach a man all the things he would learn in a four-year apprenticeship and do that in the school. It is a practical impossibility. It has been admitted so by some of the greatest authorities and also by a great many business men and mechanics.

The first speaker brought out a few points that I want to reply to. What was said in the main we could all agree with, because we all admire the workman, we all admire the artisan, and most of us here are working men or working women and artisans, so there is no question in dispute. He mentioned that these schools of the Adams and Chippendales and Michel Angelos and others were trade schools of the best type of the old time, and they were supported by the government, and that all great advance in industry should be ascribed to the guilds of Europe. Now there are several contradictory statements there. If we were to start schools of that kind in this country, and then have the government support them, we would be doing something repugnant to every true American; that is, subsidizing a private industry. I do not know the inside history of these schools. Perhaps others are likewise unfamiliar. But the mode of carrying that out was that the aid given by the government was divided pro rata among the supporters of the schools, or given to the promoters of the schools. Were journeymen highly paid? No. They received wages ridiculously low, even at that time. They served a long, hard apprenticeship.

Another statement was that every man who had a shop with fifty men on the roll should have five apprentices. Now who is going to decide it? Just as soon as we support public trade schools and this question of apprenticeships comes up, every workman will have to reopen the dispute between journeymen and employers as to the number of men. Because we support the public trade schools we must compel the employers to employ boys who come from these schools. Even if we establish new trade schools we cannot abrogate and destroy old lines such as that of supply and demand. If you turn out a thousand boys and out of that thousand you only need a hundred and fifty, what is going to become of the other eight hundred and fifty? Will the State establish a fund to take care of those indigents until they get a job, or are you going to allow them to start in competition with you? Suppose by the rules of employers and employees it will be specified that every graduate of a trade school who can wield a brush will be started as a painter; the boy goes in at a proper price and all those things which go in with the job. I wonder if I was to ask all the master painters in this room tonight who were born in this country to raise their hands, I wonder if they would do it, and how many would there be. How many of you men were born in this country? (A number of men raised their hands.)

What about this man who said he could not get a decent painter who was born in this country?

Chairman Connelly:—Decorator, he said.

Mr. Calderwood:—There he goes again; you can train a painter in this country, but you can't train a decorator. I believe that argument is refuted out of your own mouths. If it is possible to train a painter, why not a decorator? If you can obtain one thing why can't you obtain another; and if you cannot obtain them all, why should you decorators, who cannot be taught in this country, pay to support the farmers and barbers and butchers and others and painters who can be trained? You would not do it. There would be a howl right away all over the country, from every master painter and every other master employer whose trade could not be taught at the public expense and whose rivals were benefited by those which could be taught at public expense.

The libraries are full of statistics to prove the futility of teaching trades, but I am not going to use them, for the simple reason that I believe appealing to your common sense and good judgment would be better than any statistics I might bring.

There is this misunderstanding about Germany, and it is that inasmuch as we are told that Germany handles the cost of its trade schools, we somehow jump at the conclusion that the trade schools in Germany teach trades as a matter of fact. I can prove that the trade schools in Germany do not teach trades at all, but the trade schools of Germany are exactly the same thing as we are reaching by the continuation schools, with branches in every large community, and their men, in the process of learning their trade, can go to these schools and be taught the essentials and fundamentals necessary to the work in the school, but they are not taught a trade in the school. So-called trade schools ought not to be confounded with the continuation schools or industrial schools. Such trade schools as we have had in this country have gone to just the opposite point, to teach the trades in the schools, and have notoriously failed. We have schools in this city which advertise in the daily papers. They teach the barber trade in six weeks and give you a set of tools. I am thinking of starting a painters' school and teaching painting in six weeks and give a set of brushes and a few cans of paint. Can it be done? Of course it can't be done. It is silly. We have other schools over the country, some of them that advertise to teach farming, electrical work, stationary engineering and machine work in six months. It can't be done. If it could it would not be worth learning, and you know it.

One of the best examples in this country of a trade school is one up in Gloucester, Mass. They do teach a trade there, and they probably teach it pretty successfully. I was in that school only last summer, and I talked to a boy there and I asked him how much pattern-work he did. Pattern-making and foundry forging and machine work are allied trades. "Don't you get in the pattern shop at all?" "No," he said, "if we would go up there they would knock our block off." That is trade training carried to the extreme. In the training of a machinist he must not go to the foundry. I asked the instructor, "Is it true?" "Well, no not exactly, but it is true they do not get any training in those allied subjects." In the proper kind of industrial school they would—a broad training which will give the public an opportunity.

Chairman Connelly:—We are going to ask Mr. Kauffman to lead in the rebuttal of this argument, and after all that have taken part have had their rebuttal of five minutes then we will call, with your permission, on a few of the ladies and gentlemen who would like to say something.

Ferdinand Kaufmann:—There were some objections taken to some statements made by the affirmative side, and I only wish to state this:—That in training in industrial arts or crafts, no matter of low or high degree, there will always remain with the student a certain amount of what he has seen and learned and observed of the so-called by-product. I know many artists who started out to study high art and landed in the paint shop. But I want to state they were a very valuable asset to the practical painter. Their superior knowledge enables them to produce results which it was impossible for the ordinary mechanic, who only served his time in a paint shop, to produce. We are hiring today efficiency experts to train our men in positions in which they should be already efficient but are not. There seems to be something wrong in our entire system. What do we call a successful man? I want to draw you two pictures. There is a man who has during his life gathered an enormous amount of wealth, computed in dollars and cents. We never inquire into his mental training. We consider him successful. He has got a lot of money. We look across the other side of the street and there goes a man seventy years of age, bowed down with hard work, who has done a whole lot for his fellow men by his practical training, and remains poor. But while he has no money, yet that very man who has become efficient in his trade has been of far more economic value to our country than the man who has gathered a lot of wealth. And I want to say this:—Our trade schools and continuation schools are an absolute necessity to produce and maintain our standard of efficiency in the arts and crafts, and anything to the contrary seems to me absolutely detrimental to the fundamental principles of our country, which says every American born citizen has the inalienable right to be educated in the sciences and the arts and the crafts without any restraint, in order to en-

able him to maintain the traditions of our country. (Applause.)

Chairman Connelly:—We will hear from Mr. Calderwood to answer Mr. Kaufmann.

Mr. Calderwood:—I want to correct any misapprehensions and put myself right in regard to this matter of industrial training. I thoroughly believe in industrial training; I thoroughly believe in the ability to increase the earning power of the student by increasing his skill with his hands. I thoroughly believe in the possibility of making the brain and the hand co-ordinate and work together properly. I thoroughly believe in the educative value and cultural value of work.

I cannot support the contention that the public, you and I, the taxpayers and citizens of this country, should support the schools which the experience of thirty years has proven to be a failure. They are not a new thing; they are not an untried thing. They have been tried in this country for thirty years, to teach all that goes with that which we call a trade, not the ability to manipulate iron and steel and pieces of wood and leather and cloth, but that particular skill of hand which comes from long practice, which by itself may become drudgery; which unless it is supported with an educated mind with a broad outlook does become drudgery, does become narrowing—not degrading, necessarily, in that term, but certainly it is hampering the man's progress when he works simply for the sake of work, when he has no conception of the principles, the theory and essentials, all of those things which relate to his work, but merely the doing of the same thing day after day.

I do not believe that should be attempted in a school, and I do not believe that if attempted it would prove successful.

Now I want to conclude by saying that the Supervisor of Industrial Education in one of the great cities of the East, in a carefully thought out printed statement, gave it as his opinion that the teaching of trades in the public schools was impossible, and that the attempts at doing so in the past have been failures, and the probabilities of success in the future were very meager. So with all hope for the further progress of industrial training and vocational training, impossible at the expense of the public, I leave the platform with the hope that we will not have the futile attempt made, with the enormous expense necessary to provide the equipment, of trying to teach the trades in the four walls of the school.

Chairman Connelly:—We will have Mr. Brankin, the first speaker on the affirmative side.

P. J. Brankin:—I do not propose adding one word to what I said in defense of the industrial education of the youth of America, and I ask you to be a judge, from what you have heard here tonight of the practical industrial art worker, of the single man who will stand on this platform, and after being educated at the public expense, if he is a public school boy, and has nothing but cynicism to present in contradiction of facts that are admitted by everybody in the United States. (Applause.)

I had the pleasure of being present at a convention of public school educators in the city of Philadelphia when one of them got up and said:—"Gentlemen, we have been twenty years humbugging the public, and for God's sake do not let us try and humbug ourselves." (Laughter.) And that is what they have been doing to the public as far as industrial education goes, and they admit it; and I know the gentlemen will know the name when I say his name is Miles.

That is a guarantee that I am stating facts. Out of the mouth of their own forty years' bungling they admit that they have fooled the people for forty years, and they are not going to fool themselves, and they do not want any such statement made.

Now, in the face of all this talk of industrial education of the hand without the head, without an industry that ought to be a producer in place of a consumer entirely, I am going to cite two cases for the citizens of Pittsburgh to listen to and admire. One of them was a modest, quiet, unassuming gentleman that lived in Lawrenceville, and his name was Titus Berger. And I don't suppose one out of every twenty-five in the city of Pittsburgh knew there was such a man as Titus Berger of Lawrenceville, Pittsburgh. And yet, gentlemen, the industrial art workers of the United States and Canada erected in one of your cemeteries here a monument to the memory of Titus Berger, a painter and decorator who devoted all his life and all of his money and died not worth a five-cent piece. And his energy, his time and his money was given for the education of the youth of the United States in industry and art.

Succeeding him when he died and was buried here in a graveyard in the city of Pittsburgh, there stepped up another young man in the city of Pittsburgh, and he is still living, and he is, I think, in this room. Maybe you know his name better. And he was another hyphenated American. He was a Scotch-American, and he came to this country a poor boy, with his knowledge of his handicraft and a very ordinary public school education that he received, I suppose, over there. But the knowledge that he gained by the study of men far surpassed the evidence that we have heard tonight of the cynicism of the so-called professors who sneer at the work that the United States of America has to admit has been neglected be-

cause of the fact that we have educated the head so that there is no longer any desire to use the sweat of the brow for an honest livelihood. (Applause.)

Chairman Connelly:—We will have the first speaker for the negative side, Mr. Speer.

Mr. Speer:—I want to call your attention to one of the statements made by Mr. Kaufmann. We have a public building here in Pittsburgh that we are very proud of. In the erection of that building we were exceptionally interested in the decoration of the building, and they decided that the only thing they could do was to get a Pittsburgher, and they got John W. Alexander to put the decorations on the Carnegie Institute. You speak of proper facilities in the schools. I think it would be a good idea for the Master Painters' Association, especially this organization of the master painters, to get in touch with our teachers of Pittsburgh. We have some very exceptional art teachers, and I am positive that they would be very glad to have a joint meeting with the master painters, and I am sure that the master painters would learn something of what is being done in Pittsburgh from our art teachers. Why, right in our own department of industrial education you know we always speak of the women and the men. It is broad enough to include both manual training and the household arts. We take up the decorations of living rooms in the Household Arts Department. I remember one of the teachers telling a story about a little incident that happened in the summer school. The summer schools are not conducted by the Board of Education; they are just a little side issue. Mr. Connelly had something to do with the summer schools then. He went into a room down near the Point. And the boys had been a little troublesome, and he said to the teacher:—"Now Miss, I will cool these fellows down all right." And he went in the next morning and he said:—"Say, boys, would you like to paint?" "Yes, we want to paint." He said—"All right." He went in with some paint brushes. He got some cardboard, but they didn't want to paint cardboard, they wanted to paint bridges, they wanted to see what the painter would run into when he paints.

Germany has two school systems, one that supplements the apprentice training and one that supplements the journeymen's training; and the caste system is quite distinctly drawn in Germany.

They say that there are no facilities here for teaching art or for one who is interested in art to develop himself. In our public schools, in the evening schools, they have art classes that are doing some excellent work. Any of you who have been to the Pittsburgh Exposition have had an opportunity of seeing some of the art work done in the Pittsburgh public schools, where you did not have to pay anything for it.

You talk about painters. It would be a difficult matter to get a school large enough to have any good, respectable facilities for carrying on the teaching of painting except in a very moderate way.

Chairman Connelly:—We have in the audience Mr. Thompson, who is the chairman of the Commission of Educational Training of the International Typographical Union.

Mr. Thompson:—I came here tonight to get some information, and I am going to go away from this room knowing a great deal more about industrial education and about vocational training and all the haphazard methods that are being tried in the public schools today. When I say haphazard methods I want to tell you that from my point of view there are about fifteen hundred schools in the United States and Canada all trying to arrive at some concrete plan, and they are all working on fifteen hundred plans to get there. There seems to be no cohesion; there seems to be nothing by which you can get on unless we are going to be led by experience and by some good genius that will fix up what we want. The whole keynote of the situation is to properly train an apprentice to become an intelligent and skilled workman, I care not whether it would be government supervision of trade schools or whether it would be State or municipal; the crux of the situation and the end that we all desire to reach is that one thing—to school the apprentice, to give him the academic study, coupled with the technical training that will make the apprentice today the most skilled and proficient journeyman of tomorrow. (Applause.) I had the pleasure about a year ago, during my investigations of some trade schools and some vocational training schools to visit Dean Connelly's school. Out there I consider that they have a printing equipment, the finest printing laboratory that there is in the United States. I question if there is any school that could by any stretch of imagination put in a printing equipment that would in any way equal that out there, with the expenditure, I should judge, of \$35,000 to \$40,000 (applause) and teach, or strive to teach, the apprentice how to become a proficient printer in the public schools. And, believe me, I am not so old in this business that I have got calloused and do not believe that you can graduate a full-fledged workman from the public schools. I believe that the workman is a man that comes from experience; that comes from hard knocks in his trade; that comes up and gets his education and his skill through shop atmosphere and not through pedagogy. (Applause.)

I do not believe there is an intelligent workman in the

United States, be he a member of organized labor or be he in the unorganized forces, but what cordially and wholesomely indorses the proposition that we should have industrial education in the public schools. It is absolutely necessary, if you take a boy at fourteen and put him in the shop, that he must have academic and technical training after he becomes an apprentice. I believe that the schools of the country should train for the industries and that the schools of the country should not train in the industry. (Applause.)

Chairman Connelly:—We have residing in Allegheny one who has given up most of her life to the training of little children, and I might say grown-ups. I mean Mrs. Cowley, who has looked at this training from the broader side.

Mrs. Cowley:—As my friend, Mr. Connelly, has said, my work in the beginning, fifteen years ago, was given over to the playgrounds, to the inauguration not only of play, which I contend is essential in the education of every child and every adult in the country, for we all need diversions, from birth to the grave. I also realized that the children needed the first principles of industrial education. And it was my privilege to be the forerunner. I may say, of industrial education in the playgrounds.

Tonight I have realized, gentlemen, from this debate so well presented on each side, that there are many arguments, and yet on the wall before me, as I close my eyes, appear in large letters this one word, "Millage." I do not think I would care to be a member of the Board of Public Education when it found it necessary to increase the six and a half mills of taxation, as it now exists, for educational purposes in the city of Pittsburgh.

Chairman Connelly:—I can say truthfully that there is no organization that has given more thought to the apprentice system than the master painters. They have been trying for a long time to do something educational, not alone for their apprentices, but for the welfare and the good of humanity. I never knew a real artist or a real artisan that was selfish. It seems to me there is something more in the master painter than the mere matter of fact of getting along. I know that the painters as a body in the city of Pittsburgh have done something that has made all of the painters in this great United States "sit up and take notice," because they have done much in the way of manufacturing paint to contain ingredients that will stand against the sun and against dampness. They have put in the line young men of our institution where they can do something for the public. And a no less person that has helped to do that is the next speaker whom I am going to call on, Mr. Rapp.

Mr. Rapp:—I just want to criticize a remark or two that has been made this evening, and that is this—that any institution or any body of men that will attempt to create an abnormal scarcity in labor is an enemy to society, and they should not be brought in as authority in any discussion such as has been brought in here tonight. I refer to the labor agitator who attempts to create a scarcity in the labor market, to restrict the employer to a short number of apprentices. It is no argument under the sun to present in a case of this kind. That man is an enemy to society.

I want to speak again about these advertisements of making tradesmen. I read only a short time ago an advertisement where professors would be made by correspondence schools in six months; lawyers would be made in a shorter time. All the learned professions were taken care of, even shorter than your barber advertisement. But I am going to state a condition here, and I am going to ask you some questions. If you can answer them I cannot. I want to ask Mrs. Cowley first:—Is the teachers' training school a success?

Mrs. Cowley:—Yes; I think it is. It is an experiment, but I think it is a success. While I would not wish to say anything against some State schools which sent us young women and young men who could neither count nor spell, I say that it was necessary for the Pittsburgh Board of Education to establish a course of training for its own teachers.

Mr. Rapp:—Now, then, that testimony to support my next. The teachers' training school is supported by the public, under the direction of the Board of Public Education, is simply a training school for the teachers for our schools, supported by the public in every way. There is a frank proof of the success of the trade schools supported by the public right here in our city of Pittsburgh. These teachers are acceptable to the Board of Education or they would certainly close the doors.

But now I want to take the report of the Board of Education for 1913 and 1914. Mr. Burroughs' report of his Vocational Guidance Department, too, and then I am going to ask you another. In 1913 he issued his report that from January 1 to June 1, 1,062 boys between the ages of fourteen and sixteen left the schools before entering high school. The Educational Guidance Department followed those boys. Of those 1,062 boys 250 went into the employment of department stores—no trade. About 250 went into offices as office boys and messengers—no trade. About 250 more of those boys went into factories—no trade. Two hundred and some more went into various positions, restaurant, theatres, different places where boys might be

employed, but not one position leading to a skilled trade. And a poor lonely sixty-two out of 1,062 went into a skilled trade.

Now isn't that a disgrace, and isn't there something wrong somewhere when only sixty-two of those boys would go from there to a skilled trade?

Now I take the 1914 report from the same department. One thousand three hundred and eighty boys left the schools in that year at the same age—the grammar schools. Five and a half per cent. of those boys went to skilled trades. The others followed in the footsteps of the other thousand boys of the preceding year. In 1913 6 2/10 per cent. of the boys went into skilled trades; in 1914 5 1/2 per cent.

Now I want you to tell me the future of the American boy under those conditions. The rest of them, we suppose, are going on to the high schools. In 1913 only 6 per cent. of your enrollment in the Pittsburgh schools reached high school. Of that 6 per cent. only 3 3/4 per cent. graduated, or 2 per cent. of your enrollment.

Now what is wrong? Is the trouble with society? Is the trouble with the parents? Is the trouble with this menace of the club of the labor agitator? Is that causing it? What is the future of this American boy?

Now I will tell you. I have got that boy in three places, and if you put him in some other place for me you can make me open my eyes. There is no other place for him, only the classes I spoke of. Those boys are not fitted for a skilled trade; they are going to be laborers, they are going to be clerks or they are going to be recruits for the easy life. There is no other place for them. They are not fitted for a skilled trade, and there will be no employment for them. They are not fitted to take the place of directors and foremen and superintendents. They are going into blind alley jobs in the factory at an average wage of \$12, or a salesman in a department store or a journal clerk. You know I am leaving out the occasional exception that squeezes out and rises out an Andrew Carnegie. I am taking the great masses in the concrete. And he is going to be a laborer; he is going to be a clerk, or he is going to be a candidate for the easy life, and we are going to supply our skilled trades from abroad.

I contend that it is you and I that are at fault, and the boy is more sinned against than sinning; and in the future generation he is going to be just like the Irishman that told another when he came to this country about the easy job he had. "All I have to do is to carry the brick up a ladder to the top of the building, and there is a fellow up there does all the work." (Applause.)

Chairman Connelly called on Miss McDermott, the director of household economy of the Pittsburgh schools.

Miss McDermott:—There is an Italian proverb which says that a stopped clock tells the truth twice in twenty-four hours, and I hoped by sitting quietly in my seat that I would tell two truths, but I shall have to tell two truths by word of mouth, and the first and most important truth is that I would be an ingrate, standing before this body tonight if I did not say that your association has afforded us a rare treat and a great pleasure in having us as guests tonight. The second truth is, unfortunately so many trades are not organized in the highly intensified, systematic organizations that household economy is. Because household economy becomes a common denominator for every woman, because the life work of every woman must concern itself in some way with household economy. In consequence two members of the Board of Education here we can absolutely teach anything we want in household economy. (Laughter and applause.)

Chairman Connelly:—I would like to say, with your permission, that the truest thing that has been said from this platform tonight is what our German friend said about efficiency. There has never been a time in the history of this country when the engineering profession needs to follow out the preparedness of what Germany has done for its constituents and what it has done for this world. I am in a measure for preparedness, not from a military sense at all, but for preparedness for life. There has never been a truer word said than Mr. Kaufmann said tonight when he said we do not have a bank director made out of an engineer or a machinist. The bank directors of Germany today must have that qualification by preparation that a real commercial and financial director should have. We do not make an engineer in this country today. We do not have him stand at the head of a commercial institution simply because he is an engineer. The engineers of Germany today, the professional men, have made that country what it is because they had the shop work which he has spoken of. Shop work is absolutely necessary to an engineer, I care not what line he follows. Germany paid the money that it has taken to do it before this awful slaughter; they were prepared on this particular thing. The government prepared those engineers and paid them while they were going to school after they got through the gymnasium. This country today can support trade schools. But the reason that they do not support their schools is because of the government. And today we are going to offer, just the minute that the Hughes-Smith bill comes up—and I have that assurance from two Congressmen, and the men who have been leading and following up the bill—that the minute that bill comes up

it is going to go through. I am sorry that I cannot give you in greater length the draft of that bill and what it means. The difficulty with us in industrial education today is what Mr. Kaufmann said is this awful thing of efficiency experts. I do not know of an efficiency expert in any line of industrial work that is worth the powder to blow him up unless he has had a shop and a commercial training and an engineering training. I speak advisedly, because I have gone through it. You cannot train an engineer to be a mechanical engineer and give him an efficiency expertness that is required in the building trades. It is impossible, because the average man is not working that way. You cannot train a printer expert and have him come in and give you something along the mechanical line and on mechanical engineering. That is impossible. We will have to have in the city of Pittsburgh certified painters, certified foundrymen and certified machinists and certified printers. If we in the Board of Education are going to support to a certain extent trade education out of public funds we have got to make a certificate, because the efficiency point comes in on these certificates.

We cannot Americanize German education here; we would not want to do it. We would not want the government to say to us:—"This is what you have got to have." The best disciplined thing that we have in the country today is the public school, and you can talk about the public school as you please; it is the best thing that this country has ever seen. We do not want to change it. We only want to add more efficiency where it can do better work.

Mr. Miles is not a school teacher and he never taught school three months in his life. He is an Illinois man who got in as State Commissioner through politics in Wisconsin; a man that I think we all respect for his efforts, a man that has done much for the uplift of industrial training. He took two German tradesmen that he had met in Munich and brought them to this country, and thought he could construct a school system by having those men teach thirty boys. Mr. Miles went out and heralded all over the country what he had done. I have nothing but praise for Mr. Miles, for when a man will spend the time after he has retired as he has done to write the articles that he has written he has helped everybody.

When we can take politics out of this country, so far as education is concerned, we can train tradesmen, we can train men to be skillful, we can train them to do more than skill, because after all the training of a young man today to make him efficient is to give him something whereby he can think before he acts.

I don't know any set of men that is trying to do more for the uplift of their men, trying to do more for humanity, than the painters. But I want to say this:—In the public school system my good painters and decorators are not doing their full job; it is as much your fault as it is the people in it. Because, as a member of the Board of Education we have tried to bring you to us and come to us. This is in Pittsburgh, but it is in every place where they pay taxes for the education of the boy and the girl, in the offices, in the women's clubs and the citizens of this Commonwealth to raise the point and see to it that the system of the school is changed. Then it is your fault. I have learned more tonight than I have for a long time. (Applause.)

Now I wish to recognize Mr. Brankin for just a moment. P. J. Brankin:—I do not know of any two hours of my whole existence that has pleased me more than the two hours that I have spent in this room tonight, and if I can go home saying that it will mean something other than wind and talk—and we have been talking it for thirty years and praying for it for thirty years, and I think this is the crucial moment that we ought to be doing something in place of talking. In order that we shall do something, and in order that the industrial educators, not only of this city, but the industrial educators of the State, shall go with us even to the Capitol at Washington to present the facts as industrial art workers of this country, knowing them as Dean Connelly knows them from his side of the educational point of view, I think it would be the greatest pleasure of my life in doing that, I move that we make Dean Connelly a life member of the Master Painters and Decorators' Association of the State of Pennsylvania.

(The motion was seconded by several.)

John Dewar:—In rising to second this resolution I do so with the greatest of pleasure, knowing Dean Connelly as I do and the splendid work that he has been performing for many years in Pittsburgh as an educator of men fitted to go out and teach men as managers and as foremen. His life has been a success, and the years that are to come will point with the finger of time to him as one of the leaders in fitting men, making men great, to accomplish big things. It is with pleasure that I second the nomination.

Chairman Rapp:—I wish to say that we consider it no small honor in choosing people for life membership in our Association. While we have been in existence twenty-eight years, I believe that there are only five or six that have been made life members.

Mr. Brankin:—The first life member of this Association

was Leslie W. Miller, the head of the Pennsylvania Museum and School of Industrial Arts, and he and Dean Connelly will be the only men that I have had the pleasure of adding. He is the latest and Mr. Miller was the first of the five.

Chairman Rapp:—It has been regularly moved and seconded that Clifford B. Connelly, dean of the School of Applied Industries of the Carnegie Institute of Technology, be made a life member of the Pennsylvania Association of Master Painters and Decorators. All in favor of the question will give their consent by rising.

(The motion was unanimously carried by a rising vote.) There being no further business the meeting was adjourned.

NEW ORLEANS PAINT CLUB SMOKER.

TWO ordinary lead pencils brought the unheard of price of \$7.60, a box of candy was sold for \$8, while a genuine detachable automobile tire went under the hammer for \$4 at the auction sale conducted at the smoker of the New Orleans Paint, Oil and Varnish Association, held in the Rheingold Cafe, Tuesday night, March 14.

At the conclusion of the sale the successful bidders found that they had been duped, and were aggrieved until the Entertainment Committee explained that the auction was only another way to pay the expenses of the smoker. A diamond pin was found to be a "dime and pin," and, while the automobile tire was real, it was only a miniature model of the genuine article.

Following the auction, members of the Association held a short business meeting and heard the reports of the officers of the Association, who are George Stahler, president; Billy Gordon, vice-president, and A. Jules Benedict, secretary-treasurer. The Entertainment Committee was composed of M. E. Jacobs, chairman; W. A. Tharp and Beverly W. Hoffman.

RICHMOND, IND., ASSOCIATION.

RICHMOND, IND., master painters have organized a Master Painters and Contractors' Association. Oscar Medearis is president and Orville Price, secretary.

On March 30, after the meeting, a lecture on varnish manufacture was given by Frank Wilmerding, representing a Cleveland concern, who afterward entertained the twenty-two members present at a dinner in the Turkish Room of the Westcott Hotel.

BROOKLYN ALTERATION MASTER PAINTERS' ASSOCIATION.

A MEETING of the Master Painters of Brooklyn was held Wednesday, March 29, at Acme Hall, Seventh avenue and Ninth street, to organize master painters engaged in alteration work to combat and prepare against the strike threatened by the painters, to take effect April 1.

Benjamin Ammerman, a lawyer, was retained by the Association to procure its charter and to act as its counsel. Speeches of encouragement were made by the active members of this Association, attacking the leaders of the Painters' Union and the unreasonableness of their demands.

The officers of this institution are:—Samuel Gold, president; Frank Hassen, vice-president; I. Sukenick, treasurer; I. Agar, secretary. At the meeting twenty of its members were elected as directors for the ensuing year. The directors are Samuel Gold, Frank Hassen, I. Sukenick, I. Agar, I. Smith, Daniel Gottlieb, Joseph Short, I. Begun, H. Field, L. Weber, L. Soman, L. Mayerson, J. Herskowitz, Benjamin Gyer, J. Yudelowitz, I. Tabnik, Nathan Becker, Charles Gittleman, George Kramer and Harry Nadler.

News has been received of the discovery of a rich manganese ore mine in Mineral Cove, Shenandoah county, Va. It is stated that a plant with an output of 60 tons daily will be ready for operation May 1. In addition to the find in manganese ore, an intervening, solid vein of yellow, dark and salmon red ochers has also been discovered. The salmon red ochers, according to chemists, is a new discovery in the ochre line and because of its pink cast can be used for interior work. The dark ochre, which is also said to be new on the market, is used in the manufacture of structural iron, automobile engines and steam machinery.

Railway Paint Shop Gossip

EXECUTIVE COMMITTEE MEETING M. W. M. P. ASSOCIATION.

IN accordance with the call issued by President F. C. Rieboldt, the Executive Committee of the Maintenance of Way Master Painters' Association met at the New Southern Hotel, Chicago, on Wednesday, March 22, for the purpose of making arrangements for the convention to be held in Philadelphia, October 17, 18 and 19 next.

The entire committee was present, consisting of H. J. Barkley, chairman, Illinois Central, Carbondale, Ill.; A. B. Phelps, New York Central, Cleveland, Ohio; Martin Kane, the Delaware and Hudson Company, Albany, N. Y.; H. E. Conrad, Pennsylvania Railroad, Huntingdon, Pa.; and Ole Stubstad, Chicago and Northwestern, Winona, Minn. Also the following:—President, F. C. Rieboldt, Chicago, Milwaukee and St. Paul, Milwaukee, Wis.; Charles Ettinger, Illinois Central, Chicago; A. E. Schmidt, Illinois Central, Freeport; and W. R. Parker, representing John Lucas & Co.

A tentative plan of a very interesting program was discussed, which will be definitely announced later. The Hotel Walton, corner Broad and Locust streets, Philadelphia, has been selected as the headquarters for the convention, and there is every prospect that the next annual meeting will be the largest and best ever held by the Association.

Mrs. A. B. Phelps and Mrs. H. J. Barkley attended the meeting with their husbands, and although they ran into a snow storm, had a very good time.

John McNamara, for many years employed at the Sayre shops of the Lehigh Valley Railroad, under Foreman Painter W. H. Dutton, has been appointed foreman of the painters employed at the new round house in Sayre, which cost the Lehigh Valley about \$350,000 to erect.

The resignation of J. C. F. Kunkle, foreman painter of the Renovo, Pa., shops, of the Pennsylvania Railroad, occurred March 1, and he has located in Williamsport, Pa., in the future. Mr. Kunkle is a member of the M. C. and L. P. A., and his acquaintance in Association circles extends to practically all parts of the United States.

W. H. Pratt, railway representative of the Heath & Milligan Manufacturing Company, paint manufacturers of Chicago, was lately calling on friends of the eastern section of the country. Pratt served as assistant to the late William Orr, when the latter was in charge of the Buffalo shops of the Erie Railroad, and later was connected with various roads in the middle West.

On March 6 occurred the death of Morrisson Fryer, aged twenty-eight years, employed as an interior car decorator at the Nashville, Tenn., shops of the Nashville, Chattanooga and St. Louis Ry. The deceased was a son of Master Painter J. W. Fryer, of the above road's shops at Nashville, and he is spoken of as a particularly nice young man, clever as a craftsman, and with a promising future before him, had he lived.

Two new paint baking ovens are under construction for use at the Altoona shops of the Pennsylvania Railroad to supplement the oven installed there some two years ago. With this battery of three ovens it is expected that the output of oven-baked car surfaces will be greatly augmented. Should these ovens prove the success which the first one has been found to be, it is expected that half a dozen more, at least, will be erected, and that ultimately all Pennsylvania railroad passenger equipment cars will have the paint and varnish oven-baked. Commenting on this new venture, an Altoona paper says:—"By this method the painting of a car was reduced from sixteen and eighteen days to seven and eight days, as well as reducing the force of men necessary to accomplish the work."

Recently the shop foremen, piece work inspectors, gang foreman, and clerks employed at the Altoona

shops of the Pennsylvania Railroad were given an increase in wages, that made a lot of good men happy.

At Sherbrooke, Que., the traveler will be pleased to find Master Painter R. G. Price in charge of the Quebec Central Ry. Mr. Price has an equipment of 36 locomotives, 976 freight cars, and 45 passenger cars to keep dressed up, which work he is doing in a manner to please his superior officers.

Speaking of Master Painter Frank Robbins, of the Havana Central Ry., a friend recently returned from the capital of Cuba describes it as a fine, clean city since the Americans spread the culture of the scrub brush and the sanitary sewer into the Spanish fashioned metropolis. Most of the business is transacted by Spaniards, and they seem to remember the Maine, or something. At any rate, the recent visitors finds that they are soaking the tourists in a manner to make them remember Havana.

W. O. Quest, "Your Uncle Dudley," of the Pittsburgh and Lake Erie, and a preacher of rare eloquence on paint atomizing topics, happened in Altoona, March 23, and took occasion to inspect Master Painter John Gearhart's baking oven, and to take in the sights of the big shop town. At near midnight Messrs. Gearhart and Little accompanied him to his train and saw him on his way rejoicing. By the way, W. O. Quest worked in the locomotive paint shop when Charley Mason was in charge, in 1873, D. A. Little being an apprentice there at the time.

Machinists, boiler makers, blacksmiths, sheet metal workers, car men, including painters, employed on the Cincinnati, Hamilton and Dayton, have filed a petition in the United States District Court at Cincinnati asking that the receivers of the road be ordered to meet with them and discuss demands for increases in wages and changes in working conditions.

At this writing there appears to be trouble brewing in the shops of the New York, Ontario and Western Ry., over which A. H. Phillips presides as master painter, concerning an increase in both the day work and piece work pay.

The Atchison, Topeka and Santa Fe is reported to have increased the pay of its shop force one and a half and two cents an hour.

The fifteen dining cars owned and operated by the New York, New Haven and Hartford furnish Master Painter James A. Allen a very particular and exacting quality of work. The fame of the dining car service on the New Haven is country wide, and to this fame "Jimmie" Allen is contributing a full measure. Incidentally, about 15,000 pounds of chicken, 20,000 to 25,000 pounds of beef, and 7,000 pounds of broilers are consumed on these cars each month.

William J. Josenhans, for many years foreman painter of the P. F. W. and C. Ry.'s Allegheny shops (Pittsburgh North Side), has for a number of years been an invalid and confined to his home. "Bill," as he was familiarly called at the Master Car and Locomotive Painters' convention, is quite unable to walk, and only gets out of his home when taken in his automobile. Nevertheless, he appears just as jovial as ever, wearing the old time friendly smile and the mustache that gave him distinction, and carrying the glad hand to all his friends. In passing, let readers of this department be assured that William Josenhans is the real man behind the sunny smile, and bears his affliction with the grace of one of the manner born. At his home, 726 Rebecca street, Allegheny, Pa., he is always delighted to greet his friends, and letters addressed to him there will help to lift the shadows and make life a little fuller and finer.

The Southern Railway recently awarded medals to its employes who have seen twenty-five or more years' continuous service with the company. In all classes, from general offices to the humblest position, are to be found some 1,758 men. There are thirty-four men who have exceeded fifty years of service, and there are 235 negroes on the list. Most of these medals were personally presented by President Fairfax Harrison, and concerning

the recipients he has this to say:—"These are the best men the company carries on its rolls, for they have proved their loyalty and their fitness in the hard school of experience, and by survival of strict discipline." The medal is of bronze and is the work of the sculptor, Victor Brenner, of New York. The obverse of the medal bears the inscription, "Southern Railway Company, for Loyalty." The reverse carries the name of the man to whom the medal is awarded. Master Painter W. H. Burton, of the Spencer, N. C., shops of the company, with a record of thirty-five years of devoted service, was one of the proud recipients of the medal.

—The men under Master Painter Theodore Himberg, of the Denver and Rio Grande, in common with all the other shop employes of the road, have received an increase in wages of one cent an hour. Over 2,500 men are affected.

—An interesting phase of the Pennsylvania State Compensation Act was enacted recently at Altoona when the Pennsylvania Railroad, under the provisions of the measure, made its first payment to Mary Bush, widow of W. F. Bush, an employe of the company's repair shops, who was killed by a locomotive while on his way to work. Mrs. Bush is allowed \$21.48 a month until November 13, 1921; but if she remarries the compensation stops. The company also paid the funeral expenses to the extent of \$100. Bush had received \$13.42 a week.

—The Interborough Rapid Transit Company, of which John T. McCracken is the master painter, has announced to employes that those attaining the age of seventy years, and having been in the employ of the company twenty-five years, will be retired and pensioned. About forty employes are said to be eligible to retirement at the present time under the new rule.

—The New York, New Haven and Hartford has ordered from the American Locomotive Company fifty Pacific type locomotives, which means for the locomotive painting a considerable line of inspection duties.

—Right in line with other loyal employes of the Baldwin Locomotive Works you will find Master Painter William Joyce reading with pleasure that in New Zealand the big engines shipped from the Baldwin Works last year have done more than come up to expectations.

—The Erie Railroad has ordered from the Pressed Steel Car Company seven coaches and one combination passenger and baggage car for suburban service. These cars will be of all-steel construction and finished in a manner to fully meet the expectations of Master Car Painter H. A. Polhemus.

—Master Painter W. A. Breithaupt, of the Pullman Company, is giving his personal attention to the painting and finishing of a private car, of the latest type and construction, which his company is building for the Lehigh Valley Railroad.

—As showing that the painting department of the car and locomotive manufacturing plants is one of some magnitude we point to the fact that for the first two months of the present year orders for cars and locomotives were as follows:—Locomotives, 503; passenger cars, 385; freight cars, 23,936.

—The Chicago, Burlington and Quincy is in the market for fifteen Mikado and fifteen Santa Fe type locomotives. This consignment will bring the road's equipment of motive power up to 1,755 locomotives.

—Writes a master painter to this department:—"The No. 2 subject for consideration at the forthcoming Atlantic City convention is an important one, and I am mighty glad that we are to have papers on it by such men as James A. Allen, H. A. Polhemus and M. L. Shaffer."

—The Buffalo, Rochester and Pittsburgh has issued three booklets on "Safety and Service," which it would be of interest to master car and locomotive painters to read. Master Painter James Gratton's department on the above road is contributing materially to the promotion of Safety First throughout that enterprising system.

—Simon H. Walker, assistant foreman painter of the Pennsylvania Railroad's Altoona car shops, is a fine example of good Americanism and modesty. He was born in 1856 and in 1878 entered the employ of the Pennsylvania Railroad as a painter in the Altoona car shops. April 3, 1905, he began serving the city of Altoona as its first Mayor, under the commission form of government. His term expired on April 6, 1908, and the following day

he returned to work in the car shops. On May 1, 1908, he was promoted to assistant foreman painter of the shops. His second term as Mayor began on December 4, 1911, and expired January 3 of the present year. Today you may find him doing a plain man's part in the task of making the world a better and brighter state of existence, meanwhile assisting Master Painter John Gearhart in the administration of car painting affairs throughout the gigantic Altoona plant.

—Down at Shreveport, La., Master Painter J. Holeman, of the Louisiana Railway and Navigation Company, is doing his appointed work with enthusiasm and a fine consideration of the character and importance of the craft of which he is an able exponent. The Louisiana Railway and Navigation Company has an equipment of 47 locomotives and 1,400 cars, and the painting and finishing of this equipment is second to none.

—At the Mt. Savage shops of the Cumberland and Pennsylvania, Master Painter J. H. Neder is turning out some of the best looking equipment to be found running in Maryland. Under Neder's expert care is an equipment consisting of 26 locomotives, 23 passenger cars and 1,745 freight cars.

—The Chicago, Rock Island and Pacific has a pension system of which Master Painter George Warlick is justly proud. Since the inauguration of the system, on January 1, 1910, 299 employes have been pensioned. Of this number, 156 were retired on account of the age limit, and 143 on account of being incapacitated. During six years the company has paid in pensions \$309,362. The average amount of each monthly pension on account of incapacity is \$32.42, and for age limit \$27.31.

—You will observe that the Altoona shops of the Pennsylvania Railroad have a magnitude quite out of the ordinary. For example, the company's monthly pay roll is \$1,250,000. The value of a year's output in normal time, including the new cars and locomotives that are built and the reconstruction and repairs of old ones, is \$31,000,000. The company has a permanent investment of approximately \$20,000,000 in the shops and their equipment.

—The Atlantic Coast Line has filed an order with the Pullman Company for 6 baggage, 4 baggage and mail, and 2 passenger and baggage cars, and 10 coaches, all of which promises some important inspection duties for Master Painter H. Hengeveld's department.

—The Southern Railway is in the market for 25 coaches, 10 baggage and express cars, 5 club cars, 10 passenger and baggage cars and 10 baggage and mail cars, and naturally every one of the company's loyal and devoted bunch of master car painters is feeling as though he had been presented with a million-dollar ball park.

—Sent in:—"There are three fundamental laws of success in the field of car and locomotive paint shop foremanship duties, namely, right thinking, right doing and industry."

—The destruction by fire, on the night of March 13, at a loss of \$150,000, of the Cloverport, Ky., shops of the Louisville, Henderson and St. Louis, threw 250 men, including quite a force of painters, temporarily at least, out of employment. Several passenger cars were destroyed, and five locomotives were badly damaged.

—Master Painter I. H. Price, of the St. Louis and San Francisco, in common with other employes of the road, has recently received from W. C. Nixon, receiver and chief operator, a circular urging on the part of all employes strict economy in the use of supplies. The circular shows the per cent. of increase of supplies consumed by the painting department to be as follows:—Acids, 165.5; gasoline, 181.5; brushes, all kinds, 10; enamels, all kinds, 18; oils, 30.9; paints, 18.8; varnish, 50; waste, cotton and wool, 58.2.

—During the year ending June 30, 1915, the Norfolk and Western reduced its operating ratio from 67.49 to 64.74, and increased its net revenue 4.41 per cent. in the face of a decrease in total operating revenues of 3.73 per cent., while at the same time increasing the expenditures for maintenance of way 14.5 per cent., and reducing the number of cars and locomotives awaiting repairs nearly 25 per cent. To this showing of efficiency we may be sure Master Painter O. P. Wilkins' department has contributed its full share.

—Before the present war as fine painting and an-

ishing as could be found on railway equipment in Europe or America delighted the eyes of travelers on the Belgian railroads. The trains "de luxe," those used in international service, were especially splendid examples of the painting art, and were said to confer distinction upon the craft of that now war devastated country.

—The Delaware, Lackawanna and Western Railroad is referred to as one of the most liberal railroad companies in America in its expenditures for additions and betterments to its property, one of the most minutely economical in its expenses, and one of the richest, as measured by its profits to its owners. On this road the cost of repairs of locomotives, passenger cars and freight cars, per unit, is said to be remarkably low. For example, during the year 1915, the repairs, per locomotive, were \$2,565; passenger cars, \$459; freight cars, \$64. The explanation of this showing is that the Lackawanna has ample equipment to permit of shopping locomotives or cars as soon as it becomes economical to do so. It also has ample facilities to take care of all the equipment shopped, and a self-confessed policy of making repairs as soon as they are needed. As an essential part of this organization, the department under the administration of Master Painter B. E. Miller stands out as a strongly contributing factor to the success of the Road of Anthracite.

—A loyal and earnest member of the Master Car and Locomotive Association is found in the person of G. M. Hoefler, of the Brooks Locomotive Works, Dunkirk, N. Y. Hoefler is a man of parts, of fine executive ability, and a craftsman of many attainments. This tribute to G. M. Hoefler is tendered to him because he more than deserves it, and is too modest to acknowledge the fact.

—Perhaps it is not generally known that Master Painter John D. Wright, of the Baltimore and Ohio, is a "British cousin," but such is the fact, although now and for many years snugly ensconced as a citizen of the good old U. S. A., under the handsomest flag that flaps in the ether. John was born—mind you, folks, he is not ashamed of the date—in the year 1865, near London, England, and at the age of ten came with his parents to Horace Greeley's famous "best country on God's footstool," settling in Mattoon, Ill., where for a few years he attended the public schools, going from thence to the shops of the "Big Four," over which his father presided as foreman painter. For five years he was employed at these shops, after which for the next seven years he worked under John Rattenbury, then master painter of the Rock Island, first as a journeyman, then as foreman painter of the Des Moines Valley division. Following this experience, he was assistant to Mr. Rattenbury, in direct charge of the painting at the Chicago shops. Later he served as foreman painter at the Chicago and North Western Ry.'s shops, West Chicago, for three years, and for the next three years he filled the position of foreman painter with the Pullman Car Company, at Pullman, Ill. Nineteen years ago last December he was appointed general foreman painter of the Baltimore and Ohio Railroad, which position he still retains with unquestioned ability. He is a strong factor in the Master Car and Locomotive Painters' Association, and during the year 1910 served as its president. As a citizen, and as the administrative officer in an important department of a great railroad, John D. Wright is giving of his best, and that best is the sort that helps mightily in making this land big and great.

—Writing under date of March 28, Master Painter Charles E. Copp, of the Billerica shops of the Boston and Maine, says:—"For the first time in my foremanship experience of nearly forty-four years, one of my men died in the shop yesterday morning. I was taken away after every effort was made to revive him. It was pronounced heart disease. He was a car washer and about sixty-three years old. A son of his is among my crew of painters and, as may be imagined, had a sad experience."

—For more than a year the Grand Trunk Railway has been allowing six months' pay to employees who enlisted for the European war, and a separate allowance, monthly, of \$20 to their wives, which consideration has had the effect of taking from the roll of the London, Ont., shops of the company over 150 of the most skilled mechanics, a number of painters being included. At this writing recruiting is at a fever heat, and skilled workmen are hardly to be had. This has resulted in extending the shopping period of all passenger equipment on prac-

tically all Canadian lines. However, on the Grand Trunk, the international traffic, passenger and freight, has kept up to a large volume, and to meet the demand everybody about the London shops, from Master Car Builder T. Treleven to Master Painter R. Woods, has been hustling as only men can when engaged in meeting a great emergency.

—On the night of March 26, fire of unknown origin destroyed the New Haven, Conn., shops of the New York, New Haven and Hartford, causing an estimated loss of \$700,000. In the above shops many men have served as foreman painters, a former master car builder of the road stationed there years ago having, it is said, fifteen of these indispensable officials in about that many years, but W. B. Getchell, an old Boston and Maine veteran, and C. E. Copp's last assistant at the Lawrence, Mass., shops of the company, and one of the seventeen men who were at the first convention of the Master Car and Locomotive Painters' Association, broke the record and remained with the aforementioned M. C. B. three years. This plant was also the old stamping ground of Frank Taylor, later with Barney & Smith, and lastly traveling representative of the Coe Roll Gold Company.

—At the Charlestown yards, near Boston, of the Boston and Maine, on the afternoon of March 27, fire swept away a big freight house, destroying property valued at more than \$200,000, and making necessary some additional freight car construction and painting.

—Ex-President T. J. Hutchison's old arterial trouble, with a constant backache, along with fear of the gripe, which has been epidemic in his section of the country, has kept him in doors for the greater part of the past few months, but at last a robin has perched on his window sill and said "Good morning," and now "Tom" is taking sugar in his morning cup, meanwhile fast forgetting the snow, slush, sneezes, salicylate of soda, and the forty-seven other absorbing excitement of winter.

—At the Billerica shops of the Boston and Maine, the steel underframing of cars is going along well and material for the whole job is said to be in the yard. This, and other heavy work, has somewhat interfered with the usual paint shop output, but Master Painter C. E. Copp is of the opinion that his department is not falling but a few cars short of the desired output, and a little later may reach it. At last account a capable man to handle the piece work proposition in the shops had been installed, which will greatly relieve matters for Messrs. Copp and Stocks.

—The Grand Trunk Ry.'s largest machine shop, at Stratford, is largely given over to the manufacture of war munitions, the needs of the great conflict displacing all else at the present time. Other Canadian railroads are likewise contributing of their resources and substance, with the result that the painting departments of these systems are being in some cases considerably handicapped.

W. T. Hogan, who has been the Eastern representative of the Wolfe Brush Company for the past five years, has severed his connection with that company to accept a position with the Ball Chemical Company, of Pittsburgh, and will be their representative in the Eastern territory. Mr. Hogan is well known all over the country by both railroad and supply men. We feel that his large acquaintance and his congenial spirit should be the means of his making good with the Ball Chemical Company or any other concern he might represent. The Ball Chemical Company can congratulate themselves upon securing a man so widely and favorably known. Wishing "Bill" all the good things that may come to him in his new position, we join in hearty congratulations upon his recent move.

All the great manufacturers make it a point to have at hand for ready reference all the catalogues of competing houses, and common sense suggests the wisdom of doing so. And the merchant will find it to his advantage to do likewise in the case of the mail-order catalogues, not alone because knowledge of the offerings will help him in discussing the matter with his customers, but he can also direct the attention of the traveling salesman who call on him to the goods and prices exploited in the big catalogues.

GOSSIP OF THE TRADE

NEW FIRMS, BUSINESS CHANGES, ETC.

Robert Bell and Harry Brisbee have opened an automobile paint shop at 245 Edison street, Salt Lake City, Utah, under the name of the Utah Auto Painting Company.

Daniel W. Lucas has opened a factory for making varnish restorer at Atlanta, Ga.

Thomas B. Norris, who has been connected with F. T. Akin & Co. for the past 17 years, has opened a store on Pleasant street, New Bedford, Mass., opposite the post office, with a full line of painters' supplies of all kinds.

The A. Wilhelm Paint Company has made extensive repairs and additions to its plant at Third and Bern streets, Reading, Pa.

Hugh C. McOsker, who has been in the wall paper business at Lowell, Mass., has closed out his stock and retired from business.

The Reed Wall Paper Company has occupied a newly remodelled store on North Meridian street, Brazil, Ind.

H. L. Loehr and William Ransberger, contracting decorators and painters, 214 N. Michigan street, South Bend, Ind., have dissolved partnership. The business will be conducted at its old location by Mr. Loehr, while Mr. Ransberger will operate from his home, 715 Allen street, until other arrangements are made. The partnership was formed October 30, 1897.

T. J. Sekema Company, Chicago, has been incorporated with a capital of \$2,500; to engage in the business of painting, decorating, glazing and interior finishing. Thomas J. Sekema, Fred J. Wegg and E. W. Pottle, incorporators.

Gerrit Vonk, operating paint and wall paper stores at 309 Bridge street, N. W., and 1162 Madison avenue, S. E., Grand Rapids, Mich., has become the jobbing representative in Grand Rapids for the Forest City Paint and Varnish Company, of Cleveland, Ohio.

The Quality Paint Shop, owned by Howard N. Geyer, opened for business March 18 at 12 West Third street, Sterling, Ill., carrying a line of paints and wall papers.

H. F. Koehler & Bro., wall paper dealers, have added a four-story warehouse on State street, in the rear of their store, at 171 Michigan avenue, Detroit, Mich. One floor, with racks holding 100,000 rolls of wall paper will be given over to a "bargain department."

The firm of Scales & Davis, at New Rockford, N. D., which has been in the painting and general decorating business in that city for the past three years, has been dissolved, and the two partners will work at the trade separately after this.

A. W. Prink has opened a wall paper store at Canton, S. D.

A Sherwin-Williams Company Brighton-Up Store has been opened at 2021 Third avenue, Birmingham, Ala., under the management of R. J. Tooker.

Captain W. C. Tyrrell has bought a three and one-half acre tract at the corner of Wallace and Buford streets, Beaumont, Texas, to be used as the site for a paint factory to be operated by a new company to be organized with a capitalization of \$50,000.

The McTernan Company, of Youngstown, Ohio, has been incorporated with a capital stock of \$10,000, to engage more extensively in the painting and interior decorating business, besides handling a large line of wall paper and paint supplies. M. McTernan, an officer in the Youngstown Master Painters' Association, is president.

J. Paul Bateman is erecting a paint shop at the corner of Garfield avenue and Grove street, Bridgeton, N. J.

H. R. Musgrave and F. R. Collins, who have carried on a painting and decorating business at Evansville, Ind.,

under the name of Musgrave & Collins, have dissolved partnership. H. W. Musgrave will continue the business.

American Arts and Industries Association, Inc., has been incorporated at New York city, to design, fashion articles, advertising, glass making, decorating; capital, \$350,000. P. L. Woodward, C. R. Pallen and W. L. Barnum, incorporators.

Robert E. Mackay Co., Cleveland, Ohio, organized with capital of \$10,000; to do painting and decorating. Robert E. Mackay, R. H. Jamison, M. T. Flanagan, Richard Inglis and W. C. Saeger incorporators.

Advance Paint Company, Indianapolis, Ind., has increased its capital stock to \$50,000.

Paul Uhlich & Co., Inc., has been incorporated in New York city, to deal in paints, chemicals, drugs and oils. Capital, \$25,000.

H. Z. Andre and J. C. Young have opened a paint and wall paper store and will engage in the painting and decorating business, at 164 Stephenson street, Freeport, Ill.

F. C. Wagner has purchased the John Conrad & Co. book store, at Eaton, Ohio, and will carry wall papers, paints and a general line of stationery.

The E. W. Nelson Co. has been organized at Sanford, Me., with \$10,000 capital stock, to conduct a window and sign cleaning business and deal in oils, paints, hardware and sweeping appliances.

The Buckeye Oil and Paint Company, of Cleveland, Ohio, has increased its capital stock from \$10,000 to \$20,000.

The old, established paint business of Hill & Donahue, on main street, Catskill, N. Y., has been bought by Robert E. Wilbur. The Hill & Donahue business is one of the oldest in Catskill. H. K. Hill, one of the partners, has been connected with it for 43 years. W. B. Donahue, the other member of the firm, who is the present county clerk, has been connected with the business for twelve or fourteen years.

Frank E. Olson and Ray Stromberg have opened a paint store and have gone into the painting and paperhanging business at Fairmont, Minn.

Thomas Benish has become general manager for the Salter-Morgan Company, paint manufacturers, at Vincennes, Ind.

"The High Standard Paint Store" is the name of a new paint store at 407 Church street, Nashville, Tenn., which was opened by the Southern Door and Glass Company on April 1.

The Cole Paint and Glass Company, of Memphis, Tenn., has changed its name to that of the Campbell Glass and Paint Company. The incorporators are T. P. Thonny, J. C. Dean, T. R. Winfield, J. L. McRee and Miss Zoe M. Cole.

The firm of Barksdale & Harbison, for several years one of the largest paint and oil firms in Hattiesburg, Miss., has dissolved partnership, and in the future will be conducted by John G. Barksdale.

I. Saltzman, Inc., has been incorporated at Brooklyn, N. Y., with capital of \$5,000, for the purpose of manufacturing paints, brushes and masons' materials.

The Blue Ribbon Paint Company has bought the garage at the corner of Main street and Alley 20, Wheeling, W. Va. The business of the company had expanded to the extent that another and larger building was necessary. The building which was purchased is a four-story brick structure and will furnish ample room for the Blue Ribbon concern.

It is said that the Sears & Roebuck Company, of Chicago, Ill., as been considering several sites in Maine towns for locating a wall paper mill.

The Modern Painting and Decorating Corporation, wall

paper, \$5,000 capital. Incorporators:—E. Bloch, H. Shimanowitz, J. Caraeff, 18 Pitkin avenue, Brooklyn, N. Y.

Brown-Pollard Construction Company, builders, decorators. dealers in building materials, general contractors; capital, \$6,000. Incorporators:—Richard Brown, Frank B. Brown, Robert W. Pollard, Niagara Falls, N. Y.

The Well Made Paints Company, Cleveland, Ohio. Incorporated by Henry Bogart and others; capital, \$10,000.

The Colby Decorating Company, capital stock \$10,000 paid in, \$3,000; headquarters, Birmingham, Ala. Officers, Carroll D. Colby, president; Willis D. Colby, secretary and treasurer.

The Whitley Paint and Paper Company has grown so swiftly in the two years of its existence that its original headquarters now serves as nothing more than a warehouse. The company started at 108 East Second street. The present headquarters is at 215 Main street, Fort Worth, Texas.

Kunuth Bros., of Creston, Ia., have established a branch of their wall paper and paint store in the Warren department store, at Greenfield, Ia.

E. H. Blanchard, of Schenectady, N. Y., has incorporated to deal in paints, oils, varnishes, wall papers and picture frames. The capital stock is \$7,500. E. H. Blanchard, of 423 State street, Schenectady, has the controlling interest. Other stockholders are Marian A. Blanchard and Katherine A. Hinman.

The shortage of aniline dyes, due to the war, forced Frederick Beck & Co., wall paper manufacturers, to file a petition in bankruptcy in the United States District Court, March 9, giving liabilities of \$623,607 and assets of \$305,702. The firm had been in business sixty years. It had offices at 111 Broadway and 206 and 208 West Twenty-ninth street and a plant in Hoboken. The assets include stock worth \$41,602 and machinery worth \$191,887.

T. J. Nelson Co., Inc., is a new concern which has opened a paint and wall paper store at 31 Park street, Bangor, Me.

The Heystek & Canfield Company, wall paper jobbers, 96 Monroe avenue, Grand Rapids, Mich., have added to their sales force W. J. French, formerly with the Addeman Wall Paper Company, of Detroit, and Arthur R. Lindsey, who has had charge of the wall paper department in a big store in Marion, Ind.

William L. Kosburger Co., Inc., waterproof materials, paints, oils, greases; capital, \$5,000. Incorporators:—F. W. Weiss, A. and W. L. Kosburger, 179A Schaeffer street, Brooklyn, N. Y.

Hamilton & Hamilton have opened a hardware and paint store at Knoxville, Tenn.

Uncheckable Varnish and Enamel Company; to manufacture paints; capital, \$200,000. Incorporators:—Helen Frane, Robert Mitchell and W. K. Miller, Chicago, Ill.

W. J. Hildebrand has opened a paint and wall paper store at 113 East College street, Iowa City, Ia.

The Louisville Auto Painting and Trimming Company has been incorporated at Louisville, Ky., with capital stock of \$6,000.

Stein & Fleissig, general painting and decorating business; capital, \$3,000. Incorporators:—Rousi Stein, Tilly Fleissig and Louis Millstein, Brooklyn, N. Y.

Ray Daisley & Co., Inc., contractors, sheet metal workers, painters; capital, \$15,000. Incorporators:—M. Leff, W. R. Jackson and E. Newman, 391 Fulton street, Brooklyn, N. Y.

The Kepler Randolph Company, Dayton, Ohio; capital, \$10,000; wall paper, etc. Incorporators:—Walter T. Kepler, R. J. Randolph, H. L. Koogler, H. D. Kepler and H. G. Campbell.

The Michigan Paint Company, Detroit, N. Y.; capital, \$10,000. Incorporators:—N. D. Chapin, N. T. Chapin and Charles H. Franklin.

The Iron Range Railroad Company is building a paint shop at Two Harbors, Minn. The structure will be 50x184 feet and will cost approximately \$30,000. It will be constructed of concrete blocks, and when completed will be equipped with the most modern paint shop equipment.

The Flaxol Company, Portland, Me.; manufacture and

deal in paints, varnishes, painters' supplies, mill, factory, engineering and railroad supplies; capital, \$25,000.

Sterling Color Company, general commission merchants and selling agents, manufacturing colors, paints, chemicals, oils, dyestuffs and general merchandise; capital, \$10,000. Incorporators:—Warren C. King, Arthur L. Benkert, Walter M. Ronan, New York city.

C. G. Pier, of Wausau, Wis., has sold his paint and wall paper store to William Zimmer.

The Flint Varnish and Color Works, Ltd., of Canada, a branch of the Flint Varnish Works, of Flint, Mich., has been organized. W. W. Mountain will head the new concern. Factories will be located at Toronto.

A new paint shop for painting government wagons and carriages will be erected at Fort Riley, Junction City, Kans.

Fred McAllister has established himself in the paint and wall paper business in a store on the south side of the square, Osceola, Ia.

F. W. Merk Company, Inc., has been incorporated to deal in paints and varnishes, with a capital of \$12,000; 582 Eighth avenue, New York city.

Nassau Hardware and Paint Works, Inc., has been incorporated at Lynbrook, N. Y., to manufacture and deal in hardware supplies, paints and chemicals, and to do decorating; capital \$5,000.

Extensive additions to the Flint Varnish Works, at Flint, Mich., have recently been completed.

French Veneer Company has been incorporated in Brooklyn, N. Y., with \$5,000 capital, to manufacture polishes, cleaning fluids, chemicals, etc.

F. E. Aldrich Company, incorporated at Jacksonville, Fla., for manufacturing and dealing in oils, paints and lubricants; capital, \$10,000; F. E. Aldrich, president and treasurer; E. A. Aldrich, vice-president; A. T. Vinson, secretary.

Gustav Harms & Son, painters, decorators, \$5,000; Gustav Harms, Gustav Harms, Jr., Fred H. Harms, Long Island City, N. Y.

Newman & Knierim, Inc., decorators, have rented a store at 924 Madison avenue, New York.

F. M. Brown Company are rebuilding their paint store on Fore street, Portland, Me., that was gutted by fire several weeks ago.

M. Dee, interior decorator, of Yonkers, N. Y., has leased a store at 619 Fifth avenue, New York city.

Frederick Rose & Co., decorators, will move from East Forty-fifth street to 14 East Fifty-sixth street, New York city, after alterations are completed.

W. S. Jordan has rented a building on West Railroad avenue, Tenafly, N. J., for his painting business.

J. L. White, Jr., & Co. have been incorporated at Hartford, Conn., to engage in the manufacture and sale of wall paper, paints, varnishes and other supplies. Capital, \$5,000.

The Owensboro Paint and Glass Company, of Owensboro, Ky., has increased its capitalization from \$7,000 to \$15,000.

Miss Swift, Inc., interior decorations, furniture, paintings, upholstery, fabrics; capital, \$100,000. Incorporators:—J. F. Russell, Jr., G. Mayo, A. M. Swift, 11 East Fifty-fifth street, New York city.

The Maxson Paint Specialties Company has been incorporated at Denver, Col., by Roswell R. Maxson, A. B. Briggs and W. M. Masury. Capital, \$30,000.

FIRES.

March 2. Anderson & Webb's paint shop at Osage City, Kans., destroyed by fire.

March 9. Several hundred dollars damage caused by fire in the store of the Star Wall Paper Company, 29 Bradford street, Pittsfield, Mass.

March 10. Slight fire in a temporary shed at the Flint Varnish Works, Flint, Mich., was quickly extinguished.

March 26. Three large shops and several smaller buildings in the yards of the N. Y., N. H. & H. R. R., at

New Haven, Conn., were destroyed by fire starting in a building where iron was stored, spread to the paint house, where hundreds of barrels of varnish and paints caught fire, and then jumped to the signal equipment storehouse, the boiler shop, tank shop, and the storehouse office. Total loss over \$700,000.

March 29. The Grove & O'Keefe Wall Paper Company's building, at Leadville, Colo., was destroyed by fire.

March 30. Fire in the Western Paint Company's plant, at 405 North Douglas avenue, Oklahoma City, Okla., caused \$1,800 damage.

OBITUARY.

Edwin B. Bennett, for a number of years the Western manager of the Eagle White Lead Company, died March 30, at his residence, 1724 Park avenue, Chicago, at the age of 71. He had resided in Chicago fifty-nine years. He is survived by a widow and four sons.

John Baron, the oldest wall paper dealer in Louisville, Ky., and former member of the School Board and City Council, was stricken with heart disease and died upon the sidewalk at Twenty-fourth and Jefferson streets, at 10 p. m., March 12. He was 74 years old. Mr. Baron founded the wall-paper firm, John Baron & Son, located at 512 East Market street, and remained at the head of the firm forty years. He retired only recently. Surviving him are two daughters, Misses Alice and Louise Baron, and a son, John Baron.

William B. Wilson, of South Orange, N. J., died March 23, of heart disease. He was born in New York city sixty-four years ago and was engaged in the painting and decorating business, retiring five years ago. He leaves his wife and five children.

William H. West, a well-known contracting painter and decorator of Gouverneur, N. Y., and formerly for many years janitor of old Gouverneur Wesleyan Seminary and the Presbyterian church, died at his home in South Grove street, March 17, aged 53 years.

Garrett V. Hardenburgh, 82 years old, died March 19, at his residence, 79 Cornelia street, Brooklyn, N. Y. Mr. Hardenburgh was born in Newtown, L. I., and was descendant of one of the oldest families on Long Island. He was in the painting and decorating business on lower Broadway, in the Eastern District, for forty years, retiring from business about fifteen years ago.

E. H. Haines, widely known as a manufacturers' agent, and one of the founders and first presidents of the Paint, Oil and Varnish Club of Chicago, died last month at his home, 1250 Astor street, Chicago, after a long illness. Mr. Haines was born in Hamilton, Ontario, Canada, April 23, 1847, and moved to Chicago in 1870. In 1872 he became a manufacturers' agent and for twenty years he occupied the same offices in the Ashland Block, representing during that time practically all of the largest paint manufacturing concerns in the country. November 12, 1903, he married Miss Lillian Smith. He was a member of St. James' Episcopal Church, the Chicago Athletic Association, the Chicago Yacht Club, the Exmoor Country Club and other organizations. He is survived by his widow.

Harmon Esser, a veteran of the Civil War and for years connected with the paint firm of F. W. Devoe and C. T. Raynolds Company, died March 8, at his home, 635 Grand avenue, Brooklyn, N. Y. He was born in New York city seventy years ago and had lived in Brooklyn for half a century. He is survived by three daughters, Mrs. Mary Callahan, Mrs. Ida Gatens and Hattie Esser, and two sons, Leo and Arthur. He was a member of the Church of St. Teresa.

Every decorator will be interested in an attractive brochure which the Lincrusta Works "Pallas," Inc., 121-123 East Twenty-fourth street, New York city, is just issuing. It illustrates eleven of the most artistic, best selling and most desirable patterns in their new lines of "Lincrusta Pallas" and "Lincrusta Walton," including side walls, dadoes, tile patterns and wood paneling. The photographic reproductions, made direct from the material, show the beautiful and artistic effects that can be produced by the use of either Lincrusta Pallas or Lincrusta Walton, of which the Lincrusta Works "Pallas" are the sole manufacturers in the United States. One of the most important features of this material is its durability and its economy to maintain. Any of our readers who are interested in high class wall hangings, who fail to receive a copy of this brochure, may obtain one on request. Kindly mention The Painters Magazine when writing for it.

If you positively knew you could save several dollars on every barrel of oil used in your painting work, would you not hasten to avail yourself of such a proposition? The Union Petroleum Company state that their Union Film Oil is not only the equal of linseed, but for some classes of work it is superior. The test of time has proven this. Union Film oil costs much less than linseed, and is claimed to have the body, the wearing quality, and to combine perfectly with the pigment. The manufacturers say that they stake their reputation on the virtues and true worth of Union Film Oil for all painting purposes. You want to be shown? Write to them and ask them to send you samples and quotations; two kinds, boiled and raw. A postal from you will bring them. Write today to either of the addresses given in their advertisement on page 37, and kindly mention The Painters Magazine when you do so.

John P. Arnold, founder of J. P. Arnold & Co., dealers in painters' supplies and wall paper, and for a period of forty years connected with the painting business in Elizabeth, has severed his connection with that company and retired from active work. The firm, however, will be continued under the same name, with Frederick McAllister, of Newark, as president. Mr. Arnold states that the recent death of his son, John W. Arnold, who was vice-president of the J. P. Arnold & Co., caused him to take the step. He had expected that the management of the affairs of the company would eventually fall to his son, but the sudden death made all the responsibility revert to the elder Mr. Arnold. John P. Arnold learned the painting business in Elizabeth when he was about sixteen years old. He worked independently for a while and established his first paint and wall paper store at 83 Livingston street. Several years later, on account of increasing business, he moved to 57-57½ street, where later he entered into partnership with Henry Textor, under the firm name of Arnold & Textor. Increasing business required this firm to get larger quarters, so it moved to 127 First street. Fire destroyed the store and stock in December, 1904. The firm then took temporary quarters in Fulton street just above First street, and at this time bought the property at 123 First street, upon which a modern store was erected.

A short time after moving to this building Mr. Arnold bought out the share of his partner, and it was then that J. P. Arnold & Co. was organized. In November, 1914, a fire destroyed this building and contents, and the firm reopened at the Prince street building, which it now occupies.

Charles Naeckel, founder of the Chas. Naeckel & Sons' Paint and Wall Paper Company, of West Second street, Davenport, Ia., celebrated his ninetieth birthday by a family dinner at his home on Western avenue, on March 31. There were about twenty-four children and grandchildren in the party. Mr. Naeckel has for a number of years left the active management of the company that bears his name to his sons, Alex, Louis and Oscar, although still taking a great deal of interest in the growth of the big business which has made this firm one of the best known all over Iowa and Middle West.

A lecture on "Linseed Oil—Its Use in Paints and Varnishes" was given by G. W. Thompson, chief chemist of the National Lead Company, before the Cooper Union Chemical Society, on Saturday evening, April 8.

The attention of our readers is called to the advertisement of Ernest H. Cook, of Painesville, Ohio, which will be found on page 31. The illustration shows the brush cleaner that was favorably commented on when exhibited at the Cincinnati convention. It does not, however, show the cover, which fits down over the inner box, in a water seal, and which thus prevents the evaporation of the cleaning fluid. Mr. Cook is a practical painter of many years' experience, and has carefully thought out, in inventing this apparatus, all the conditions which must be met to make a time, labor and money-saving brush cleaner. At the present high price of brushes, it is safe to say that any contracting painter will save, by its use, the cost of this cleaner three or four times over in the course of a year.

Do not forget that people will judge you by the way your store looks.

Oscar Schlegel Manufacturing Company, 111 East Twelfth street, New York, are calling attention to Uneedit Flat White Paint, which they claim to be one of the greatest improvements in modern science—flat white paint—for use on woodwork or walls, undercoats of enamels, metal ceilings or any inside work. There have been other flat white paints made, but the manufacturers of this claim to have discovered a process by which the treatment, in some form or other to prepare the walls, which is required by most other flat paints, is in this paint eliminated. All you have to do with Uneedit Flat White Paint is to add, for the first coat, a pint to a gallon of raw linseed oil and you get the preparatory coat without putting on any other coats beforehand. The remarkable, easy working, the full flowing, the intense covering, the beautiful finish, without any laps or brush marks, and a finish which can be secured by anyone, at any time of the year, in any weather, makes it, so they say, the most wonderful discovery ever made by any paint manufacturer. They ask that anyone who has ever tried washable, liquid wall finish, should try this and see the enormous difference between this and anything ever achieved before.

THE GET-TOGETHER CLUB.

THE Get-Together Club, composed of managers, assistants and clerks of the Sherwin-Williams Company, held its annual banquet at the Hotel Statler, Cleveland, on Tuesday evening, March 21, and elected the following officers:—President, A. E. Kydd; vice-president, C. G. Bull; secretary, P. F. Kinnison; treasurer, W. R. Macklind; Board of Governors, Earl Hess, E. W. Lutes, O. A. Hasse, C. C. Andrews and E. C. Holton.

W. H. Cottingham spoke on "Industrial Preparedness"; J. C. Beardslee, "Made in the U. S. A."; A. W. Frank, "Financial and Business Outlook," and George A. Martin, "Some Men I Have Known." P. F. Kinnison and T. Morgan Phillips sang. C. M. Lemperly had charge of the banquet.

The club was founded thirteen years ago by Mr. Cottingham, president of the company, for social purposes and debates on current events.

Alex. West, general sales manager of the United States Gutta Percha Paint Company, of Providence, R. I., manufacturers of Rice's Mill White, attracts considerable attention when he travels by riding in a closed automobile, painted white with gilt trimmings.

A paint labeling bill was introduced into the Maryland Legislature, on March 9, by Delegate Antonie, of Baltimore.

Newspapers all over the country are talking of the advances in paint prices, due to war conditions. Now is the "psychological moment" for contracting painters to raise their prices.

The thirty-fifth annual commencement exercises of the New York Trade School were held in the school building, First avenue and Sixty-seventh street, on Wednesday evening, March 29.

LABOR LEGISLATION OF 1915.

THE annual summary of labor legislation in the United States, published by the United States Bureau of Labor Statistics of the Department of Labor, which appears as its Bulletin No. 186, covers the activities in this field during 1915, of forty-five States, two Territories and the Federal Congress. With three exceptions, Kentucky, Maryland and Mississippi, every State in the Union held a legislative session, regular or extra, in 1915, and of these, all but two, Louisiana and Virginia, enacted laws of special interest to labor. The bureau's report reproduces the text of all these labor laws and presents a concise review of each class of legislation. The workmen's compensation laws are omitted, having been published separately in the bureau's recently issued Bulletin No. 185.

Aside from the enactment of workmen's compensation laws, perhaps the most significant feature of the legislation of the year is the growth of the Industrial Commission plan, uniting in one authority the administration of

workmen's compensation, factory inspection and other labor laws. This plan was adopted in 1915, in Colorado, Indiana, Montana, Nevada and New York.

Especially notable in the legislation of the year was the attention given to the subject of unemployment and public employment offices. In Illinois, a commission on unemployment, consisting of three representatives of labor, three of employers and three of the public, was established to report at the next legislative session. In connection with the State employment offices, a general advisory board was established to investigate and deal with unemployment. California and Nevada passed resolutions calling for investigation of unemployment. In Idaho emergency employment is to be provided by county boards of commissioners for unemployed citizens of the United States who have been for six months residents of the State. Employment is to be on the highways, at rates to be fixed by the county boards, not more than sixty days' work of this kind to be furnished any person within one year. One-half of the expense is to be borne by the State, and refusal to perform the work assigned debars one from this form of relief for the period of one year.

Public employment offices were provided for in California, Idaho, Iowa, New Jersey and Pennsylvania, and provision was made for the extension of the system of public employment offices in Illinois, Michigan and Oklahoma. The licensing and supervision of private employment offices were provided for in seven States, Colorado, Nebraska, Oregon, Pennsylvania, Rhode Island, Texas and Wisconsin, while Idaho prohibited the maintenance of private employment agencies operated for profit.

Laws relating to the employment of women and children were quite as numerous as in preceding years. Notable among these were the minimum wage laws enacted by Arkansas and Kansas, making eleven States which now have such legislation. California, Massachusetts and Washington passed amendments to their minimum wage laws, not, however, involving any important modifications. In Idaho a commission to investigate the subject of minimum wage legislation was provided for.

Considerable progress was made in the field of child labor legislation, notably in the States of Arkansas and Pennsylvania. In the latter State the law requires eight hours per week of school attendance for children under the age of sixteen, such attendance to be between the hours of 8 a. m. and 5 p. m.

In the field of safety provision, the most detailed enactments were those formulated by the Industrial Commission of Wisconsin and the industrial boards of New York and Pennsylvania. The rules and orders of these bodies indicate an intimate knowledge of the conditions to be met, which it is impossible for an ordinary legislative committee to procure. The worker's welfare is looked after in less usual ways by new enactments in some States regulating the sanitary conditions in labor camps, railway labor camps and the like.

Laws to regulate the giving of clearance cards or statements of cause of discharge were enacted in three States, California, Indiana and Oregon, while in two States, California and Nevada, the right is given the employe by law to hear and answer charges brought by "spotters" before being discharged on their evidence. Other important laws enacted during 1915 were the Seamen's act, which made numerous provisions for safety and abolished arrest and imprisonment for desertion; the Alaska and Arizona old-age pension laws and the California act providing for the appointment of a commission to report on the subject of social insurance.

The true secret of the success of the mail-order house is found in the one word, "Service," and by reverse reasoning if the local store keepers can make the mail-order house less of a want and less of a public convenience in your vicinity, you check its progress and benefit your business to just this extent, and this is precisely what thousands of retailers are doing today. They realize that the mail-order business has come to stay, and that the conflict has already resolved itself into one of education, value, price and service. Such realization is the first step towards handling the situation successfully.

Firmness is an excellent quality, but when it deteriorates into stubbornness, it usually becomes a two-edged sword. Prejudice is usually so difficult to dislodge as to make it doubtful whether the effort required is worth while. Certainly the same amount of effort, if expended in other directions, would be more profitable!

ST. LOUIS CLUB STARTS "CLEAN-UP AND PAINT-UP" BALL ROLLING.

THE members of the St. Louis Paint, Oil and Varnish Club enjoyed "beefsteak and beer" at their March meeting, held at Tony Faust's, on March 15.

After the various delectable food stuffs and liquid nourishments had been put away, President Moore reminded the members that this was the last meeting under the old constitution, and appointed J. W. Bray, H. F. Lodge and Wm. J. Phelan to serve as a nominating committee, and to present at the annual election meeting in April its nomination for each of the nine officers and directors to serve for the ensuing year.

The secretary then read a copy of the memorial resolutions on the late William H. Gregg and on motion by C. M. Shirley, seconded by J. W. Bray, they were adopted, and the secretary instructed to spread same on the minutes and to have an engrossed copy sent to the family. The text of this follows:—

MEMORIAL.

Wm. H. Gregg.

Wm. H. Gregg was born in Palmyra, N. Y., in 1831, and died in St. Louis, January 14, 1916, in the eighty-fifth year of his life.

He came to St. Louis in 1846, but returned shortly to Palmyra, and again came to St. Louis in 1847, making this city his home thereafter.

Beginning his business career by clerking for various concerns, he became a partner of the firm of Warne & Merritt, in 1854.

Afterwards he engaged in other lines of business until May, 1867, when he assisted in organizing the Southern White Lead Company, holding office as president of that company until 1889, when he retired from active business.

He was always kind and gentle in his personal relations and affectionate to his family and closest friends; a man well informed on current subjects, of strict integrity, devoted to his home, his family, and his books; a lover of nature and outdoor life; a close follower of the tenets of the Golden Rule. His was a life pure and noble; his reputation without a blemish.

He leaves to his friends and associates and his family the good husband and father has gone to his eternal rest, priceless heritage of an unsullied name. A good citizen, a

Geo. O. Carpenter.

Geo. S. Mephram.

F. V. Hammar.

President Moore then turned the meeting over to Allen W. Clark, who gave a talk on the National "Clean-Up and Paint-Up" campaign. This was illustrated with lantern slides.

Following this talk, Mr. Clark introduced J. P. Licklider, the new advertising manager of the Campbell Glass and Paint Company (formerly assistant advertising manager of the Missouri Pacific Railroad, and a prominent member of the St. Louis Advertising League), with the statement that Mr. Licklider had agreed to accept the

chairmanship of the local Campaign Committee. Mr. Licklider spoke briefly, reminding the members that team work would be of the greatest importance. C. S. Earnhart, of the Movie Advertising Company, then explained the value of movie films for advertising the cam-



paign and showed the National "Clean-Up and Paint-Up" campaign bureau's sixty-second "trick film."

Several other members spoke of the value of the campaign work and the meeting adjourned after it had been agreed that the 1916 "Clean-Up and Paint-Up" in St. Louis should be a model one.

The Markets

MANY of the important paint materials are in a more complicated position than they were a month ago. White lead and the other lead pigments not only have gone up in price during the interval, but the quotations as now given are largely nominal. Producers will not accept business for future delivery, or, at least, will do so only on condition that prices will depend on those ruling at time of delivery. Some of the blacks, notably lampblack and carbon gas black, are also in a nominal position, as the output is pretty well sold ahead and the spot market is controlled by second hands. Zinc oxide and lithopone have not changed, and outside of regular contract deliveries, there is no sign of activity in the market. Makers of flat wall paints have been bidding for casein, but cannot get any large amounts. Importers recently bid 20c. per pound for casein in the Argentine and were turned down. Linseed oil shows a net decline for the month, but the change has been moderate. The future position of oil is unsettled, but hopes of lower prices have been aroused by declines in seed values at Duluth. Other oils used in the paint and varnish trade have been firm in price, and China wood oil has been bringing record prices in the spot market. The fact that

stocks are about exhausted has helped to advance prices. Soya bean and corn oils also are higher than a month ago. Spirits of turpentine show but little net change, though the market was firmer during the greater part of the period. The lateness of the season has been a factor in cutting down jobbing demand for the various paint-making materials, and naturally has been against active trading.

White Lead, Dry and in Oil.

Developments in the market for white lead have been unusual inasmuch as present prices are nominal, except for prompt shipment. The position of pig lead is largely responsible for the unsettled market for the pigments. This is brought about not only because pig lead has gone up in price and is likely to go still higher, but also because export demand has been heavy enough to cause fears that the supply will not be large enough for domestic needs. The lowest price now quoted for dry basic carbonate of lead is 8¾c. per pound. This price is given only to buyers of the largest quantities, and higher prices are asked for smaller amounts. Under ordinary circumstances prices for white lead are stable and apply both to

spot business and to contracts covering future deliveries. Now the price is restricted to spot transactions and no quotation is given on forward positions. Corrodors will take orders for future, but only on a basis that the prices are to depend upon the open market quotations at the time delivery is made. Basic sulphate white lead has been even firmer than basic carbonate and the two are now quoted at the same levels. White lead in oil is held at one cent per pound higher than was quoted in our last report. The lowest price is 9¾c. per pound, and this refers only to large amounts. On smaller lots a graded scale is operative, with prices as follows:—100, 250 and 500-pound kegs, 10½c. per pound; 25 and 50-pound kegs, 10¾c. per pound; 12½-pound kegs, 11c. per pound; 1, 2, 3 and 5-pound cans, 12½c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than the above. These prices, as in the case of the dry product, apply only for prompt shipment, as there are no quotations for futures.

Red Lead and Litharge.

There has been a good export demand for red lead and litharge for some months. Domestic consumers also have been taking large amounts and as foreign grades were offered less freely, this also helped to increase call for the domestic products. With a shortage of the metal confronting manufacturers, there is a tendency now to refuse export business, in order that supplies may be conserved for the domestic trade. Prices have advanced during the month, and all business is now confined to prompt shipment. Dry red lead is very firm, with 9¾c. per pound as the inside price of sellers. There is a distinction, according to quantity, and only buyers of large lots can secure supplies at the above-named figure. Red lead in oil is not offered under 10¼c. per pound. Prices also vary according to quantity and smaller lots are quoted on the following basis:—100-pound steel kegs, 11c. per pound; 25 and 50-pound steel kegs, 11¼c. per pound; 12½-pound steel kegs, 11½c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than above. Litharge, likewise, has gone up one cent per pound during the period and is now held at an inside figure of 9¼c. per pound.

Linseed Oil.

The quotation of 78c. per gallon as given in our last issue was the high point reached this season. Since then, values have been a little easier and there were times when contract oil in carlots was offered at 74c. per gallon. The quotation at present is 76c. per gallon for spot and prompt delivery, although it is possible that this figure might be shaded on deliveries through the summer months. On 5-barrel lots the price has been one cent a gallon over that asked for carlots, and single barrels brought one cent, a gallon over the 5-barrel price. Local conditions have kept this market above the price quoted in the West. One plant was damaged by fire some time ago and has not been in operation since then. Another plant was closed the first week of April, owing to a strike of the laborers. These conditions have kept crushers from competing strongly for business and this helped to steady prices. Another factor which strengthened the market was the lack of cars for making shipment. The seed situation has been easier with regard to domestic offerings, but prices for Argentine seed are holding pretty steady and there is still a scarcity of vessels for bringing the seed to this country. Jobbing demand for oil has been dull and the late spring season has worked against an active market. Some of the large consumers place contracts for March-May and even longer, and withdrawals against contracts have furnished the largest outlet for oil. The cake market has gone down in price and closes in a nominal position, with the freight situation making exports difficult. The approach of the planting season has aroused discussion regarding the coming flax acreage, and all reports so far received have indicated a material increase over the area of last season. As a larger flax crop would mean lower priced oil there is a disposition at present on the part of firms to await further developments in the flax-growing sections before placing contracts for oil in distant position.

Dry Colors.

The chemical colors have been in an unsettled position for a long time and offerings have been restricted in the case of such selections as Prussian blue, millori blue, chromo green, chrome yellow, para reds, Vandyke brown,

vermillion, etc. No improvement has resulted in the past month, and if anything, these selections are in a worse position than ever. Prices are steadily going upwards, with no hope of immediate relief. Lampblack and carbon gas black are now added to the list of colors for which prices are nominal. Producers of these colors are sold ahead and offerings in the spot market are hard to locate and prices show a marked advance over normal levels.

Zinc Oxide.

Manufacturers of domestic zinc oxide are making deliveries against contracts and have practically sold their entire output in this way. Prices for American zinc oxide were established in the latter part of last year and covered deliveries over the first half of 1916. These prices are still effective, but are of no interest at present as sellers are unable to accept new contracts and have nothing to offer in the spot market. In the case of French process zinc oxide, prices were established covering a period of three months and the quotations for the second quarter of the year were published early in March. These prices also are nominal at present as producers have allotted their production and are making distribution according to contract requirements.

Ready Mixed Paints.

The position of prepared paints may be understood from a review of conditions which prevail in the market for raw materials. During the past month sharp advances were reported in the case of practically all dry colors, and the lead product not only went up in price, but cannot be bought ahead. Lithopone also has gone up in price and casein is practically unobtainable at any price. Consumers of zinc oxide who are not covered on contracts also have to pay fancy prices in the spot market. With the exception of a slight easing off in linseed oil all the paint making oils are selling at higher levels. Hence it is easy to see that costs of producing paints have gone up and the necessity of securing more for prepared paints also is apparent. Some manufacturers have made two changes in their prices and even now it is stated that asking prices are not high enough to cover the increased cost of material.

Turpentine.

Scarcity of stocks in the local market have been factors at times in holding prices above the parity at primary points. The current quotation is 53c. per gallon, which shows a slight increase over the price quoted a month ago. Buying is not active, as the presence of new crop offerings is expected to weaken the market in a short time, although the season is proving late. Export business is rather quiet and improvement in that direction is contingent upon a general improvement in the freight situation. Stocks at primary points are comparatively small, as Savannah reports but 6,743 barrels, as against 21,444 barrels at this time last year.

Shellac.

Market prices for shellac are on the same basis as quoted a month ago. The market, however, is reported to be very firm and advances in ocean freights are being predicted. As primary markets are steady in tone, the effect of higher transportation costs would be noticeable in a general marking up of values at consuming points. Demand has been quite active and extends to practically all grades of shellac. Consumers are thought to have only small stocks on hand, and if this is correct, an active trading movement will continue in the immediate future. Prices are quoted at 23½@24c. for T. N., 20@22c. for Kala button, 22@23c. for A. C. garnet, 25@26c. for commercial bleached, 31@32c. for bone dry, 26@27c. for fine orange, 25@26c. for second orange.

Window Glass.

The advance in prices as announced by manufacturers in the early part of last month has been well maintained and this is one of the features of the market. There is no let up in demand for glass and many producers are sold ahead for some months. The question of a probable shortage in certain sizes has been widely discussed, and some of the hand operative plants may continue to work during the summer. Jobbing demand is of good volume and a good outlet in consuming channels prevents price cutting methods, which have been injurious to the trade in the past.

The Painters Magazine and Paint & Wall Paper Dealer

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100
WILLIAM ST.

May

1916

NEW
YORK

Look for the
name
"MATHESON"



12½, 25, 50 and
100 lb. Steel
Kegs, net weight

A Dependable White Lead

MATHESON White Lead is a dependable product. You can depend upon it to be all we claim for it—a white lead superior in purity, fineness, durability and uniformity.

The most improved modern machinery and up-to-the-minute manufacturing methods keep it so. Every batch of the finished product must measure up to the Matheson standard before it goes into our kegs.

Matheson White Lead

(A Superior Product)

is made good enough to uphold the Matheson name, and you can depend upon it to do the same for you.

Matheson White Lead means better painting jobs, all-around satisfaction and more work. Superior painters who want a superior product that makes an elastic, durable paint capable of standing the most trying surface and weather conditions should insist on Matheson.

All we desire is an opportunity to prove the dependable purity, fineness, durability and uniformity of Matheson White Lead. In the final analysis there is no better test than a trial. Convince yourself on your next painting job.

A post card request will bring
a sample and full particulars

Matheson Lead Company

559-571 Vernon Avenue

Long Island City, N.Y.

THE PAINTERS MAGAZINE and PAINT & WALLPAPER DEALER

MAY 1916

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Notice to Subscribers

No one is authorized to receive subscriptions for The Painters Magazine and Paint and Wall Paper Dealer at less than the full advance subscription price of \$2.00 a year, and anyone offering The Magazine at a lesser rate should be regarded as without having authority from us.

No money intended for The Painters Magazine and Paint and Wall Paper Dealer should be paid to any agent who does not show a letter of authorization, bearing a date not over one month old and duly signed by us. We are, of course, not responsible for the actions of unauthorized persons, but being anxious to protect our constituents against loss, we hope that the caution herewith given will be remembered and always acted upon.

INDICATIONS OF PROSPERITY.

That the country is prospering is indicated not only by the great increase in manufacturing of all classes and by the fact that the export business has reached record figures, but it is even more clearly shown by the growth of the building industry. Figures at hand from the Bureau of Statistics and Information of the New York State Department of Labor show that during the month of March, building permits were taken out in the five boroughs of New York city, aggregating \$18,067,228, of which \$13,945,438 was for new buildings, the balance being for alterations and repairs. This shows a very decided gain over March, 1915, when the total cost of building work for which permits were issued was \$14,103,771, of which \$12,639,102 was for new buildings; an increase of twenty-eight per cent. in the total estimated value of building operations for which permits were granted over the corresponding month of last year. There were also substantial gains in the value of building permits in Buffalo, although in some of the other up-State cities there was a falling off, possibly due to the fact that weather conditions prevented beginning operations in those cities where building is not continued to any extent through the winter months. Reports coming in from other parts of the country indicate increased building activity in every direction. The only disquieting feature is the fact that numerous strikes for higher wages might deter intending builders from carrying out their plans, but this has been largely discounted by the fact that increasing costs and wages in all lines of business have very largely reconciled people to the fact that they must pay more for everything than they did a year ago. It is likely that the great majority of those contemplating building will carry out their plans in spite of any advanced cost brought about by reason of these strikes. The main thing at issue is that all this building activity means increased work for painters and increased demand for painting materials.

TRADE**TRAINING****OPPORTUNITIES.**

In another part of this issue we publish an interesting account of the painting classes at the Hampton Institute, where Indian and negro youths are trained up to be useful citizens. It will be seen that the course is an exceedingly practical one, the students being engaged during the greater part of their period of instruction upon actual work either upon the numerous buildings and vehicles belonging to the institute or upon outside work. Combined with this practical trade training—even more thorough than the old-time apprenticeship—there is a due measure of the theory of the trade, the mixing of colors, the value of pigments and vehicles—including large scale tests of the relative value of different paint mixtures on buildings belonging to the institute, lectures on the origin of paint materials, and what is of the greatest importance, lessons in making estimates and such cost accounting and bookkeeping as may be necessary in the small paint shop. The graduates of this school are going out into the towns and villages of the South and West, and there they are making good either as journeymen or as contracting painters—especially in those small places where the contractor is a working painter, often employing no journeymen. The Hampton Institute is doing a great work among the Indian and negro youth of the country, training them up to be useful citizens and putting them in possession of a trade by means of which they will be able to earn an honest livelihood. It is a pity that the same opportunities for a trade education are not open to all the white boys of the country, but it is earnestly to be hoped that the leaven planted in the public school system by the apprentice shops in New Haven and other Connecticut cities may work until, throughout the whole country every American boy may have the opportunity, if he so desires, to learn a mechanical trade, and handicraft occupation shall attain the same dignity that pertains to the learned professions or to mercantile business.

THE COMING**SUMMER****CONVENTIONS.**

Announcement has been made of three important State conventions of Master House Painters and Decorators that will be held during July. The Canadian Association will meet at the Brant House, Burlington, Ontario, on July 4, 5, 6 and 7, holding morning sessions on each of those days, the afternoons being given up to recreation. Those who were present at last year's meeting need not be told what a pleasant place the Brant House is for combining association business with a brief summer vacation. The same will apply to Cedar Point on Lake Erie, where for the eleventh successive time the Ohio State Association will hold its annual convention on July 18, 19, 20 and 21. One session will be held each day, the other half day being given up to so-called pleasure sessions. The week following, the New Jersey State Association will hold its annual convention at the Hotel Brunswick, Asbury Park, on Wednesday, Thursday and Friday, July 26, 27 and 28. An afternoon session will be held on Wednesday, July 26, and two sessions on Thursday, and as long a

time as may be needed on Friday to complete the business of the convention. While there will be less time given up on the program to pleasure sessions than on previous years, there will, of course, be ample opportunity to enjoy the bathing and other incidental amusements of a seaside resort. Asbury Park is of such easy access to all parts of New Jersey, and is so well known as a summer resort to every one in the State, that it is unnecessary to go into details here, except to assure every master painter who can possibly attend the meeting that he will not only find the business sessions of direct educational value to him from trade and commercial standpoints, but that he may combine with the convention an agreeable summer outing for himself and his family. And we might mention right here that the ladies are always an important part of all these gatherings, and no master painter should forget his wife is entitled to get all the vacations she can. The programs for all three of the conventions mentioned have been very carefully arranged and include many papers of great value to every man engaged in the trade. Of course, there will be ample time allowed for discussion and mutual interchange of experience, bringing out points which may have been overlooked by the writers of the papers. One feature of the program in each convention is the question box, all those attending being privileged to submit questions for discussion. If the members generally will make it their business to come to the meetings prepared to place in the box statements of the practical difficulties they meet with in their daily work, or the business matters on which they want advice, the question box can be made much more valuable than if the preparation of these questions is left until the last moment. Any master painter who is able to attend any of these State conventions will be made welcome, whether he is a member of an association or not, and we can assure our readers that none who attend them ever came away dissatisfied for the information gained, and the friendships formed will amply repay all the time and money spent.

THE LIGHT**UNDER A****BUSHEL.**

In the Good Book it is written—"No man lighteth a candle and setteth it under a bushel," for the man who did such a foolish thing would be wasting his opportunities and neglecting to utilize the candle's light to his own advantage. Yet it is unfortunately true that many men who are in business today fail to realize that the parable applies to the conditions of modern life and neglect to let those, who might become their customers, behold the light that they have lit by failing to set it upon the candlestick of advertising. In these days, when so many are competing with one another for trade, the man who sits in his shop or office waiting for customers to come to him without seeking for trade by every means in his power, is indeed hiding his light under a bushel. You may know that you are able to give possible patrons the very best of service, either as a painter and decorator or as a dealer in painters' supplies, but unless they know it also, do you suppose they will seek you out, when you have so many competitors offering their services and using every legitimate means for soliciting business? The shop on the main street

is a means of bringing you to the notice of the public, but it has been shown by the experience of many that trade may be diverted to the little shop around the corner by intelligent advertising. It has been well said that "a satisfied customer is the best advertisement," but on the other hand, one must not forget that famous recipe for jugged hare, which Mrs. Glass began with the words:—"First, catch your hare." And it goes without saying that you

must first get the customers before you can satisfy them. While integrity, energy and service are essential for the success of modern business, never forget that advertising is the bait that attracts possible customers within reach of your powers of salesmanship. Except to a limited degree, advertising of itself will not sell goods or service, but it should never be neglected because it opens wide the door of opportunity.

1666—Newark—1916

HOW THE DECORATORS ARE HELPING THE BUSY NEW JERSEY CITY TO CELEBRATE ITS QUARTER MILLENNIAL.

IT is such a rare event for a city to celebrate the two-hundred-and-fiftieth anniversary of its foundation, that Newark, N. J., may be pardoned for making much of the occasion and for its decision to put on gala attire for the next six months and indulge in all sorts of celebrations to commemorate the event.

It was in 1666 that Robert Treat gathered together some forty families from the town of Milford, Conn., and the surrounding villages, and started out to form a new settlement, where they might be free to worship God according to their own particular fashion. When they arrived at the site of Newark, N. J., a situation easily reached by the ships of those days, and even yet affording a sea port for all but the largest ocean liners, they purchased from the proprietor of the colony a tract of land that included nearly all the present county of Essex, and started to found their town, which was at first called New Milford, but shortly afterward was rechristened Newark, in honor of the

English town that was Treat's birthplace. A few years later, Treat went back to Connecticut, where his greatest exploit was to hide the charter of the colony in an oak and save it from destruction. But that is neither here nor there, for in this year, 1916, it is the City of Newark that claims the attention of the country.

There are many people from all parts of the United States who pass through this thriving New Jersey city on their way to and from New York, who have no idea that Newark is a larger city than Washington, for instance, and that it is one of the busiest manufacturing cities in the country. Our readers may not know that it is, perhaps, the largest varnish manufacturing city in the country and that it is also a great paint manufacturing center; while it is said to have the largest patent leather output of any city in the world—an industry in which special varnish plays a very important part. And this does not count the immense jewelry and silverware, the hardware and cutlery, the machin-



Painted Decorations at Proctor's Theatre.

ery and electrical supplies, the fine shoes, cotton thread and other industries that make Newark famous.

The celebration of the quarter-millennial of Newark began on Monday, May 1, with a great parade, in which the local National Guard, boy scouts and



A Pylon.

other organizations of the city participated. There is to be a great historical pageant, to be held at Weequahic Park, in which four thousand people will participate, with a great amphitheatre, seating forty thousand spectators. Then there will be athletic events, conventions, tournaments, music festivals and a round of celebrations of one kind or another that will last until October.

Meanwhile, Newark is in gala attire; the shops and public buildings have been dressed in black and orange bunting (the city colors), or decorated with allegorical or historical pictures, and the private houses have blossomed out with flags and flowers, or have been hung with electric lights, so that by day and night, the city will present a more than usually attractive appearance. And in decorating the city, the part played by the sign and decorative painters, has been by no means insignificant. Then, too, the sculptors and modelers in plaster have done their part to make the city more beautiful.

To those who do not know Newark, we may say, that the principal street, running almost north and south through the business center of the town,

is Broad street, a magnificent, wide thoroughfare, straight as an arrow for several miles, and curving toward the west at its northern end, flanked for its entire length with public buildings, fine stores and specialty shops, handsome churches and tall office buildings, theatres, handsome private residences and apartments. Three fine parks also add to the attractiveness of the street. In the very heart of Newark, Broad street is crossed by Market street, another wide and busy thoroughfare, and the intersection of the two streets is marked by tall office buildings. Just north of Market street are two of the four great buildings occupied by the Prudential Insurance Company, and to the north of that is the Federal Building—the post office and custom house. As might be supposed, this busy corner—one of the busiest in the whole United States—has been specially marked by suitable decorations, four large pylons having been erected, capped by allegorical statues. All along Broad street, and at certain street corners marking the boundaries of the parks, spoken of above, smaller pylons have been erected, bearing on one face an allegorical shield and the date, 1666, and on the opposite face the date, 1916, while the two sides have no distinctive ornamentation or dates.

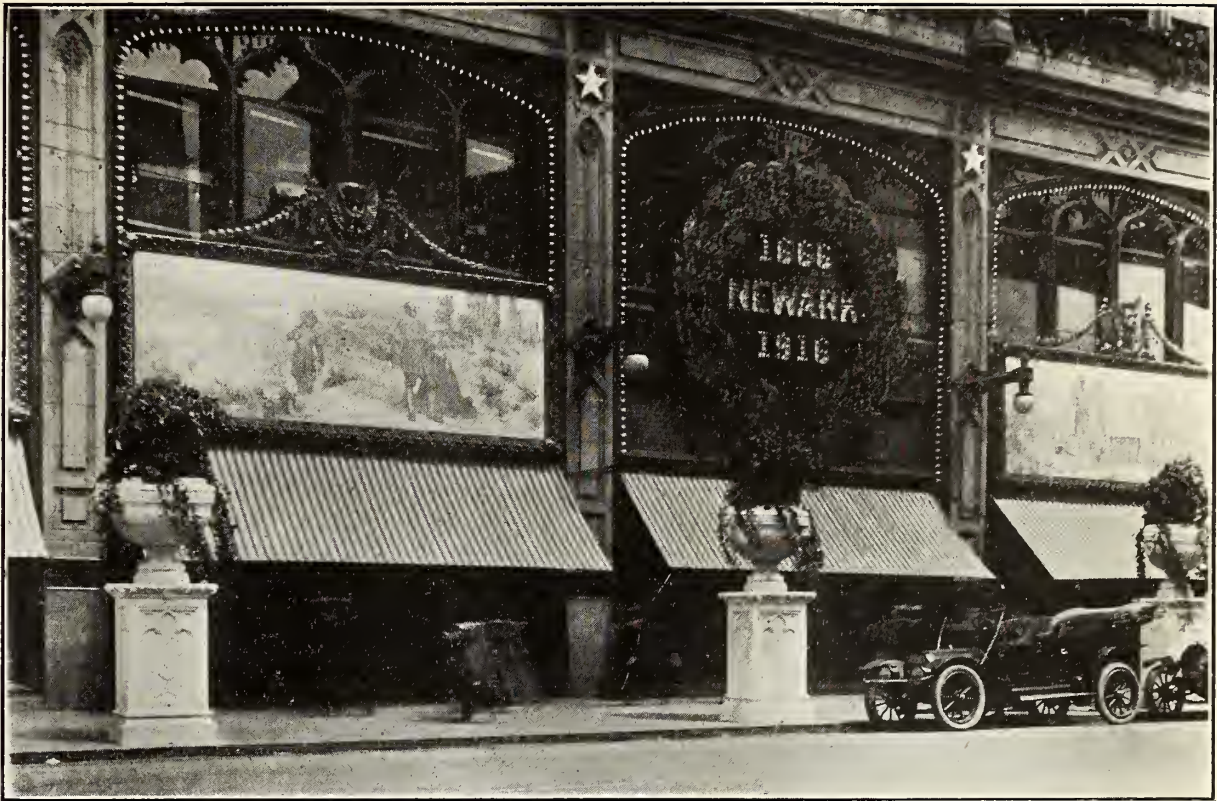
In front of Bamberger's immense department store on Market street, a number of low pylons have been erected, each capped with a vase containing growing plants, while in front of the same



Panels at the Public Library.

store are four large paintings, showing events in the history of Newark, with a large central wreath that blazes with electric lights at night. A number of the other stores show paintings of a similar character, while the new Public Service Terminal Building is decorated with allegorical pictures representing gas, electricity, the trolley car and the ferry boat.

Proctor's Palace Theatre, on Market street, is decorated with an excellently painted reproduction of the thousand-dollar poster put out by the Committee of One Hundred, of which ex-Governor Franklin Murphy, of the Murphy Varnish Company, is chairman. Flanking this painting, which is elaborately framed, are representations of the city shield. These have been painted by E. Bland, artist, designer and letterer of the theatre.



The Decorations at Bamberger's Store.

Governor Murphy's residence, at the corner of Broad street and Clinton avenue, has been very handsomely decorated with bunting and with paintings typifying the growth of Newark, while over the door is an American flag, which flashes with electric lights at night and seems to be waving in the breeze.

A simple, yet very effective, scheme of decoration has been adopted for the facade of the Newark Free Library, an institution that has developed a new usefulness for libraries as helps to the industrial development of a city. Just under the main cornice are a series of orange panels, edged with black and perfectly plain, except for the name of the library on the central one. On either side of the door is a vertical, oblong panel, in orange, with a black border, and bearing at its upper end a circle, half yellow and half black, within which is depicted an open book.

The stores have not only been decorated with bunting and pictures, but many of them have original schemes of window decoration carrying out the city colors or typifying some event in the city history. Pictures of Robert Treat are seen everywhere. The well-known paint store of J. J. Hockenjos Company, as the festival opens, shows the costumes that are to be worn in the pageant, in the dance typifying the paint and color industry of the city.

One feature that will attract the attention of the visitor is the decoration of the tall electric light poles, which have been hung with banners and streamers in the city colors, very much like the old Venetian decorated flag poles.

The City Hall, on Broad street, has been very effectively decorated, a number of detached pillars having been erected on the broad steps that lead up to the main entrance, and a series of statues

placed on pedestals evidently left by the architect to be decorated in this way at some future time. These statues that have been erected are so well designed and so appropriate to the building that it is to be hoped that they may be carved in stone and, at the conclusion of this quarter-millennial fes-



Pylon at Broad and Market Streets.

tival, that they may find a permanent place in front of Newark's City Hall.

A few years ago the business men of Newark adopted, as a slogan, the phrase "Newark Knows How," and right well does this express the fact

that not only does Newark know how to achieve supremacy in the industrial world, but when it comes to celebrating a great event in her history that appeals to the civic pride of all her citizens, the city slogan is particularly appropriate.

Hints for the Country Craftsman

CHEAP PAINTS—PAINTING OUTBUILDINGS.

By R. H. Forgrave.

P AINT materials of all kinds are high in price, and the indications are they will continue to be so for some time. With white lead above ten cents, in small quantities, and oil above eighty cents, the small country contractor will have to do some tall figuring to make a fair profit on his work, at prevailing prices, if he uses pure lead and oil. It is well known among country craftsmen that one of the most difficult things to do is to raise prices for work to any appreciable extent. Prices increase, of course, but the processes are slow as compared to those of cities. They increase only when the country property owner cannot get his work done and he is compelled to pay higher prices. Farm products may go up and down, according to the market, but the prices for work are slow to change. The rise is gradual, and depends almost altogether on the supply of workmen, as there is very little organization outside of the cities, particularly in the painting and carpenter trades. Cheap material and cheap labor are the rule, although there are some good workmen who demand good wages and who use good material and get plenty to do.

Although there are some country proprietors who demand first-class work and who are willing to pay a just price for it, it is a fact that the great majority are on the hunt for cheap labor and cheap material. "Something just as good" seems to be their slogan. This is one reason, and, I think, the principal one, why the big mail order houses do such a tremendous business throughout the rural districts. As to cheap paint, it is really astonishing what an immense quantity they sell to farmers, and at a price, too, that no reliable paint maker or lead and oil painter can compete with. Only the other day a man showed me a batch of outside house paint, in five-gallon cans, which he claimed cost him eighty cents, f. o. b. Chicago, the prevailing price of linseed oil in five-barrel lots.

This paint is praised up in such a way by extensive and misleading advertising that some who read it think that the painter is trying to beat them when he quotes a price for a job to be done with lead and oil. Paint is paint with them, nor will any plausible explanation as to the difference between good and bad paint go with them. The printed guarantee, gotten up by some high salaried advertising writer who knows far more about the gullibility of people than he knows about paint, is accepted in preference to the humble word of the painter. A guarantee it is, too. Who ever heard of one of these guarantees being made good. American farmers, as a class, are the most conceited people in the world.

The chief fact about this cheap, mail order paint is it spreads easy and looks well for a time, but every experienced painter knows that a paint containing an excess of alkali water will not last very long, and it is very evident that this class of paint is made of cheap pigments and soap oil, thinned with benzine. I have noticed, too, that there is a large quantity of benzine used, much more than reliable paint makers use.

I do not attack the use of cheap paint pigments. I have had good success with them, when the vehicle used was linseed oil. Nor do I say that alkali water, when within certain limits, is detrimental to oil paint to any appreciable extent, but only when used to excess. The alkali water should be made just strong enough that when combined with oil it will not separate in solution, so as to get the smallest quantity of alkali possible. The amount to use to a gallon of water depends on its strength. There is a great difference in the strength of soda, potash, etc., as to the quantity of combined water, as the chemists term it, that they contain. Try about six ounces of commercial sal-soda to a gallon of hot water. If the oil rises and forms a layer on top, the solution is not strong enough and more soda should be added. Do not attempt to boil it into soap, as this destroys the binding qualities of the oil.

It is unsafe to use more than fifteen per cent. alkali water, of the proper strength, with oil paint, although a greater quantity is sometimes used with good results. When more than fifteen per cent. is used there is too much water in the oil, which weakens its binding qualities, and when more alkali than necessary is used in the water the resulting combination is more or less of the nature of soap. The best way to tell when the alkali solution is right is when it begins to thicken. If, when the oil and alkali water are combined, the solution becomes livery, you have too much alkali. Then more water should be added.

Now, when there is a large quantity of alkali water used any one who is acquainted with the effect of lye on grease can see the result, as in soap making. The effect of soda or potash lye on linseed oil is the same, a soap is the result and a thinner is required to bring it to a working consistency, that the pigment may be stirred in, and, when spread on a surface, the inevitable result is scaling and peeling off, because there is not enough oil to bind it. There is, no doubt, of there being large quantities of cheap thinners used in these cheap mixed paints.

The same result may be obtained by taking a cake of laundry soap, cutting it up into bits and

dissolving in boiling water, then mixing much or little oil with the suds obtained.

By the way, this makes a good water-proofing for exposed canvas. Take a five-cent cake of laundry soap, cut it up, adding enough hot water to bring it to a strong lye when melted, stir in a quart to a half gallon of oil, and apply with a rather stiff brush, working it thoroughly into the cloth.

When property owners know that paint can be bought for half what it costs the painter to prepare lead and oil, and are willing to have it used on their buildings, it is impossible for the lead and oil painter to compete. It follows, then, that the country property owner will accept substitutes and cheap paint, particularly for old barns, sheds and such like. The only way I see to get around such

per gallon, but it will not be white and will not take certain colors. The whiting gives it a putty color. This will make as lasting a paint as any of the standard brands of mixed paint. Use plenty of dryer, as the whiting causes it to dry slowly. Use oil as a thinner. You may extend it, making it still cheaper by using more whiting and water.

As to barn paints, you can make them for about the price of linseed oil by using dry colors, such as Venetian red, ocher and mineral, with oil and dryer.

The best way to do a cheap job on an old building is to size the old weather beaten wood. If the siding does not absorb moisture from a source other than rain, a common flour paste will do for the sizing. I know that paint will stay on paste sizing because I have painted old billboards that



Ex-Governor Murphy's House in Newark.

conditions is to refuse the work altogether, or shoot them with their own guns. If you refuse the work, someone else will do it. All you can do is to cheapen your paint until you can meet demands. Let us see what a good cheap paint will cost, made of such materials as may be had at a village store at retail. Take

100 pounds white lead.....	\$11.00
100 pounds bolted whiting.....	2.00
10 gallons oil.....	8.50
Dryer	.50
Total	\$22.00

This will make sixteen to eighteen gallons of paint. You can safely use enough alkali water to bring it up to twenty gallons, thus costing \$1.10

have been repeatedly used for billposting, and the boards had been thoroughly soaked with paste from time to time. Billposters apply the paste directly to the surface, and they are not sparing with their paste either. Glue sizes may be used, but paste is best, because it fills the cracks better. The paste should be dry before the paint is applied.

I never could understand why painters will use starch and other kinds of cheap fillers preparing work for varnish, then hold up their hands in horror when someone mentions a filler for paint. It is the oil in varnish that binds the varnish to the surface, the same as it does with paint. As to the paint getting a foothold in the pores of the wood, it is all in the imagination, for paint will stick to glass, iron and other non-porous surfaces as long as to wood.

"Newark Knows How"

THE STORY OF J. J. HOCKENJOS COMPANY, A PROMINENT PAINT HOUSE IN THE BUSY NEW JERSEY CITY, ILLUSTRATES THE TRUTH OF THE SLOGAN.

By George Wilfred Wright.

"WE believe there are several factors that enter into a retail paint business which make it successful," said one of the members of the J. J. Hockenjos Company, of Newark, N. J., to the writer in a recent interview. Confined to a few definite reasons as to why their business had grown so vigorously and their trade had become so expansive they ascribed it to advertising, service to patrons, and high quality merchandise. It was remarked that advertising was mentioned first in this trio of business bringers. "You must have achieved unusual results from this method, and as you mentioned it first, it must be highly important," said the writer. "No, it is not to be considered any more important than the

will take every advantage of this opportunity to advertise not only the city but their various lines of business. The Hockenjos Company will use some very attractively painted signs in good locations throughout the city. The scenes and lettering will be apropos of the event and at the same time in various ingenious ways it will be tied to the sale of paints and supplies.

On first entering the Hockenjos store, at 329 Broad street, the purchaser is impressed with the excellent appearance of the place. It is very questionable if another store can be found that has brighter, cleaner, neater floors, counters and display cases than this one, notwithstanding the increasing volume of business carried on. A fine system prevails in every department of the store and every one of the fifty employees seem to perfectly understand their work and go to it with unusual zest and interest.

"Do you train your sales force in any particular manner to become proficient in the store or offices?" was a question that was asked in this interview. The reply was that "About the only special training our men receive is to be placed under the instruction and care of our skilled help who have been with us for years. We start our boys at the 'bottom of the ladder,' sometimes in the stock room or shipping department; then as he makes himself valuable and learns to do his work thoroughly he is advanced to other parts of the store and finally gets to the place he is fitted for in our organization. We put it entirely up to the boy as to whether or not he will make good and learn the business. Often they will develop into good salesmen and become invaluable in the store; in other cases they may be better adapted for some other part of the business and make a success in that branch."

This plan of the Hockenjos Company is commendable in many ways, for it develops the real man and shows just what is in him. Instead of coaxing him to take advantage of his chances he has here, they simply let him find them out and hustle for the opportunity on his own initiative. It may be truthfully said that hundreds of our best salesmen on the road or behind the counter never had someone behind them to urge them and push them to the front, but through their own will and determination they became past masters in salesmaking and developing trade.

The question of advertised goods came up prominently in this talk. The writer reviewed the fact that millions of dollars are spent every year in influencing the public to come to the retail dealer and ask for the advertised goods. "Do you, as a retail merchant in a city of this size, find the big national advertising campaigns any material help to you?" was asked.

"It is very much of a help," was the quick reply. "In fact, there are goods on the shelves of the dealers that would move very slowly if it were not for national advertising; and from our experience in



Jacob Hockenjos' First Store.

others," was the reply, "for they are all somewhat related, but good advertising is as vital to a business as any other essential. You may have noticed we generally run a four or five-inch advertisement in the leading city papers, three times a week, regularly. Sometimes it's a special advertisement to feature a certain line of goods or articles through which we wish to attract new trade. Our two chief mediums are newspapers and painted signs. By careful investigation we have found these two methods of reaching the people the most successful for a retail store. Novelty advertising, using space in programs, papers of questionable circulation and similar mediums seem practically useless and appear to bring no returns whatever. We have to use these sometimes, however, in order to please a customer or retain their trade. In such instances it is unavoidable."

It is the opinion of this company that advertising is cumulative and general in effect. When a special copy is run, featuring a new line of goods, with prices quoted, there is generally a demand for it and in this way they find their advertising pays them. It must be remembered that Newark celebrates her two hundred and fiftieth birthday this year, from May to October, and the merchants

these advertised lines we find, as soon as we are stocked with the kinds of goods being advertised, there is a demand for them and not infrequently do we get new customers this way."

It is the opinion of the Hockenjos Company that many manufacturers could not have marketed

and buying more of the same kind. An article whose demand stops with the advertising is not a profitable one for the dealer to carry. The value and worth of it must keep the customer coming in for more, together with the new people who are started up through the advertising to make purchases. In contrast to the failures of some makers to keep up the quality, notable successes were mentioned of those companies who had given more regard to this matter of high-grade goods, and together with their heavy advertising had kept the grade of their goods just as high as it was before a line of national advertising was published. "These are the kind of products it pays to handle," he said, "where a customer comes back time and again for the same brand of paint or varnish."



Before the Store Was Modernized.

their products on such a large scale except through the big national advertising campaigns which they have carried on, and, of course, as it helps the retail dealer by creating more sales for him, he would naturally support these big manufacturers who advertise so extensively. In speaking further on this interesting point, Charles E. Van Syckle, who has been a practical painter for about forty years, maintained that if these manufacturers who engage in this broadside advertising do not keep up their standard of quality some very serious losses will occur. He related instances where more than one campaign of unusual magnitude was carefully worked out and cleverly planned and finally carried through, but it did not have the lasting effect because the quality of the goods was not up to the standard which the public wanted. What was the result? Why, as long as the advertising ran, people came to the stores and bought the goods. But there were comparatively no repeat orders, and this is what the retailer wants; he cannot get along on a single-sale customer all the time; there must be a continual coming back



The Present Hockenjos Store.

The writer related a true instance of a merchant, though not in the paint business, who advertised certain specials in his line in the local papers at a very low price. They were bargains for the

money asked for them. In talking about these goods he said he would consider either himself or any other salesman a very poor one if they could not talk the customer out of the goods offered at the special price and sell them goods costing nearly as much again. In other words, if the substitution game could not be worked there was no use advertising. "Suppose I should come in here," continued the writer, "and ask for an article which you did not have or, in fact, did not carry, how would you handle my case?"

"We would tell you frankly we did not have it," said Mr. Watter. "We would then say what we

best. The leading and most successful storekeepers are about as friendly to it as they might be toward a sleeping rattlesnake. It has had its day, and the slogan of today in the prosperous store is "The public be pleased"—and when it is pleased it will stick to the last ditch. It's been proven out.

The shelves of the Hockenjos store are filled with high-grade popular brands that are well known to nearly all users of paint. Perhaps no larger representation of the Devoe and Raynolds paints can be found anywhere in the country than at this store. In every instance particular attention is paid to quality. It must be up to their



Showing the Bowser Oil Pumps.

did have, which would no doubt be equivalent to what you asked for."

"Well, suppose I insisted that I wanted what I asked for?"

"Then, in that case, we would either get it for you," replied Mr. Watter, "or we would send you where you could find it. These cases, however, are rare. As a general thing customers will trust to our judgment and if we recommend an article you may depend upon it that it is right or we would soon clear it from our shelves."

This imagined circumstance, the writer claims, is salesmanship and store service plus. It was brought up to show a clear, healthy condition between this store and the purchasing public. How many paint dealers who may read this story can fall in line with this up-to-date concern and treat a finicky patron so satisfactorily and through it all hold his trade and make him a friend of the concern? The substitution gag is a poor one at its

standard or the goods find no place under their roof. One of the strongest policies of the Hockenjos store is to try out every new product that is offered to them before it is placed on the counters to be sold, or offered to the public.

"It is rarely we are deceived through following out this method," remarked one of the members of the selling organization, "and it makes a far more satisfactory way to present a new article to our customers. There are often cases where a manufacturer is a little premature in placing new goods on the market. What I mean is that the article is not quite perfected. There is something either to be added or changed in a way that will exactly meet the need of the user. I have in mind a large manufacturer who, among his other products, made a finish that he believed would be highly satisfactory for certain parts of the interior of a building. These goods seemed excellent at first, but soon became entirely unsatisfactory, and

had to be taken off the market. Another company took this finish up where the first maker stopped and they kept on experimenting until they perfected the goods and made an enormous amount of money out of them, for they advertised them and created a strong popular demand and backed up their claims with the quality."

The retailer must watch the new goods that are sometimes offered to him this way. A not yet perfected product, sold from his store in a case like the foregoing, will not be of any particular benefit to his business: on the other hand, it is quite likely to drive trade away and customers

modern heating plant with all its up-to-date equipment. Years ago, a small stock was thought sufficient to run a store of moderate size; today we must carry a large line of goods to meet the demand and they must be shown in the most attractive way possible. Fine show cases and display stands occupy prominent places in our store, where once the goods were piled up without any semblance of either system or attractiveness. Customers formerly took their goods with them, which they bought over the counter. In recent years it has become so convenient for them to 'call up' and ask to have the order delivered 'as



Inside the Hockenjos Store.

once turned from a store through such a cause will be exceptionally hard to get back again, particularly if considerable competition exists in the place.

"Why is it that so many merchants tell me it costs so much more for them to do business now than it did a few years ago?" was a question put to this enterprising company.

"Well, I remember the time when storekeepers used kerosene lamps to light their stores in the city. Then they got gas jets," said Mr. Van Syckle, "and they didn't have very many either. Later, they saw that electric light was the thing; every nook and corner of all first-class stores are well lighted today and, as you know, the show windows of every well-kept establishment are as brilliant as they can be made. Once merchants used old pot stoves for heating their stores and offices; now we all think we should have the most

quickly as possible'; so we send their goods to them in an automobile promptly—on the spot. So you see," he concluded, "the matter of the increased cost of doing business over that of a few years ago is very simply explained."

The subject of delivery of goods by automobile was mentioned in this last remark and the writer asked if they had found them as expensive or more of an expense than the horse and truck or light delivery wagon. It was the opinion that two autos would about equal the cost of five horses. "For long-run deliveries the automobile is unequalled, while delivering around the city, say within two or three miles of the store, they cost more than the horses," was his comment on this modern method of sending out goods.

"Can it not be said that the automobile in the paint business, as well as in other lines, has extended trade and brought more merchandise to a far larger circle of customers than has been the

case with horse and wagon deliveries?" remarked the writer.

"That is true," Mr. Watter said. "Once we delivered within five miles of our store, going as far north as Belleville and out through the Oranges. Nowadays, with the automobile delivery, we can reach customers living in Summit and other towns fifteen miles away. While we consider the automobile an unproductive overhead charge, still we must have it for the accommodation of our customers who live at a distance from this city."

It was now suggested that the writer go through the store and warerooms with Mr. Van Syckle and observe the methods and systems the company used in handling business. Perhaps one of the most noticeable features of the Hockenjos store is the beautiful show window that is always so attractively dressed and is noted for the unique displays and unusual originality of ideas. Nearly every time a new display is in the window, a fair-sized crowd collects and admires and comments on the objects before them. There are no more attractive windows anywhere in the city nor is there more genius exhibited in the window displays than at this establishment. They are changed every ten days and no small amount of good publicity is obtained.

The store has a high ceiling, wide and roomy aisles and spacious shelves, on which is displayed an exceptionally broad line of paints, varnishes and allied lines. A handsome display board, showing all the samples of finishes and wall tints, is at the left of the wide entrance, where the customer may easily see it and make a selection. Large, conveniently arranged bins for all kinds of products, such as shellac, glue and dry colors, are on the left of the store, while to the right are the large counters and display stands. A well stocked glass department is at the rear of the store and beyond it is the commodious shipping department. This department opens on Treat Place and all orders are taken out at this entrance, in order to keep the front of the store clear and free for calling customers. At the left of the shipping department is the oil room. Here is installed a very complete battery of oil pumps, thirty in number, of the well-known Bowser make. Oils, turpentine and similar fluids are pumped from tanks of various capacity in the cellar, and a return trip pan and pipe carry all excess oil, which may be caused in filling receptacles, back to the tanks below, thus eliminating all possible waste. Steam pipes are so arranged as to keep the temperature around these oil tanks at a point to flow the oil freely.

It was noticeable how clean and dry this cellar was kept. Perfect order prevailed here, as a large quantity of stock was kept ready for the convenience of the store salesmen. A large warehouse on Maple Place also holds a surplus stock ready for instant delivery. The writer's attention was called to the method they have for keeping paint brushes. A large stock is carried in a special room so constructed as to be kept at a cold temperature. This is done to prevent the handles from drying out and to better preserve the bristles. When they are removed to the show cases a moistened sponge is kept near them to still keep them in the best possible condition for the consumer. The care of this stock in this way has resulted in a large demand for Hockenjos's brushes. In the forward part of this neat, well-kept cellar is the color-mixing department and the barrels of cutting

shellac. White shellac, made at the Hockenjos store, has gained considerable local reputation and a large quantity is sold every year.

On the second floor are stored the lighter goods, wood stains, enamels and similar articles. A good method of keeping track of the various sized cans sent out containing paints or liquids has been adopted which Mr. Van Syckle explained. "We paint them a certain color for a certain article; for instance, turpentine may be in a green colored can, drier in a brown colored can, and so on. The cans are charged to the customer and the money refunded when returned. In this way there is no waste and a check on every can sent out." This floor, like all the rest of the store, was a model of neatness and order.

A brief history of this successful business might be interesting, as a concluding part of the story, although this subject generally is first; but the aim is to show the remarkable growth and development of the store and how it has kept up with the times. J. J. Hockenjos was a practical paint man. He belonged to the old school of storekeepers, having been employed at "Bradner's General Store" in the days when the "shopkeeper" sold almost everything from a ham sandwich to a road scraper. In 1870, Mr. Hockenjos believed he knew enough about paints to start in the business. He located at 839 Broad street. A short time afterward, two promising young men entered his employ; one was Charles L. Watter and the other was George W. Jagle. They grew to mature manhood and became well trained in the paint business. So exceptional was their ability that on the death of Mr. Hockenjos, twenty-five years ago, they managed the business for his widow and later took it over. This occurred in 1893. In 1901, the business was incorporated and was managed by both owners until Mr. Watter's death, in 1910. A few years later, the company was reorganized and Carl F. Watter and George J. Jagle, the sons of these two progressive proprietors, came in. These two young men represent the third generation, and who are to continue this finely established business, which has such a rosy future.

Charles E. Van Syckle, who has a wide experience in the paint field, is closely identified with the selling organization of this up-to-date store. Mr. Van Syckle, when he was the active head of the painting business at 64 Court street, now incorporated as The Charles E. Van Syckle Company, and managed by his son, helped to organize the New Jersey State Association of Master Painters and Decorators, and was its first president. He was elected president of the International Association of Master House Painters and Decorators at the New Orleans convention, in 1908, and presided over the Baltimore convention the following year. Mr. Van Syckle has a host of friends among the master painters, not only in New Jersey, but all over the country.

The present officials of the corporation are D. Fred Burnett, president; J. Fred Braun, secretary, and C. F. Watter, treasurer.

The J. J. Hockenjos Company is another example of success, although when the underlying principles are studied and the present policies of the store are known, there is no magic about it. A constant and thorough application of good, sound business principles has brought prosperity to them, as to hundreds of others, which will continue indefinitely as those ideals are carefully followed out.

Automobile Paint Shop Information

CLEANING BY STEAM—THE BAKING OVEN—GETTING THE CAR THROUGH THE SHOP—INCREASED PRICES FOR WORK—CARE OF THE CAR.

By M. C. Hillick.

NO small stir is to be noted among the automobile painters of the small towns and cities concerning the newer ways of painting and finishing the car, which is pleasing in its way, for it proves that the man in the small shop is determined to keep abreast of the latest approved city painting practice. There is this to say of some of these practices, however:—They cannot always be successfully worked out or employed in the small shop with its limitations both in the matter of shop space and equipment and in the volume of trade to be commanded.

It will be admitted that the shop equipped with a supply of steam with which, by means of a hose and compressed air, or with ordinary pressure, the dirt and grease is practically burned off, and the surface, at small cost, is made ready for painting and finishing, has an advantage over the one in which the grease and surface accumulations must be taken off in the good old way, but such equipment costs money to install and to maintain, and in the small shop the probable growth and the present dimensions of the business must be reckoned with, together with the ratio of profit in proportion to the amount of capital invested.

In the large cities there is scarcely any limitation to the volume of business which may be developed. It all depends upon the ability and industry of the man behind the venture, whereas in the country towns and villages the volume can be closely checked up while planning the season's campaign. Of course, by resorting to side lines this volume may be considerably increased, but we are speaking now of the car and carriage painting business exclusively.

Much has been made, and is being made, of the possibilities of the oven baking practice, but in many of the shops visited by the *The Painters Magazine* this method cannot be profitably worked out, at this time at least. To be sure, the small oven may be installed, in which numerous small car parts can have the finish baked upon them, and to this extent the practice can be modernized. The large oven not only takes up considerable shop space, but it is quite expensive to install, costs money to maintain and operate, and beyond enabling the owner to increase his output, it does not offer, from the standpoint of the small shop painter, greatly superior advantages over the hand application and the air dried practice.

It is well to bear in mind, in this connection, that today the great majority of shops still adhere to the practice of applying the finishing coat of varnish by hand and natural air drying it. Indeed, the writer personally knows of but one automobile manufacturer in the country using the machine method of applying the last coat of varnish and baking it on the surface. Hand application and air drying remains the almost universal practice. Not long since, one of the best known car makers of Detroit publicly announced that, in his opinion, the brush practice and air drying system of handling finishing coats of varnish not only produced the finest quality of finish, but the best

wearing one. The absence of the baking oven need not therefore greatly disturb the provincial painter for the present. His business may be improved along other lines with perhaps greater promise of material reward. In the matter of getting work out rapidly he has only to convert, so far as possible, the present shop into something in the nature of an oven, using a high degree of temperature in the drying room, to obtain a substantial measure of rapidity in drying not merely the finishing coats, but the rubbing coats as well. In fact, this very practice is being observed in some of the moderate sized city shops today, and the results are satisfactory beyond expectations. The oven is simply an accelerator of processes with heat as the supreme medium, and in a modified form the highly heated apartment performs the office of the oven.

In addition to this agency, there are the various systems and processes prepared and furnished by advertisers in *The Magazine* which are in every way qualified to promote quick painting and finishing, and to furnish durable and attractive results. The old method of using fat and lubberly coats of primer and surfacing materials, and in the occasional rush of events, taking a chance of their being dry, and crowding another series of coats aboard, is no longer approved nor accepted. Even in the event of shop preparing the primers and surfaces, the need of prompt drying, quickly maturing processes, must be recognized, and in most cases is being so recognized and acted upon, with the result that in practically every shop handling automobile work, the methods are productive of rapid results, compared with former ways.

These modernized methods are developing both attractive and highly durable effects. These methods have need of being deemed an essential part of the shop equipment; quite as important, in their way, as any of the devices invented and installed for the more rapid and easier handling of work.

In the desire for getting work along in its regular order, and at the fastest rate of speed available, it is important that, as soon as the car reaches the shop, it be given a schedule of progress through the various operations to which it is destined, and, following a careful inspection, be started on its way. Often important time is lost at the beginning by permitting the job to stand idle, uncleaned and unfit for the processes to be given it. First, the cleaning of the car in a manner to suit the most exacting and to disclose the real surface conditions with which the painter must contend. Then the immediate touching up of the surface defects, and in the case of the metal surface, as we pointed out in these columns two months ago, no more important work is to be applied to the car, for here is the urgent need of substantial protection to those vital parts which for the life of the surface must be given the most expert attention. This prompt attention will serve to furnish thorough drying for the pigment, which, most of all, needs to be hard and firmly seated before getting further treatment. Then, in the order prescribed by the schedule,

the other operations should be carried along to the end that each layer of material may receive its due measure of time for drying, and that the full number provided for may find a place on the surface. This systematic procedure in painting the car will let it out of the shop on time and will insure the full number of coats, the complete drying of each, and the co-operation of all the coats in making a strong and reliable finish.

In this reign of high prices for paints and varnishes and the other supplies entering into the fabric of the finish, there is sometimes a temptation to use a cheaper grade of material than that agreed upon between the car owner and painter. There is no economy nor no promise of business expansion, nor no future spelling success, for the practitioner in these petty servants of deception. Good material counts for everything worth while in the painting business, automobile painting not excepted, and the man who holds fast to this maxim, even though his competitor gets some of the business to which he is by right entitled, will in the end reap the larger and finer profit. Perhaps the almost unavoidable necessity of increasing the present rate of prices for painting and varnishing cars and carriages has not strongly appealed to you, but by studying the percentage of increase in the cost of the materials entering into the painting and finishing of the car, as well as the increase of general living expenses, a substantial reason for advancing prices will be disclosed. In many cases, it has been determined that paints have been increased in cost quite 30 per cent., with varnishes running from 20 to 25 per cent. higher than a couple of years ago. On this basis it is the only fair and logical thing to do—the only salvation, financially, we might say—to take the vehicle owning and using public into your confidence, and by a plain, simple statement of the case, show the absolute need of an advance pro rata with the advance made in the price of painting materials. Probably your competitors will be glad to unite in arranging a schedule of prices and in an organized unit of forces for maintaining such an advance.

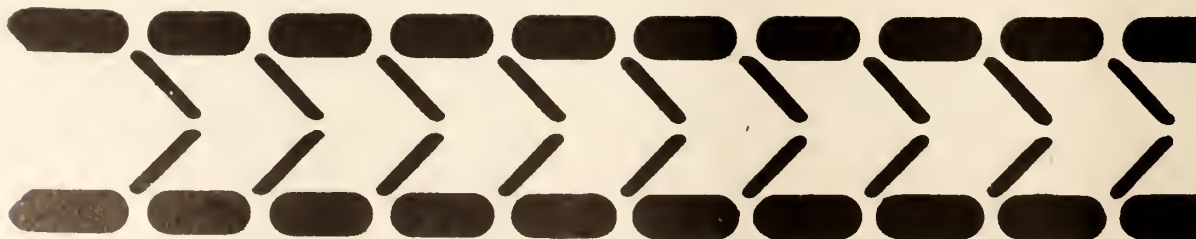
One of the drawbacks to the vehicle painting business hitherto has been a lack of organization on the part of those engaged in it. We have business men's associations planned and maintained for the express purpose of keeping up prices and for preventing ruinous commercial practices, and the writer fails to see why that which the painter has to sell should not be protected in some similar way. Union and co-operation will serve to establish and maintain a juster and fairer schedule of compensation rates, and enable the business painter to secure a better reward for his labor and for the money invested in the venture. Why not work for the promotion of so feasible a plan?

The car owner is often undecided as to the number of coats of varnish to be used in order to get the

best results both in looks and durability; moreover, he is not sure as to the policy of giving the car a coat of varnish every six months, or at any rate, twice during the year. In all cases it is a wise plan to advise the application of a coat of varnish in the early spring and autumn. This method will save the color, and many times the undercoats, and develop a more durable wearing finish, with the added satisfaction of having a fine looking car at all times. Good varnish protection does more for the life and looks of the finish than the car owner, unacquainted with the details of wear and tear, has any knowledge of. Additionally, it is a strong argument to show the owner that the life of the car may be prolonged through proper care taking of the finish, which latter can only be accomplished through having the surface well painted and varnished.

If it can be shown to the satisfaction of the car owner—and this would seem easily within the scope of any experienced painter's reasoning power—that the preservation of the metal and wood depends in a large degree upon the character and quality of the fabric of paint and varnish maintained over it, then we assume that it is a plain matter of business economy to have the car frequently painted and varnished, even though the question of appearance is brushed aside as one of minor consideration. The fad for getting the first wear out of the car, and then letting it go at a discount, in part payment of a new one, is fast going out of fashion; new models do not attract as formerly, and the result is that, if solicited, or for that matter approached casually, on the subject, the car owner assents more readily than ever before to having the car kept nicely painted and varnished. Not only that, but he is seeing, as perhaps never before, that it is a paying proposition. The longer he uses the car the plainer it is for him to see that good painting and finishing does prolong the life of it, and thereby gives him a tangible income from the investment.

In this extended ownership, the painter may see his opportunity for rendering the patrons of his place still further service, and incidentally increasing his own income and business prestige. The average car owner is not much versed in the proper caretaking of his machine, and he gladly welcomes any expert advice on the subject which will help to keep the car in a better state of preservation. To advise him how to properly wash the car, how to store it in a manner to preserve the purity of the color to the longest possible extent, how to keep the varnish shining on to the maximum limit, and how best to keep the metal parts from exposure to the elements, is at least doing him a service that has a real value to it. Often a little touching up of the car, as some of the parts get bruised and raked, or otherwise stripped of their finish, while it is in service, if performed by the painter, will prove the means, if done free of charge, of securing an increased volume of business, and of making more secure that already commanded.



The Year-Round Convention

By ERNEST V. MADISON.

DID you attend the convention at Cincinnati?

Were you interested in the displays made by the various manufacturers?

Undoubtedly you were, if you attended:

One of the very delightful features of these conventions is this combining of interchange of ideas with extension of acquaintance among manufacturers of products used by painting contractors and sold by paint stores.

It was, however, impossible for the manufacturers to display every product they make. Some of them did not exhibit this year. Even you could not assimilate all information and opportunity offered there.

The most thorough development of the *operating* and *buying* mind is that which has been gradually brought about. The steady feeding on ideas is better nutrition. Feed your mind regularly by attending the "year-round" convention.

The "year-round" convention for men in the paint field is The Painters Magazine and Paint and Wall Paper Dealer. Its editorial pages give you news of the field and its organization. Its advertising pages tell you the new and improved products for your use.

There are men in the paint field, located outside the sections of the country that have already been organized, who cannot attend the conventions, but they are right up-to-the-minute in their knowledge, methods and equipment. *They attend the year-round convention.*

Go to the International and State conventions—attend every one you can. You'll meet a bunch of the best fellows on earth and you'll get many good things from the sessions.

But supplement your attendance by another at the "year-round" convention, which Uncle Sam brings to your door each month.

Start now. After attending the editorial or "convention" part of this issue, you can walk down the aisles of the advertising pages, looking at the manufacturers' exhibits there.

Man Making is First

TRAINING STUDENT PAINTERS IN THE HAMPTON INSTITUTE TRADE SCHOOL.

By William Anthony Aery.

"Man making is first, money making is second. But the skill and the drill that make money may be good for men."
—Samuel Chapman Armstrong.

LITERALLY thousands upon thousands of dwellings and outbuildings throughout the land are rotting for lack of paint. Men and women have not yet fully realized that when paint is thoroughly, skillfully and tastefully applied to their buildings they have made a real contribution to the economic and social welfare of their community. Not only in the South and West, but throughout the country, people need to realize that



Class Room Instruction.

a whitewash broom and a kit of three paint brushes, costing \$2.50, are useful instruments in obtaining real public health protection.

Negro and Indian youth have at Hampton a wonderful opportunity to take up painting, not only as a commercially profitable occupation, but also as a medium for genuine social service.

Too many of these young people have to learn that painting is a relatively healthful occupation and one which offers work, during the whole year at a good wage, to steady, sober, skilled mechanics. The dread of lead poisoning, so general a few years ago, is fading away. With the decrease in the use of powdered pigments and the increase in attention to clean habits of working and living, there is no longer a valid objection to painting as a risky occupation. Men have also come to realize that the use of liquor has more to do with decreasing their efficiency and earning power than the natural hazards of such a trade as painting. Painters, like all other workers, are becoming as a group more sober, efficient and reliable.

Results Tell the Story.

Hampton Institute offers a four-year course in painting. It aims to turn out practical painters with a background of useful knowledge and a vision of what a good mechanic can do as a community leader. Here is a partial list of the work done by the Hampton painters during a typical year:—

Twenty-eight buildings painted on the outside; 16 painted inside; 60 roofs, 26 porch floors, and 86 rooms painted; 200 floors, waxed, varnished, or painted; 5 gates and fences, 9 boats and launches, 275 screens, 4 fire sets, 138 signs painted; 16 carriages, carts and wagons, and 13 automobiles painted; 48 trays enameled; 410 pieces of furniture painted, stained and varnished; 180 radiators bronzed; 53 rooms papered.

Were one skeptical of securing good results from student tradesmen, here is first-class evidence that Hampton is attacking effectively the problem of taking negro and Italian boys fresh from country or city, and training them for useful citizenship. How are these excellent results secured?

The Trade School work in painting includes three main divisions—technical instruction; carriage, wagon, and automobile painting, and house



A Lesson in Lettering.

painting. The boys are given tasks of graduated difficulty and combine theory with practice.

Work in the Technical Shop.

In the technical training, they are taught the names and uses of their tools. They learn to match colors. They study the quality of the materials they use. They are shown, for example, why linseed oil is better than cottonseed oil in painting.

They have practical shop talks on paints, leads and other materials with which the general painter must deal. During these talks, the instructor tells interesting facts about people who produce the raw

materials of the trade. The students take notes and reproduce them orally and in writing.

When a student knows that the burning of one ship at sea, with its cargo of one hundred thousand cases of shellac from India, causes a decided change in the market price of shellac, he is bound to have greater interest in and sympathy for the people who gather raw materials for his use.

In the technical shop, students take up sign painting. They begin with the making of simple Egyptian letters, by degrees developing skill and doing more difficult work. They learn the principles of good letter formation and spacing. They

know the reasons why trade operations are performed. While the school thinks it important for students to learn thoroughly how to do technical work, it does not stop there, but teaches them to put into practice on full-scale work all they have learned in the technical shop.

In the carriage shop the student cleans vehicles, sandpapers furniture, leads and prepares surfaces for painting. Next he learns to color and rub varnish. Meanwhile, he receives experience in mixing paints. He is told why certain processes are followed. This same method applies to striping, lettering, varnishing and finishing work.



Learning to Paint Wagons.

devote about one day a week for three years to sign painting.

The technical instruction in paperhanging is supplemented by practical work. The boys learn how to handle themselves, as well as how to handle paper and paste. They are taught to work correctly and neatly. About 10 per cent. of their time is devoted to technical work in paperhanging.

After the student has learned the names of the common tools and knows how to match colors, he is given work in plain painting. It is his business then to learn the technical names of the different parts of doors, windows, cornices and rooms. He must be able to interpret his plans and specifications.

Other technical work includes graining, kal-somining, stenciling and frescoing. Hampton students make interesting experiments in the wearing powers of paints, varnishes and other covering materials. On one occasion they were given fifteen different varnishes to varnish sections of the floor. They afterwards took full notes on the wearing qualities of these different varnishes.

Putting Theory to the Test.

Hampton places strong emphasis on having stu-

There is a growing field of opportunity for Hampton-trained men who can do good automobile painting. Students have experience in removing old paint, priming, putting on rough stuff and finishing. This automobile work is done principally by second-year students.

There is one advantage that a boy enjoys at Hampton—an advantage which he does not usually have elsewhere. He is taught every step of the trade. Under ordinary circumstances, if a boy goes into a commercial carriage-painting shop, he is assigned work in sandpapering, or leading, or rough painting. If he proves himself a good workman, he is usually kept at one line of work. If he advances at all, it is because he has closely watched somebody else, and is brave enough to imitate his more fortunate neighbor.

A boy receives, at Hampton, enough training in automobile, wagon and carriage painting during his trade course to earn a living in this one branch of painting. In addition, he is able to do good house painting and interior work. At present, negroes who can do satisfactory wagon or carriage painting can earn, in the South, from fifteen to eighteen dollars a week. It is also true in the South that

there is little prejudice against a colored man in the painting trade, if he is a good workman and has a high standard of living. An efficient painter can go into business with a blacksmith, or he can do sign painting or he can work as a house painter. A good negro or Indian painter, a man with skill and good character, does not find his race an insurmountable barrier.

Working on Real Problems.

The indoor and outdoor painting at Hampton are almost evenly divided. Students, therefore, enjoy



Varnishing a Table Top.

the advantage of receiving training in practically all branches of painting. Frequently they are taken to a room or building, and, after having the papering or painting problem stated to them in detail, are required to take the necessary measurements and present an estimate for the work. The student's estimate is carefully checked with one made by the instructor. In this way the boys become acquainted with the business side of their trade.

In house painting, the students start their work by preparing surfaces—sandpapering, scraping and removing varnish. They prepare new wood work for painting, mix colors and care for shop tools and equipment. Later in the course the boys study the structure and grain of woods used in the building trades. They do plain work in all branches of the trade. Some work they do on contract and some on the piece system. The older boys help in the supervision of younger boys.

After learning in the technical shop the essentials of paperhanging, boys work under the instructor in house painting. Papering here includes getting the walls ready, hanging the paper, estimating for the work and learning to trim paper with shears, straight-edge and trimmer.

Every paint that is in general use at Hampton is carefully tested. On one building five different kinds of white paint are being tested. Another house has on it three kinds of ready-mixed paint under inspection. Every six months this paint is carefully examined and a record kept of its wearing qualities.

Foundations Well Laid.

Not only do the student painters perform practical tasks and work according to trade rules, but also they learn, by the laboratory method, the chemistry of paints. They receive a general course in the composition and reactions of oxygen, hydrogen, acids, carbon and water. They also take practical work covering pigments, vehicles, varnishes, putty, abrasives, brushes, sulphur, chlorine and lead. The industrial chemistry course, covering two hours a day for half a year, aims to acquaint the student with the composition of raw materials as well as their source, extraction and refinement.

Boys who are taking carpentry and agriculture spend half a day a week, for half a term, in learning the rudiments of painting. The work they do is all practical. The carpenters learn to apply paint of the right kind to structural work and to set glass rapidly and well. The agricultural students learn to make whitewash, paint machinery and care for farm buildings and implements.

Trade and academic work are correlated. Students write or speak on topics with which they have become familiar. A partial list follows:—Care of paint brushes; importance of white lead to painters; how to remove paint from hands and clothing; how whitewash is made; how to measure a room for wall paper; how to make paste for hanging wall paper; use of shellac in the home; pleas-



A Lesson in Color Matching.

ing color schemes for small houses; why painting pays.

Hampton painters do high-grade work. They have good materials to work with and they are expected to produce satisfactory results. The large number of school buildings makes it possible for student tradesmen to receive a variety of experience in painting woodwork, brick, concrete and plaster, iron, steel and other metals. Hampton trains painters and not simply men who just paint. "Man making is first," to quote General Armstrong again.

Passing on Hampton's Training.

The Hampton-trained painter goes back to his

community prepared to lead his people in the matter of better painting because he understands the harmony of colors, the formulas for mixing paints and the possibility of making houses more attractive and healthful. He is in a position to be a real asset to any community. All that Hampton gives

Southward and found employment at Claflin University, at Orange, S. C. He served there as an instructor in painting for three years. During his summer vacations he worked in Orangeburg and developed a reputation as a skilled and reliable mechanic. He was then asked to go to the State Col-



Wall Decoration.

him he is fitted, by training and experience, to pass on to others.

The story of one Hampton boy, who took the Hampton Trade School course in painting, may be of interest. William Roscoe Davis received his trade certificate from Hampton in 1905, but remained until 1907, when he was graduated from the Academic Department. Then he turned

lege, in Orangeburg, and organize a department of painting. For five years he has been at work there. He has been trying to lead a life that will be an example to his fellow men. He has been carrying out Hampton's teachings in his daily work. He has shown ability and tact. He has carried out the motto of his class:—"We reap to sow." He is a typical Hampton graduate.

Law Points for Painters and Dealers

By A. L. H. Street, Attorney and Counselor at Law.

Performance of Painting Contracts.

THE Appellate Division of the New York Supreme Court applies the rule that a mechanic's lien cannot be enforced to secure payment for contract work, unless there has been a substantial performance of the contract. (*North American Wall Paper Company vs. Jackson Construction Company*, 153 New York Supplement, 204.) The suit was brought by plaintiff as assignee of the contractors who did the work, to enforce a lien for varnishing, painting, papering and decorating three apartment buildings, under a contract fixing \$3,200 as the price to be paid for the work. Part of this amount was paid, but when attempt was made to enforce a lien for the balance, it was claimed that the work had not been done in full compliance with the contract. The Appellate Division finds that work of the reasonable value of \$450 was not performed and, therefore, denied any right to a lien. Part of the opinion in this case reads:—

"The courts have been quite liberal to sustain a cause of action in favor of one who has attempted in

good faith to perform his contract, but has, through oversight, misunderstanding, or any excusable neglect, failed to completely perform in certain respects deemed unsubstantial, for which the owner may be adequately indemnified by an allowance and deduction from the contract price of the work, and in such case, on an allegation of full performance, permit a recovery on the theory of substantial performance, where the contractor shows the cost of performing the omitted work. * * * But there is a limit to the application of this rule, and a party who knowingly and wilfully fails to perform his contract in any respect, or omits to perform a substantial part of it, cannot be permitted, under the guise of this rule, to recover for the value of the work done; and the trend of the more recent decisions is to hold the percentage of omitted work may, in and of itself, be sufficient to show that there has not been a substantial performance. * * * By the terms of the contract the plaintiff's assignors guaranteed that the varnish would not 'scratch or turn under water,' and the

uncontroverted evidence shows that they purchased and used an inferior brand of varnish, which would not hold firm when wet, although the same manufacturer made a higher priced varnish which would withstand water. The evidence shows that the varnish was unsuitable for this work, that it softened when wet and dried up and became loose and could be swept into piles."

The court then reviews proof tending to show that \$325.50 worth of enameling bathrooms, called for by the contract, was not done, and concludes:—

"We accept, therefore, the finding of the trial court to the effect that there was a failure to perform work to the value of \$450 with respect to the floors and bathrooms, and on that finding, we think that the plaintiff was not entitled to recover, for it constituted a substantial part of the contract work."

Right to Commission on Paint Sales.

THE legal principle that an employer of an agent is liable on an agreement made with a third person by the latter, if the employer indicates intention to ratify the contract, although the agent may not have been authorized to make it in the first instance, was applied recently by the Washington Supreme Court in a case where plaintiff sued for commissions in selling defendant's paints. (*Lindeman Lumber Company vs. Remolite Paint Company*, 155 Pacific Reporter, 409.)

In its complaint, plaintiff alleged an agreement with defendant whereby plaintiff was appointed as defendant's agent in certain territory to sell paint at a commission of 50 cents per gallon, and plaintiff's evidence tended to show that such agreement was made with defendant's salesman and was ratified by defendant. After reviewing the facts of the case and finding that the evidence sustained plaintiff's contention, the Supreme Court said:—

"It is not only clear that the defendant's representative entered into the contract contended for by the respondent, but that he make the facts known to the defendant, who filled the orders given by the third person and the order given by the plaintiff with full knowledge of the nature of the agreement. There was thus not only a contract by the agent, but a ratification of the contract by the principal. It is the settled rule that one who voluntarily accepts the proceeds of an act done by one assuming, even though without authority, to be his agent, ratifies the act and takes it as his own with all the burdens as well as all the benefits."

Lead Poisoning as "Accident."

INJURY or death resulting from a disease contracted in the course of employment, such as lead poisoning, is not an "accident" or "personal injury" within a workmen's compensation act which merely provides for awards for death or injury resulting from accidents in the course of employment. (*Ohio Supreme Court, Industrial Commission vs. Brown*, 110 Northeastern Reporter, 744.)

Employer's Duty Concerning Scaffolds.

A DECISION of the Kansas City Court of Appeals is authority for statement of the following rules of law applicable to an employing painter's duty to his workmen:—The obligation to furnish an employe with a reasonably safe place of work and with reasonably safe appliances, considering the nature of the work to be done, can-

not be avoided by entrusting performance of the duty to a foreman or other third person. That is, negligence of the foreman in providing unsafe scaffolds or other appliances will be regarded as negligence of the employer, rendering him liable for consequent injury to a workman. Nor will an employe directed to construct a scaffold for use by another workman be regarded as a fellow servant of such workman, within the rule which exempts an employer from liability for injury to one employe caused by the negligence of a fellow servant.

The same opinion makes an employing painter liable for injury to a journeyman resulting from defective boards furnished for use in a scaffold, if the employe does not appear to have been guilty of contributory negligence by using an obviously dangerous board. When an employe is directed to a pile of boards, all of which have been set apart and used for scaffolding, he is entitled to assume, in the absence of plain indications to the contrary, that they are all safe for use, and is not chargeable with contributory negligence because it appears that there were other boards in the same pile which could have been safely used. (*McGrath vs. Fogel*, 182 Southwestern Reporter, 813.)

Liens for Painting Moveables.

PAINTERS engaged in repairing automobiles and other movable things are affected by a decision of the Appellate Term of the New York Supreme Court to the effect that when one who does such work on a thing agrees that he will wait for payment until some time after re-delivery to the owner, he thereby waives any right to hold it under a claim of lien. (*Pezenik vs. Greenberg*, 127 New York Supplement, 1093.)

Plaintiff took an automobile to defendant's painting shop for repairs and it was agreed that the charges would be paid when plaintiff could collect the proceeds of certain insurance covering the car. But defendant refused to surrender possession of the automobile until payment of his charges and plaintiff brought suit to replevy it. The suit was sustained by the court on the ground that by extending credit for the charges until the insurance should be collected, defendant waived his right to the lien, which would have otherwise attached to the automobile. The decision applies the general rule of law that, although one performs work on a chattel has a lien upon it which he may enforce by retaining possession until payment of his reasonable charges, the lien will be deemed to have been waived by any agreement which is inconsistent with retention of possession. It was decided that, before defendant can recover the amount of his charges, he must show either that the owner of the automobile has collected the insurance proceeds or has neglected to take proper steps to do so.

Liens Against Married Woman's Property.

A DEALER who furnishes materials to a husband for the improvement of the wife's property cannot enforce a lien against the property, if the contract was admittedly with the husband alone and he was not authorized to buy the materials as his wife's agent, although she may have been on the premises constantly while the materials were being used. (*Alabama Supreme Court, Wilson vs. Andalusia Manufacturing Company*, 70 Southern Reporter, 140.)

Questions Answered

We solicit questions on any topic connected with painting, decorating or paperhanging, and will use our utmost endeavors to supply any practical information, through this department, that any of our subscribers may be in need of. We cannot, however, answer any question unless accompanied by the name and address of the writer—not for publication, but as a guarantee of good faith; nor can we undertake to supply answers to such questions as this department covers by mail or in any other way than through the pages of The Painters Magazine. Inquiries should be received not later than the twentieth of the month to insure answering in the succeeding issue.

Cement for Enamel and Glass Letters.

H. F. S., Pennsylvania, desires formula for making cement for fastening enamel and glass letters to show windows. Has bought the cement ready prepared, but prefers to make it himself.

Answer: If you have a small paint mill in your shop, you can take, say 10 pounds pure lead in oil and 15 pounds sifted dry white lead, mixing this with 2 pounds outside or spar varnish (about one quart), and run the mixture through the mill, the result being a soft paste. Then add enough bolted whiting (best gilders') to produce a smooth, putty-like mass, by running it again through the mill somewhat loosely. This will, if put up in tightly closed tin cans, keep for a long time without becoming hard. When the cement is to be used within a day after making it, air-slaked lime, sifted, may be substituted for the whiting. Cement made by this formula has been used very largely in the United States and Canada for years with the very best results.

Bright Venetian Red Paint Turning Black on Exposure.

A. J. B., Connecticut, writes:—Last May and June we painted some barns with a bright Venetian red paint that we specially ordered ground in pure raw linseed oil paste form and thinned down to brushing consistency with pure linseed oil. Now, in less than one year, the red paint has turned almost black, not only in exposed places, but also in shaded portions of the buildings. When ordering the Venetian red from the jobbers, we laid particular stress upon the fact that the red must be permanent. What, in your opinion, is the reason for the turning of the color and what will prevent it? Kindly give us your advice.

Answer: We have known Venetian red or red oxide of iron paint in oil to turn black in localities where there was a great deal of moisture, preventing the paint from drying hard, but have had no such experience on exposures where the sun got in its work. However, the United States Navy Department is very particular in its specification for Venetian red, and the main point is that the material must contain at least 40 per cent. sesquioxide of iron, the balance to be not over 15 per cent. silica, remainder sulphate of lime (gypsum) that has been deadburnt in the furnace, so as to render it incapable of absorbing moisture

in any form, and must not contain any by-products of sulphuric acid plants, such as the fines of pyrites, etc. Here is where the chief point of your trouble may be, but still there may be other reasons for the darkening of your paint, such as local conditions, as are prevalent near the seashore or near swamps. Linseed oil, made from unripe seed, also has a tendency to produce blackening of red oxide of iron paints, as it is very apt to attract fungus growth in damp localities. We would advise you to use a Venetian red, based either on the specifications referred to or one that is made from a good native red, with a base of silica and asbestine powder, ground in pure raw linseed oil and mixed with a double boiled linseed oil and a moderate quantity of turpentine and a little of the very best coach japan. This may look a trifle expensive for a barn paint, but it will give you the results looked for. Native red is natural oxide of iron, as it is mined, prepared by levigation and grinding, and is free from sulphur, containing a high percentage of oxide of iron with a gangue of silica or silicious matter and a very stable pigment.

Milk as a Binder for Distemper Colors.

B. M. K., Maine, says: Is there such a thing as powdered milk and, if so, has it any binding properties when used with dry colors? Where can I procure it?

Answer: You evidently refer to casein, which is a substitute for glue. It is made from skimmed milk by precipitating its albumen by the addition of an acid, usually acetic acid, collecting the precipitate, filtering and drying it. It is sold in the form of a powder, which is dissolved in a solution of borax or a milk of lime, etc., and can be used in the cold condition as a binder. Most cold water paints contain casein as a medium or binder. You can, no doubt, procure it from your supply house, with directions for use.

Best Method of Striping on Walls.

W. R., North Dakota, is asking our opinion as to best methods of striping on walls to produce straight and perfect lines; has done this work for several years, but has seen it accomplished in different ways.

Answer: Most every practical painter has a method of his own to do this work and we should say it depends upon the condition of surface or the work in hand. We should say that the simplest way is to use a straight edge for drawing the outlines and fill in where the stripe is broad enough to warrant it. To do it by resting the hand on a mahlstick requires a very steady hand and quite some practice. Free flowing of the color and first-class pencils are also required.

Is There a Dry Cleaner for Kalsomined Walls?

T. N. C., Iowa, asks:—Can you procure for us a book that contains an A No. 1 formula for making a dry cleaner that will clean kalsomined walls that have become blackened without showing streaks? We have tried quite a number of prepared cleaners that

are on the market, but none of them would do the work without showing streaks. Such a cleaner can be made that will do the work properly, and we should like to get the formula.

Answer: We are unable to find any such formula in any of the text books, and have no idea what ingredients such a preparation should be composed of. And it is just possible that the cleaners you have tested are not strong enough to remove all of the discoloration, or are not handled just right to prevent streaks. Try a mixture of fullers' earth and powdered borax, one ounce of the latter to 19 ounces of the former, passing the mixture through a fine hair sieve before using. Dip a soft sponge into this powder and rub the wall, having a drop cloth on the floor, close to base boards, or over the base board. In place of the fullers' earth, prepared chalk may be used with the borax, but the ingredients must be entirely free of grit to prevent scratching.

Apparent Cause of Paint Blistering Under Porches.

W. L. W., New York, in sending us some paint films taken from a house that was built some five years since and first painted with pure white lead and pure linseed oil, tinted to a rather strong brown color on the job, says that last fall the house was repainted with two coats of a prepared white and now the paint has blistered, especially under the porches, so that it can be removed without any trouble with the putty knife clean to the raw wood, while in other places it appears in perfect condition. Would like to have our opinion as to the cause of blistering.

Answer: We believe the trouble to be due to the repainting over an old surface that no longer had any life. Five years is a long time for a paint of the color shown on the films, which, no doubt, was made up with the addition of a large portion of a red oxide of iron and a little lampblack and only a small portion of white lead. The film shows that the old paint was very dry and infirm. The white paint shows up well and should not have blistered, because it was not applied too stout and appears to have been brushed out well. If you are asked to paint this house we would suggest to carefully investigate the places where the paint appears firm before undertaking the job, as we believe that when new paint is applied here the paint will also come off unless the old coats are firm.

Paint Peeling from Porch Ceiling over Portion Packed with Mineral Wool.

E. & H., Pennsylvania, write:—What would you advise to do in regard to a porch ceiling that had been painted white for years and where the paint is now peeling apparently, because the owner has built a room over part of the porch and packed the space between it and the floor of the room with mineral wool to keep out the cold? Balance of the roof still exposed is copper. Did you ever hear of a ceiling going that way?

Answer: No, we have not had any similar experience. Neither did we ever hear of any one using mineral wool for such a purpose. Mineral wool is a furnace slag, strongly acid in reaction, electro-negative in character, and a violent promoter of corrosion in contact with metal. About 5 per cent. of its constituents are soluble in water, and it contains also about 25 per cent. of lime and some sulphur. If the

roof under the floor of the room is of metal the peeling of the old paint is easily accounted for, also if the ceiling is wood, because in this case the moisture in the mineral wool would strike through the wood or sweat through the metal. In either case the old paint would have to be removed and the ceiling repainted after giving it time to become perfectly dry. If that portion of the roof is metal, it would be best to have the ceiling protected by a sheathing of wood, as the corrosion of the metal would simply throw the new paint off in time.

Inferior Paint Used in Priming.

F. E. S., Illinois, writes:—I am sending you samples of paint scales from a house painted a couple of years ago with a ready mixed paint. A party claims that the fault was with the man who put on the paint. What do you think is the cause, and should it be burned off?

Answer: If the man that applied the paint is at fault it is not due to his workmanship, so far as we can tell from the scales, but because the first coat was of improper composition for priming wood. The paint was of too brittle a composition, probably cheap ocher for the most part, from which most all the oil soaked into the wood and left the pigment without proper binder. We cannot tell from the small scales whether it is really necessary to burn off the paint, but will say that all of the paint must be removed by scraping or wirebrushing before the house is repainted, otherwise the paint that still appears firm will come off with the new paint.

Removing Starch from a Ceiling Coated with Flat White.

F. E. S., Illinois, says that he coated the ceilings of some rooms with a certain brand of flat white and when this was dry he starched the ceilings, which now show brush marks and do not look at all well. Wants to know how to remove the starch.

Answer: Not knowing the nature of your starch preparation, we do not care to make any suggestion, as the removal of the starch might ruin the flat white paint, which we believe to be a cold water preparation. Ask the party that supplied you with the paint.

Painting Ohio Sand Stone Stained by Acid.

D. W. S., Pennsylvania, desires to paint Ohio sand stone that has been discolored by acids used for washing brick work. Wants to do the work in a manner that will not give the effect of solid painting, but preserve the appearance of stone, which is rough. Has used a cement coating but without success.

Answer: The material for this purpose must of necessity be a thin paint with a binder that will permit it to dry flat and yet stand exposure. It should be stippled, not brushed on the stone, and the pigment must have good staining power. Ohio sand stone, so far as we know, is of buff color and the pigment for your stipple should consist of white lead in oil, yellow ocher, and a trifle of Venetian red or burnt sienna, also ground in oil, thinned for use with equal parts of raw linseed oil and pure spirits of turpentine with one-half pint of liquid drier to one gallon of the paint. The colors used must be strong enough to hide the discoloration made by the acid and yet the paint must not be stout enough to level up the surface of the stone. Turpentine is suggested

for thinning the paint, because it will produce the best flat stipple with the oil colors, and the linseed oil, which is necessary to keep the stipple from washing off by rain.

Painting Galvanized Iron in Copper Effect.

C. S. T., Illinois, writes:—I have a two-story galvanized iron bay window to paint. The party wants it to look like copper when finished. It is now painted gray and in fairly good condition. Would red lead for first coat do? The owner says he wants it painted with red lead and finished with green, rubbed out so as to give it the appearance of copper. I never did this sort of work and should appreciate your advice as to how to go about it.

Answer: The owner of the premises most likely has in view the oxidized copper effect known in art as "patina," which forms on exposed copper or statues of copper bronze, a greenish antique effect. In handling this job we would first of all caution you to make a very thorough inspection of the gray paint now on the galvanized iron sheathing of that bay window to see whether the paint is really firm, because if it is not, you had best leave the job alone unless the owner will pay to have the paint removed. Unless the galvanized iron, before it was originally painted, has been properly tested or was exposed sufficiently long to the weather to give the paint a proper hold, peeling of the gray paint would occur sooner or later, taking your coatings along with it, and you would be blamed for the trouble. If, however, the gray paint has been on for say one or two years, and is still firm and intact, you can safely go over it with pure red lead or orange mineral, mixed equal parts raw linseed oil and turpentine, using no driers. A small portion of burnt umber added to the red lead will take away the glare and make the paint approach a shade resembling dull copper. It should dry with an eggshell gloss. The finish should be made from French verdigris ground fine in oil and thinned with equal parts of spar varnish and turpentine, adding a small portion of a good coach japan. This should be in the nature of a transparent glaze and before it sets a pretty effect is obtained by wiping out the high lights and going over it with a blender. Solid paint made from chrome greens will not be suitable for this work. If the gray paint is removed, you had best apply two coats of red lead as suggested above, to dry nearly flat and dulled to resemble copper, finishing with verdigris glaze.

Enameling Closet Seats and Covers in White.

W. F. S., Illinois, asks for information as to the best process for painting or enameling closet seats and covers and bath tub seats, in order to be unaffected by body perspiration, which tends to turn white yellow or produce discoloration of the white. Would like to know where to obtain the proper material for the purpose, or whether the best way would be to first paint and then varnish over or apply an enamel without a varnish finish.

Answer: We presume that the seats and covers referred to are made of wood, and in any case they will require to be primed and have one or more coats of a white ground. Not knowing what particular material the articles are made of, we cannot give you any particular advice as to the proper treatment. We should say, however, that the conditions under which the articles are used, the paint

or varnish or the enamel will have to dry hard to the utmost degree, and unless baking can be resorted to there will be no success with any process or material. Piano manufacturers have of late introduced modern bake ovens to not only drive the moisture out of the piano cases, but bake each coat of varnish clean to the finish. You had best consult some of the varnish manufacturers, whose addresses you will find in the advertising pages of *The Magazine*.

Aniline Stains for Pianos and Other Wood Finish.

J. B., Michigan, desires information on the preparation of aniline stains or directions where they can be obtained. Also on varnish as to its ingredients and how it is applied to obtain best results. Also information on shellac varnishes, etc.

Answer: To go into the subject you inquire about in detail would fill a good size volume, and we have not space enough in the Questions Answered columns.

Aniline colors, as you probab'y know, are derivatives of coal tar and are more or less fugitive on exposure to strong light unless well protected. There are anilines soluble in water only, others are soluble in spirit, while others again are soluble in oils. The latter are known as fat anilines and are most permanent of the various groups. Piano case makers and other wood finishers purchase the aniline colors in the dry powder form, dissolve them in either water, in alcohol, or turpentine or linseed oil in the strength desired and apply the stain so produced direct to the wood, and when dry fill the surface with paste filler of the right color, or use shellac varnish for filling, in the case of close grained woods. When the filled surface has been sanded, shellac varnish is usually applied in several coats and matted to level up. Then rubbing varnish is put on and rubbed with pumice and water or pumice and oil, and on high-grade work, such as pianos and fine cabinet work, the finish consists of several coats of piano or cabinet flowing varnish, which, when hard, is polished with rotten stone and sweet oil. These varnishes are made by melting hard gums and fusing same with pure linseed oil, thinning for flowing with spirits of turpentine. Shellac varnishes are produced by dissolving gum shellac in certain grades of alcohol, mostly methylated or denatured spirit.

Moistureproofing Wood in the White.

N. L. F., California, would like to hear of a material that could be used on the inside wood finish for new buildings to fill the pores of the wood before leaving factory, without interfering with the finishing by staining, varnishing or waxing.

The object is to avoid trouble due to moisture in buildings where plaster has not dried out before the interior wood finish is installed. The coating desired must be of such a character that it would not stain the wood and permit of the safe application of any desired finish.

Answer: We very much doubt that you will ever discover any material that will keep the wood from absorbing moisture and yet finish in the styles you mention, because when the pores of the wood, or the grain, is filled, stain will not take on such surface in the proper way. And nothing short of a filler with a good medium will keep moisture out of the wood. The preservative you refer to would not be suitable, either.

Hanging Embossed Paper with a Pebbled Surface.

R. H. L., New York, sends a sample of an embossed paper having a pebbled surface and asks the proper way to hang it. He says that when he pastes the paper some of the pebbly surface seems to come out smooth and it has a spotted appearance, and it did not seem to make any difference whether he used a smoothing brush in putting it up or not.

Answer: There is only one way to hang embossed paper such as the sample which you have asked our opinion on. First, the wall should be lined with the regular lining stock, and then the embossed paper should be pasted with as light weight paste as it will carry and hung upon the wall as quickly as possible. Sometimes it is necessary to trim paper dry, in order to facilitate matters and prevent the paper soaking up the paste too quickly. A little alum should be added to the paste. This will hasten the drying. The idea be-

hind these instructions is that the lining paper, being soft and porous, absorbs the paste and prevents it from striking through to the outside surface of the embossed paper; thus insuring its drying quickly, thereby reducing the tendency of shrinkage and staining.

R. N. Hunter.

Varnishing Waxed Hard Wood Floors.

E. F., Ohio, writes:—I finished a new house in light oak, with high gloss, using varnish and the floors in wax. Could I finish the floors in varnish without removing the wax?

Answer: Varnish cannot be used over wax and obtain a firm surface, even if the wax finish has become quite old. The only thing to do is to remove the wax finish clean to the raw wood by scraping, and then clean the floor with a solvent like benzine. Turpentine might be more effective, being slower in evaporation. Before applying varnish on such a floor, see that it is dry.

Business Hints for Wide-Awake Painters

GRASP THE OPPORTUNITY—GET AFTER SUMMER WORK—CHARGE PROFIT—BRINGING PRICES—ADVERTISING.

OPPORTUNITY is lying in wait for you; are you wide-awake enough to grasp it? Or will you let opportunity slip from your grasp because you do not see it? Surely there are plenty of houses in your town that need painting. If you don't know where they are and who owns them, make it your business to find out. A knowledge of the houses that need paint is part of your stock in trade. Don't wait for the owners of those paint-hungry houses to come to you and ask you to paint up their property. Go after those men and women and do your best to convince them that repainting their houses now would be of real money value to them. It is a trite saying that a well painted house has greater value in the real estate market than a shabby one, but it is true, nevertheless. Perhaps the owners will tell you that they do not want to sell or rent. But they may some time; or they might want to borrow money on mortgage—no one knows when it may be necessary to seek accommodation at the bank or to borrow money to tide over some unexpected occurrence. And it is of advantage to every property owner to enhance the value of his real estate as much as possible. Especially if he can do it so easily as by making an old house look new with a coat of paint.

But there is another argument you can use. A well painted house will last longer and will need less in the way of repairs by the carpenter, the tinner and other mechanics than a house that is preserved from the action of sun and rain, sleet and snow by keeping it well protected by paint. It costs less to paint than to pay for repairs. And when you have to hire the carpenter to make good those parts which would not have decayed had they been kept well painted, you'll have to paint anyhow. And painting done at that time will cost a great deal more than if you had kept your house

well painted all the time and prevented decay.

There is another way to get at the people whose houses are shabby. Appeal to their sense of pride. Tell them that it injures their social position to live in a house that looks shabby for want of paint—or if it seems more politic, remind them that people are judged by their surroundings, and that the man who lives in a shabby house is apt to be regarded as too poor to afford to paint it. Appeal to their civic pride; to the desire which every one should have to look as good as his neighbors. Do your very best to get a single property owner started and before long the other houses will look so shabby by contrast that the whole neighborhood will be painted.

"Fortune is a lazy goddess," says the old song, and "she will never come to you." But fortune will wait for you if you go out and seek her. Don't wait for an opportunity to thrust itself upon you. Opportunity lies round you on every side. Your competitors have an equal chance with yourself. It is the wide-awake man who succeeds.

Don't think because you may be busy with the customary spring work this week that the rush season is going to last always without effort on your part. You know very well that it will not. One of the principles of modern agriculture is to think a year ahead, whenever you plant a crop; to sow one kind of seed this year in order to prepare the soil for something else the following season. In that way the soil is kept constantly productive to its highest point and never runs down. It should be the same way with the painting business. While you are busy now—even rushing matters as fast as you can, you should be planning for the coming summer that will be a dull time unless you can obtain the promise of work now. Don't let your customers crowd you. Don't let them worry you into hiring a lot of temporary men in order to

rush their work and leave you high and dry later on. Do your best with your customers and try to get them to wait their turn, so you may do the work with men whom you employ regularly and whose work you can rely on. That is the only way you can give satisfaction. And, remember, it is best not to do a man's work at all unless you can do it well. Even though you should quote him a specially low price for second grade work, the poor quality will be remembered long after the low price has been forgotten.

Get after summer work. Go to people whose houses need painting and endeavor to secure the order with the understanding that you are to wait until summer before doing it. Offer special price inducements for summer work in order to keep your men busy. You know people will walk a half mile almost any day to get ninety-seven cent bargain that they could buy for a dollar next door. The price reduction may be very slight—almost infinitesimal, for that matter; but the thought that one is getting a bargain price often helps to sell goods, and it will sell painting as well. On a job that you would ordinarily quote \$125 dollars, an offer of \$123.97, with the remark that you have figured this estimate down to the lowest possible notch for good work, will often prove a bait to tempt the bargain hunter. Indeed, many men would jump at the low price with equal avidity if you were to quote \$128.49. The odd figures present a peculiar attraction to a great many people, and even the man who ought to know that they are a mere catch-penny will often allow them to influence him. It's human nature.

Don't let advancing prices of labor and material worry you. Just pass along the increase to your customers. And in doing so, don't forget to add more than just the actual increase in price. The overhead expenses increase as the cost advances. Maybe you have not been figuring high enough heretofore to get the profit you ought to have received. Never forget the maxim that every job is worth all it costs and a profit, and that all the expenses of running your business must be charged up in such a manner that your customers pay them. Better work for somebody else than attempt to run your own shop and fail to make a good profit. Of course, there is some satisfaction in being independent, but that does not pay living expenses or buy comforts for your family. And all things said, you are in business to make money and if you fail to charge profit-bringing prices; if you enter into cut-throat competition with other men in the same business, you are not only doing an injury to yourself and family, but you are almost criminal in that you take from your competitors their chances for a livelihood.

The modern way to get business is to seek it. And one of the most effective methods is to advertise. Any method you may take to bring yourself and your business to the attention of possible customers is advertising. It may be personal solicitation. It may be keeping yourself in the eyes of the public by taking part in lodge or civic matters. It may be by personal letters. It may be by billboards, by your show window, or by newspaper

advertising. The last-named probably reaches the greatest number of possible customers at the least expense.

The following are a few suggestions for seasonable advertisements that you are welcome to adapt to your own needs or use as you see fit:—

HUNGRY

For a coat of paint. Is that the condition of your house? Then it won't be long before the wood begins to decay. Why not let us paint it now and save your house from destruction? It costs you nothing for an estimate.

P. Green & Company,
The Main Street Paint Shop.

IF YOU WANT \$500

Added to the value of your property you'll spend fifty dollars for a new coat of paint. Why not make the profit now, before the woodwork begins to decay, when it would cost you more? If we do the painting, it will be well done.

P. Green & Company,
Practical Painters.

PAINT YOUR HOUSE

And your neighbors will paint their houses, too, and property values will go up. Moreover, you will take more pride in your surroundings and feel that life is better worth while. Let us tell you just how little it will cost to do the work right.

P. Green & Company,
House Painters.

FLY SCREENS NEED PAINT

In order to preserve their usefulness for another year. You can readily do the work with our Special Fly Screen Paint—Fifty Cents for a Quart Can. Paints for all purposes.

P. Green & Company,
The Little Paint Store.

MILES OF WALL PAPER

Are here, waiting for a place on the Walls of the Brownville Houses. Better come round and let us show you some of the new goods. We'd be glad to suggest original treatments that can be carried out at little expense, if you would like us to.

P. Green & Company,
Wall Decorators.

BEFORE THE SUMMER VACATION

We would be glad to have you look over our Newest Wall Papers. There are many new things among them that are adapted for producing individual and artistic treatments that will make your house different from others. Leave the key with us before you go away, and we will do the work during your absence saving you all the bother.

P. Green & Company,
Wall Papers.

LOOK TO THE OUTBUILDINGS—

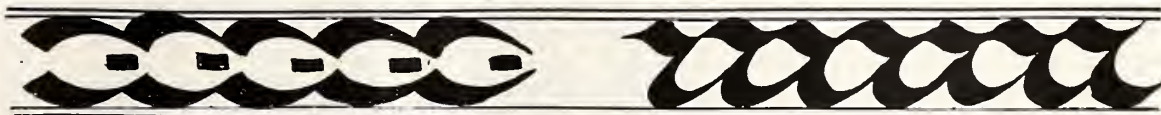
A couple of coats of paint NOW will keep the barn, garages, chicken houses and other outbuildings in good condition and save you many times the cost. Paint them before the hot summer sun gets in its deadly work. We have the paint you need—the painters, too, if you want us to do the work.

P. Green & Company's
Main Street Paint Store.

THE SUN LAUGHS

When he sees your unpainted outbuildings, to think What fun he'll have shriveling and shrinking up the boards this summer. Why not checkmate him by painting them now? Our paint protects from sunshine and storm.

P. Green & Company's
Paint Shop.



Local Newspaper Advertising

SOME SUGGESTIONS THAT WILL HELP THE PAINTER AND PAINT DEALER PREPARE ADS THAT SELL GOODS.

By Frederick Arnold Farrar.

MOST any retailer, who thoroughly understands his business, is able to so exploit his goods as to quickly effect sales. The average retailer of today does more or less local advertising, and a few words on local newspaper copy, its preparation, etc., might not be amiss. There are many practical points which, when carefully observed, will render your advertisements real sales getters.

To begin with, behind every advertisement there must be a plan, real thought. You can't expect to catch good fish without the proper kind of equipment in hooks, lines and bait. No more can you expect to have your advertising effective if prepared in a slipshod manner and advertising goods out of season. While there is no particular season for general painting and decorating, there are certain paint specialties which are seasonable, that is, certain goods which find a better sale at certain times of the year. Right now there will be a lot of house painting done, barns painted, new coats on the fences, poultry houses, sheds, wagons and implements, etc. It is nearly time to get screens in order; and remember, it is the early bird that gets the worm. Do not start your advertising after the man has bought his paint. Be the first one in your town to get your ad in the newspapers.

Much of the efficiency of an advertisement depends upon its power to attract. Clearly, then, it must make some bid for special attention, otherwise it will remain unnoticed by a majority of those who look through the local papers or magazine advertising sections in which they appear—generally among many others.

Your advertisement should be so arranged as to give special punch. Its distinctive features should single it out of the crowd. Granted, that the matter of attracting attention is of such great importance, he is a most unwise man who exercises his best judgment in the writing of an ad and then leaves the vital factor of type arrangement entirely to the discretion of the compositor. It seems that the average compositor, particularly the "old-timer," prides himself on his ability to crowd into a give space all the type styles it will hold. Samples of these typographical horrors are to be found in nearly all publications. It is a good rule never to employ more than two faces of type in a single advertisement.

Obviously, then, it behooves the ad writer to gain a good idea of the rules of type arrangement and type harmony. A fair knowledge of these and the general technicalities will enable the average man to plan a set-up in an intelligent manner and to give specific instructions to the compositor.

Remember that to attract favorable attention, an advertisement must please the eye. If it fails to do this, it matters little whether it contains a strong, convincing argument or a prattle of platitudes. This is because the eye is not a shirk—it absolutely refuses to attend to that which is not pleasing. By reason of the almost universal liking for pictures, a well exe-

cuted illustration makes a successful bid for favorable attention. It is the wave of the hand that attracts the passerby. However, in many instances and for various good reasons, it is not practical to use an illustration, therefore other means must be employed.

Ad men have given this matter much attention and have demonstrated that it is not difficult to dispense entirely with illustrations and yet produce attractive publicity. By the careful selection of harmonizing type faces and borders and by their artistic arrangement, evenly and correctly balanced with the proper proportion of "white space," it is possible to construct an ad that will irresistibly attract the eye. Such an ad is nothing less than a clever creation of art—a "typographical picture."

Plan the "set up" of your advertisement as you would a picture. Remember that you have three colors with which to work, viz., black, gray and white. Your success in creating a typographical picture will, of course, depend upon your skill in handling these colors and upon your artistic taste in the selection of type.

The object of all advertising is to attract sales. Advertising is taken on, not as a liability, as an overhead, or as a "necessary evil," but as an investment. You cannot successfully do without it any more than you can—well—do without light or heat or windows in your store. You must have he system of lighting that keeps all of the store in "display" and heat that keeps you comfortable, so your advertising must be systematized for best results, and the results of an ad depend largely upon the preparation or the careful thought put into it. Successful ad writers are a matter of development and many of the best copy comes from the pen of so-called amateurs, from dealers who are real salesmen and have the ability to forcibly express themselves in print.

Right criticism should be constructive, just the difference between fault finding and showing in a friendly spirit a better way.

Opinion is, of course, purely personal and as expressed may be accepted as but the individual viewpoint, but underlying all work is a principal, a logical, scientific basis upon which the finished product is produced and becomes, in many cases, "universal opinion," the "majority wins," etc. Thus our views and suggestions are given in the belief that they may assist to better and therefore more successful newspaper advertisements.

We have mentioned previously the importance of making advertisements attractive to the eye, by pleasing typographical arrangement, or by the introduction of an illustration, or both. There must be some beauty and a well defined plan to all advertisements, something which will please and not offend or harass the eye. There must be sequence, not a jumbled mass.

There lies, however, a danger of making the serious error of giving all attention to the arrangement

or illustration and thereby subordinating the sales story, ruining its clearness, force and convincing quality.

Many typographically perfect, cleverly illustrated and very attractive ads are not necessarily good advertisements. In addition to being attractive, it must have the "stuff" in it. You may take a clever illustration, write a general assertion or two, add the firm name and address, enclose all by a suitable border and have a very attractive creation, but you must not imagine that by so doing you have written an ad—you have merely produced an illustrated business card. It may be general publicity, but what you want is sales—you want people to come into your store to ask for the goods they have seen advertised.

You cannot expect results from a salesman who would call at the office of a prospect and say, "John Smith & Co., Practical Paints, Pittsburgh, Pa.," then turn and walk out without another word. In the average case, practically no results would be forthcoming. Then why send out an advertisement for which you pay many dollars, for that privilege.

Another common error in local newspaper advertising is the listing of too many articles or products, without any comment, exposition or argument. A mere list is no more an ad than a dictionary is a novel. You must avoid covering your advertisement with extravagant terms. You must not bluff. There must be straightforward, convincing talk. If your assertions are untrue, the reader soon will know it just as you do. He somehow will scent it. Think the truth and write the truth, then your words will ring true and the reader will believe, because it is the truth you have stated.

In all good advertisements, there must be a suggestion to buy. Merely listing your wares is insufficient, and do not imagine that an assertion shouted in mammoth black letters will be any more impressive than if set in letters of a proper size for the space allowed. Big black letters may attract at-

tention, so will the salesman who shouts at the top of his voice, but the one who talks in a proper tone—neither too low nor too loud—has a far better chance of pleasing his prospect and making a sale.

The adman should always remember that, in striving for originality, many crimes have been committed against good advertising. If the original arrangement you contemplate will affect either the good appearance or the sense of the ad, there is only one thing to do—something else, change it.

The most common faults resultant from a craze for "originality" are:—Chopping the ad up into a confusion of many boxes (department store and catalogic ads excepted); running the lines in a confusion of curves, triangles or other geometrical designs; running one or more lines perpendicular, so the reader (if there be one) must either crane his neck or hold the page sideways; running one or more words perpendicular, one letter over the other, so that the words are hardly readable in any position; selecting a number of words each beginning with the same letter (and thereby sacrificing meaning and sincerity) in order to place them one under the other, so that one big letter can do service for all.

The intent of the misguided writers who employ these methods is to attract attention through originality." But it is not originality; it is an advertisement of the fact that they lack good judgment. Quite true, such advertisements attract attention, likewise do freaks in any line, but they do not sell goods.

He who realizes that well-executed and pertinent illustrations illuminate and clarify the reading matter, and that advertisements which are neatly or artistically typed are the ones which attract favorably, will have accomplished half the task of preparing a good ad.

Make everything clear and easy for your reader. Say little, but say it well. Say ten words that will make a man think a thousand.

A Visit to the B. R. T. School

WHERE THEY INSTRUCT CONDUCTORS AND MOTORMEN IN THEIR DUTIES—FOLLOWED BY A TRIP THROUGH THE PAINT SHOP.

WHEN horse cars leisurely jogged their way along the city streets, it did not require a great deal of technical information to stand upon the front platform of one of those slow moving vehicles and occasionally slap the reins across the horses' backs, meanwhile, keeping a lookout for possible passengers and applying the hand break when about to stop. The jingling bells upon the horses warned people in ample time to enable them to keep out of the way and accidents were of rare occurrence. In those days, almost anybody could be a horse-car driver, after a day or two to get familiar with the streets, and as for conductors, the principal thing they needed to know was to call out:—"Plenty of room up front" and pack the people in like so many sardines and punch "a pink trip slip for a five-cent fare." But things are very different nowadays.

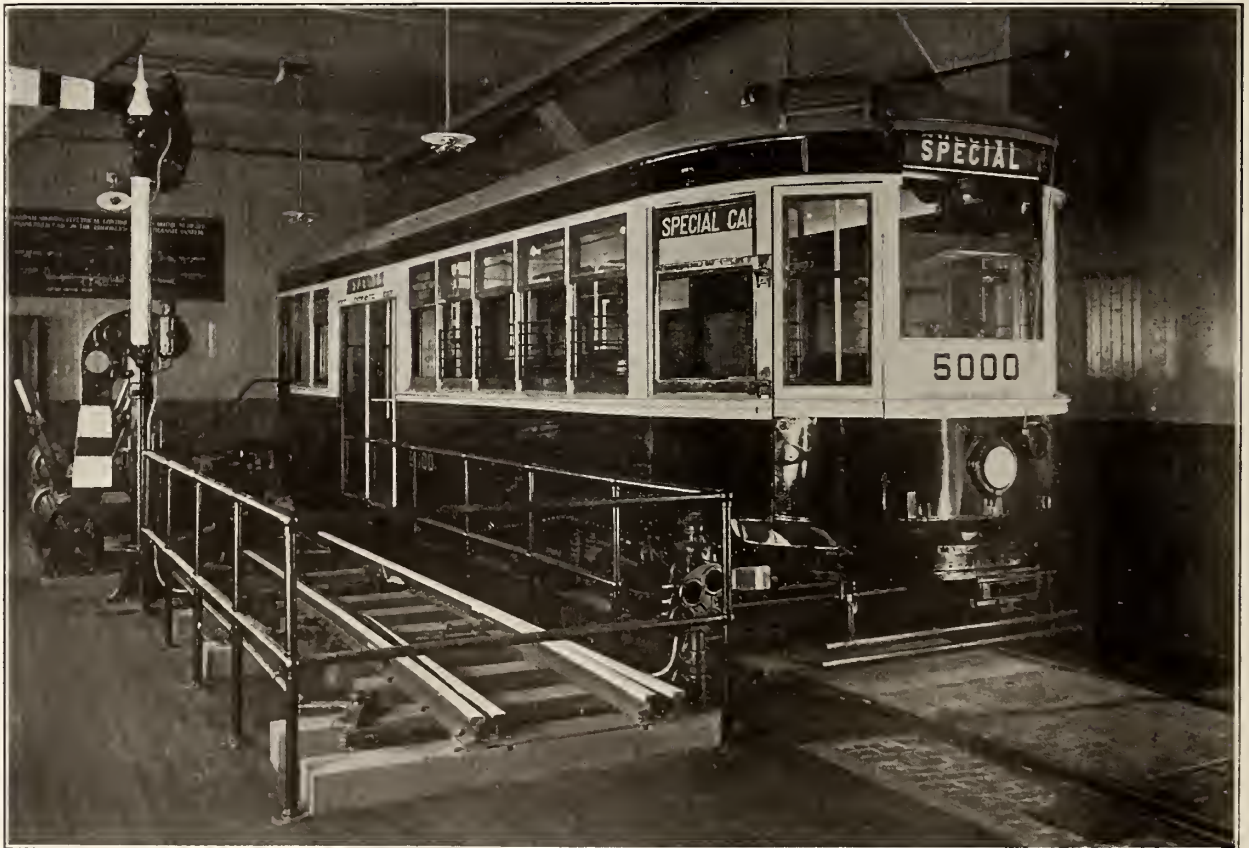
The Brooklyn Rapid Transit Company has established a training school for conductors and motormen at its Fifty-ninth street car barns, which is such an interesting example of the methods which up-to-date corporations are taking to get the greatest amount of efficiency from their employes, that we are pleased to be able to give a brief account of it in *The Magazine*, and especially to show the part that Foreman Painter Elzear Drolet, of the Fifty-second Street Shops, has played in making clear to the learner the operation of the complicated electrical machinery that forms a part of the modern electric street railway car. In company with Mr. Drolet, a representative of *The Painters Magazine* was recently shown through the school by E. C. Clarke, supervisor of instruction in charge of the operating department.

More than 5,000 square feet of floor space is

given up to the purposes of the school, which is equipped with full-size working models of portions of the various types of cars in use on the B. R. T., as well as smaller working models for purposes of lecture illustration. The room for conductors has blackboards ruled in accordance with the report blanks—an excellent sample of the lettering done by the paint shop. In this room, a stereopticon is used to give photographic demonstrations of the principles of "safety first" as applied to the operation of the trolley car. The school is provided with a well arranged and attractive office for the instruction department, which serves as the entrance for those undergoing instruction, and also with well arranged toilet rooms.

In the department given up to the motormen there may be seen a full-size model of three-

One of the most interesting features in the school is the full-size working model of the machinery underneath the body of a four-motor car, including the trucks so arranged that the wheels may be made to revolve, the brakes applied, the current reversed and, in fact, every operation in actual service may be duplicated, while the machinery is so arranged that the students may see what is going on when these various operations are in progress. To enable the action of the electric currents, the air brakes and other devices or forces to be more clearly understood, Foreman Painter Drolet was called into consultation and a system of coloring was adopted for the different parts of the apparatus, so the students might be able to follow readily the different sets of wires, pipes and the like and to study their arrangement and purpose without con-



A Side Entrance Steel Car.

fourths of one of the newest type of side-door cars, which has been painted in the standard red body, up to the sills; cream color from this point up to what would be the letter board—were it lettered—above which the red is again used. This is an excellent example of painting, both without and within, and reflects great credit upon Foreman Painter Drolet. There are also some ten feet of the front ends of each of the different types of surface cars used on the B. R. T., in order to give instruction in the handling of each class of car. It might be well to mention here that all lettering has been abandoned on this road, except the car numbers and a circle at each end of the body of the car enclosing the letters "B. R. T." in gold. But this does not mean that the car shop has not lettering to do, because there is an immense number of special destination signs, which must be furnished, that keeps a force of several men busy all the time.

For example, a chocolate color is employed for electric current, red for air tubes and the other parts are carried out in like manner. In order to make the working model more pleasing, the machinery has been painted a light gray color and ornamented with striping, although, of course, this is not done on the actual cars. In order to familiarize the students with each separate part of the machinery, double face signs have been hung over the different parts of the apparatus, bearing the correct names of each, not only to enable the motormen to learn their uses, but also to enable them to describe the parts correctly in making out reports of defects or accidents to the machinery.

The full-size model of an air brake apparatus has been arranged with the various air pipes shown in section, the interior surface of the pipes through which the air travels being painted red, thus en-

abling the course of the compressed air actuating the brake to be clearly traced.

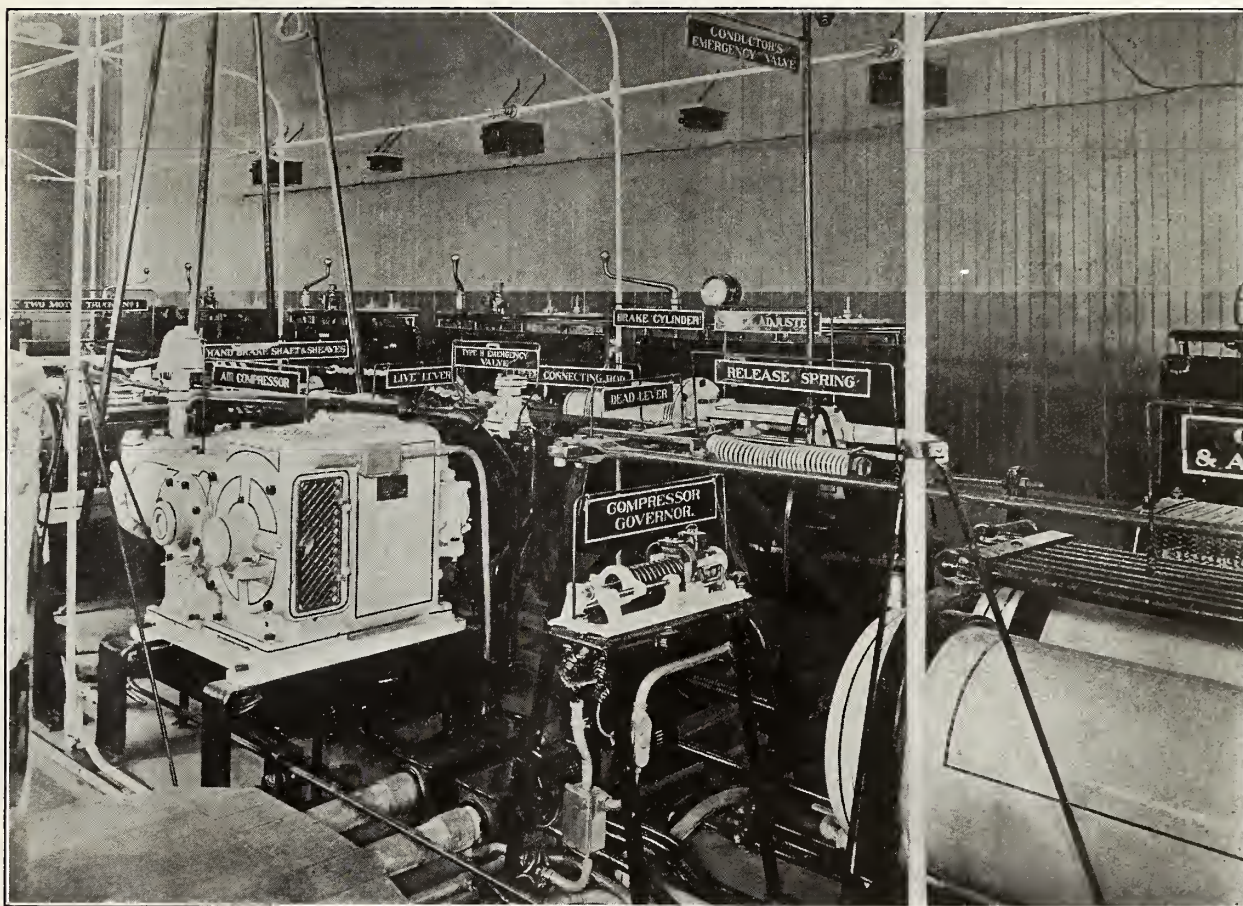
In another part of the room there is a full-size electric switch, with a semaphore signal, painted the standard colors. In different places in the room, the various overhead and way signs have been hung, such as "Trolley Station," "Shut Off Power," "Theatre Stop" and the like. Indeed, the painter has played a very important part in the equipment of this school of instruction.

The interior of the rooms have been painted with a chocolate dado, the walls above this being a very light gray. The floor is deep reddish brown, while strips of linoleum between the machinery are painted a bright red, giving a very pleasing effect.

After having thoroughly inspected the school

ing sufficient space between the tracks to enable the painters to work to the best advantage. The company has been considering for some time the crection of a new and up-to-date shop, but when this will be done is uncertain. Meanwhile, Mr. Drolet manages to push the equipment through the shop in a manner to satisfy his superior officers, in spite of handicaps.

One of the most interesting departments is where the signs are lettered. The transparent signs for the clerestory, front and rear ends and sides are no longer lettered on glass, but are painted on a material resembling celluloid, made by the Du Pont Company, but just at the present time, Mr. Drolet informs us, it is difficult to get this material because the manufacturers are so busy working on



The Machinery Under the Trolley Car.

and watched the "safety first" demonstration being given by means of lantern slide photographs to a class of recruits, the representative of The Magazine accompanied Mr. Drolet to the Fifty-second Street Shop, where a tour of the painting department was made. At the present time, the open cars are being turned out ready for summer service at the rate of five a day. This is somewhat below the normal output, but a recent strike in the wood-working department has delayed getting the cars into the paint shop. The closed cars will soon be shipped, and then the work will be speeded up, and during the summer rush on this class of equipment it is expected that from seven to ten, or even more, cars will pass through the paint shop every day.

While the paint shop is a large one, it has the disadvantage of a poor arrangement, there not be-

supplies for the European war that they have no time to attend to the needs of peaceful, domestic corporations.

The four-sided, revolving signs, lettered in aluminum upon black painted wood, are turned out in immense quantities. These are subject to all sort of damage and careless handling and there are constant calls for new ones. At one time they were lettered by hand. Then decalcomanic transfers were employed, but Mr. Drolet wanted something that could be applied more rapidly and that would be cheaper. So, at his instance, the manufacturers of transfer letters, that are made for applying to glass by simply wetting the surface of the paper and pressing them down with a roller, were appealed to, and after some experimenting found that they could produce similar signs that could be applied on a painted wood surface, and

that would show aluminum letters. A large stock of these transfers is carried, but as the factory is in Germany, and it has been very difficult to obtain them since the outbreak of the war, Mr. Drolet does not know what he will be able to do when his stock on hand is exhausted. He has asked Amer-



Electric Switch and Signals.

ican manufacturers to endeavor to furnish a similar transfer that can be operated by water, but so far have not been able to produce them.

The stock room, in a separate building connected by a bridge with the main shop, was visited. This is over the store room, supplies being brought up by means of an electric hoist.

After inspecting the shop, The Magazine representative had an interesting conversation with Superintendent W. S. Sutton and Mr. Drolet about the necessity for reviving apprenticeship or taking some other means for securing a supply of compe-

tent mechanics. Mr. Drolet has had several apprentices in the paint shop, but the greatest difficulty is to find boys who are willing to work at a trade where they may be compelled to soil their hands and where they cannot wear good clothes. Moreover, the average boy is not taught habits of obedience in the schools and is often unwilling to obey instructions that are given to him regarding his conduct in the shop or his manner of doing his work. It is true, there are some exceptions, and occasionally a boy can be found who turns out to be an excellent mechanic, but, as Mr. Sutton says, these boys are exceptions and are so interested in mechanical work that they are steady and willing, in spite of the handicaps they suffer by reason of the tendency of the public schools to turn the thoughts of the boys toward clerical rather than mechanical occupation, and the unwillingness of many mothers to have their sons engage in any occupation that requires them to wear overalls and to engage in manual labor. It may be, now the B. R. T. has seen the advantage that it is deriving from its technical school for conductors and motormen, that the company will carry this matter of instruction still further and follow the example of the Pennsylvania Railroad, the Lackawanna, the Santa Fe and some others of the great railroad systems and establish schools for the training of apprentices in their shops. Let us hope the day will



Interior Side Entrance Car.

soon come when all large corporations employing mechanics will take this course, and we may then find the apprenticeship problem in a fair way toward solution.

A Boston Paint House.

THE NEW ESTABLISHMENT OF WADSWORTH, HOWLAND & CO., INC.

PERHAPS no single recent happening in the New England paint trade has caused more genuine favorable comment than the imposing new establishment of Wadsworth, Howland & Co., Inc., of Boston, which was opened last May.

This splendid store is located at 139 and 141 Federal street, in the very heart of the retail section of the city, within sight of the great South Terminal

Station, which handles the largest passenger traffic in the world, making it particularly convenient for their customers.

The store is so light, airy and roomy as to cause most delighted exclamations from every one who has any occasion to visit it. The arrangement of their stock is also a notable feature, particularly the paint stock, which is shown in the photograph. In this

space they are able to carry a very large stock without taking up excessive floor space, and at the same time have it easily accessible.

This firm's business has increased in the last six years, a fact which is very noticeable to the trade, and only recently they enlarged their factory and are now contemplating further changes in order to take care of their increasing business.

This firm and its predecessors have been associated

Lucius Turner, Frederick A. Gunnison and Arthur P. Felton.

Since 1910 the officers have been:—President, Charles F. Howland; vice-president and general manager, Arthur P. Felton; clerk and treasurer, George H. Kimball; directors, John Wadsworth, Charles F. Howland, Arthur P. Felton, George H. Kimball and Hiram W. Wadsworth. Eugene A. Felton is assistant general manager, and Charles S.



Interior Wadsworth, Howland & Co.'s Store.

with the commercial history of Boston for three-quarters of a century, therefore, the present enlargement of its business facilities is an event of more than passing interest.

Back in the days of the beginning of the business, the store was in India street, on the waterfront. In 1877 the building at 76 Washington street was taken, but this soon proved inadequate. In September, 1880, the entire building, 82-84 Washington street, was leased, and the upper floors of 86 and 88 were added later. Heavy goods which could not be carried there were kept in the storehouse, 208-210 Milk street.

From 1869 on the firm was first Wadsworth, Howland & Co., then Wadsworth Brothers & Howland, and again Wadsworth, Howland & Co. It was incorporated in 1893, and these officers were chosen:—

President, Charles F. Howland; treasurer and clerk, Henry A. Robbins; directors, John Wadsworth, Charles F. Howland Hiram W. Wadsworth,

Robbins, sales manager; A. M. MacMurray, assistant sales and advertising manager.

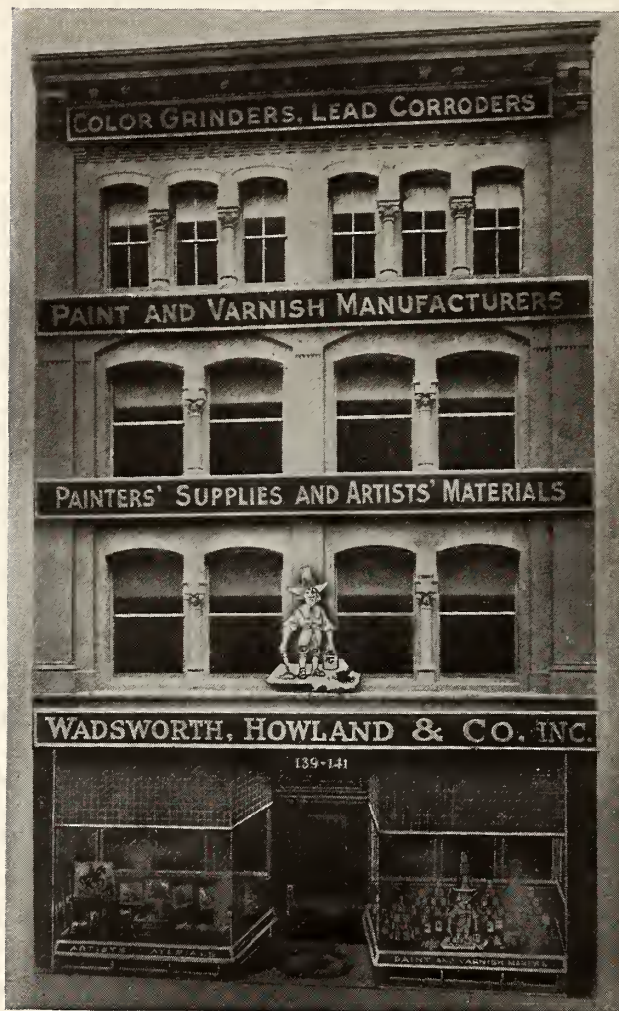
Not only are the present factories equipped with heating and power plants, but they show a high regard for the welfare of the workers. They are furnished with a series of ventilated steel lockers, sanitary wash bowls, bubbler drinking fountains, and a large dining hall.

Wadsworth, Howland & Co. have built their reputation upon the quality of their paints, varnishes and finishes. They are particularly proud of the fact that it is "New England quality," and in order to insure this they corrode their own white lead. The pig lead is delivered direct by rail to the mill where it is corroded. For the Bay State brand of paints, the white lead is ground in oil.

Only the purest pigments are used, and these are ground, mixed and manufactured into paints by a special scientific formula which has been tried and tested for half a century. It requires sixty-five paint

mills, with mixers, to do the necessary grinding of white lead, paints and colors.

Wadsworth, Howland & Co., Inc., are the sole



Wadsworth, Howland & Co.'s Store.

manufacturers of materials used for the famous Munsell Color System. A special factory is given to the making of these crayons, water colors and oils. Here the shades are carefully tested and balanced by the Munsell system.

The firm has branch stores at 84 Washington street and 222 Clarendon street, Boston; 30 Harrison avenue, Springfield; 555 Main street, Worcester; 382 State street, New Haven, and 153 Asylum street, Hartford. They also maintain an office in New York, which handles their growing business in that vicinity.

Their new building is one of the most attractive stores in Boston, and represents one of the most complete retail paint and artists' supply houses in the country.

AFTER being practically out of use for twenty years or more, graining and marbling are rapidly returning to favor in England, probably owing to their durability and also because a section of the public is tired of the expense of white enamel which has been used so largely in recent years. In redecorating enamel work, an excellent plan followed quite frequently now is to leave the doors white or to give them a coat of light pink, cream, green or other enamel, and then to put the frame of the door in imitation mahogany or rosewood, the contrast being very pleasing. Another new departure, or rather revival of old methods, is to use hand polished varnished work; it gives such soft and beautiful effects, free from glare from the high polish of the varnished surface, but one eminently well suited to sitting rooms. As a rule, at least two and sometimes three coats of special rubbing varnish are employed, the rubbing being done first by powdered pumice stone and then with rottenstone and oil. The old-fashioned workman prefers to use the palm of his hand for this work in preference to any pad that can be prepared and is able to produce work by this means quicker and superior in finish.

From the Outside Looking In

ARE YOUR WINDOWS AN INVITATION OR A FROWN?

By Frederick Arnold Farrar.

YOU might write the finest kind of an advertisement, but it would not do any good until someone read it, and then not prove finally successful until someone came in and bought some of the goods that you were featuring. There is something else necessary besides a good start. You not only have to keep going, but you have to finish. The very best store arrangement, the very best goods, the finest kind of clerks, tempting prices and all that are useless unless people come in and buy. Sleeping goods on the shelf never made money. They must be active, jump down and go over the counter into the consumer's hands before profits can be harvested.

Now, how is this best to be accomplished, accomplished with the greatest economy in energy, time and money?

Here is one way. Every dealer has a show window, one at least. Some good, some poor, some naturally suited to proper display of merchandise, and some that need a little doctoring to bring them up to standard, and right here let me say that if your windows are not wholly adequate, it is well worth your while to have the right kind of windows made, for they will pay dividends, and better ones than practically any other means of "consumer touch" you have.

But good windows are not all. How do you use them? How do you take advantage of them? Is your co-operation one hundred per cent. efficient, or only five or ten per cent?

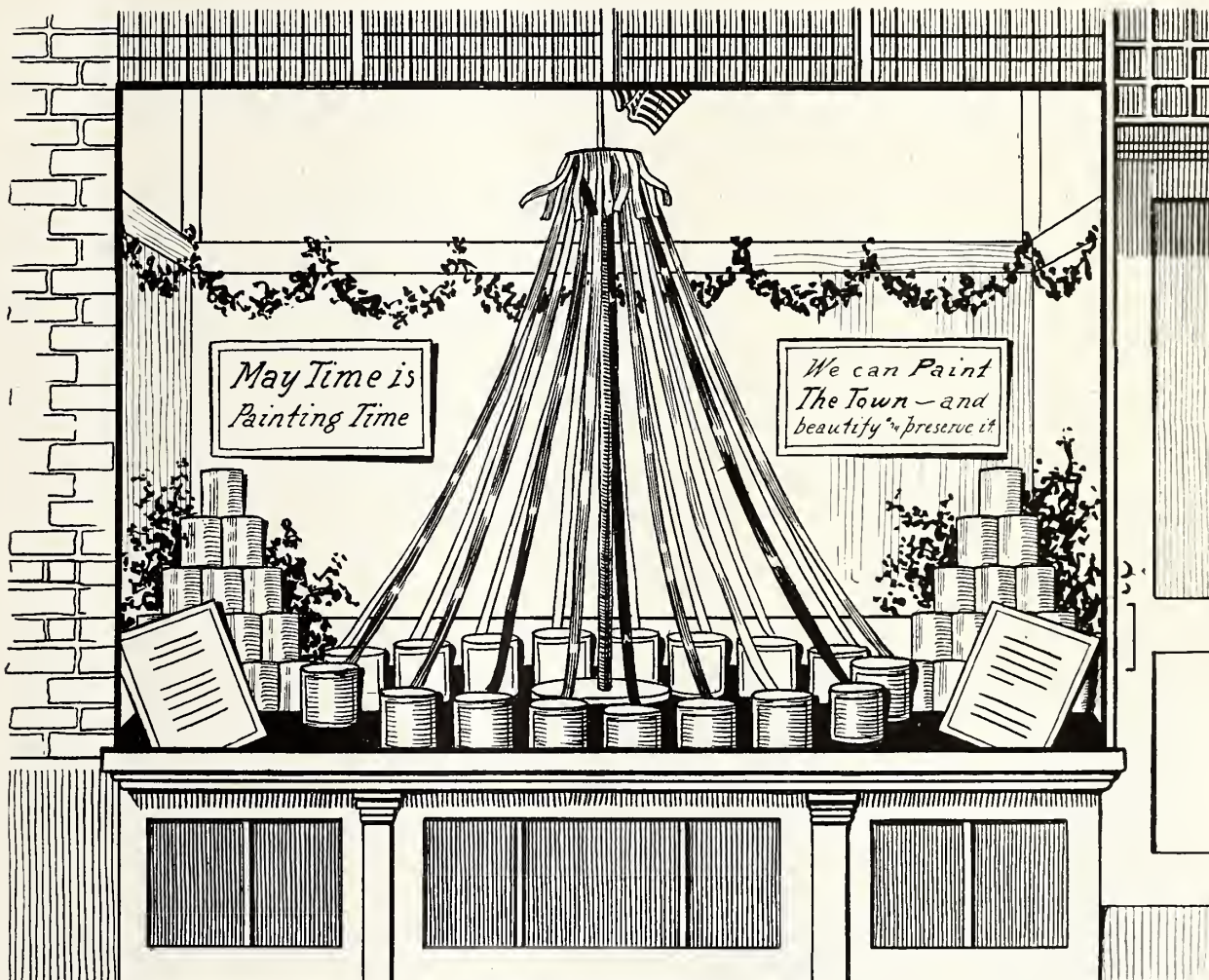
What is your first advertisement? What is the very first attention getter you have? It's the outside of your store, isn't it, and first of all your win-

dows? Now, as long as this is the first appeal, why not make it one of the strongest?

Just go outside to look in for a while. Go across the street and give your store the critical "once over." What kind of a front are you putting up? Does it look like the rest along the block, without any distinction, without any special bid for notice, without any class? Now just do this once and see how your store really measures up along with the rest. The thing is to make your store stand out. You don't want it to look like one of a dozen old books on the shelf; bindings make a big difference these days. Appearances count, don't forget that,

thing for the next trim, and remember that all good displays should be built on one central idea, and that idea carried out in a way that will take the sale through. A crowded window is confusing. Your prospect loses your real point in a crowd of goods that confuses the eye and the mind as well. Be careful, however, not to go to the other extreme, like the dealer who had two windows. In the middle of one he had a gallon can of house paint, and in the center of the other a brush, thus completing, as he supposed, his story.

Always build your windows with the highest points in the back or at the extreme sides, working



A Spring Time Show Window.

and no matter how handicapped you may consider yourself, there is always something good can be done in the line of economical, business getting improvement.

A good idea for a paint store is a white front, especially in these days when a big, broad movement of sanitation is going on all over the country. It would certainly make your store prominent. Paint the outside white, perhaps with gray or green trimming. Have the interior of your windows gray, that is, the back, sides, etc. This makes a very attractive combination and a splendid background for your displays.

Now that you are back from across the street, really start something. Put in a window trim that will sell goods, and remember, do not have this display too crowded. Don't try to tell all of your story in one small advertisement, save some-

toward the center, or have the maximum display height in the center of your window space and work down and out from that point in either direction, such as shown in the illustration herewith.

May is one of the best months in all the paint retailers' twelve. Everybody is thinking of re-decorating, and a good trim will easily make sales. In the illustration shown, the use of a popular Maytime feature is employed to advantage. It makes a very striking effect, and will not only attract attention, but real customers. Only a rough idea is given, but the ingenuity of the trimmer can be exercised to elaborate upon the plan outlined.

The "streamers" from the top of the pole should be varied and bright in color. Inexpensive ribbon can be purchased, or hands of crinkled tissue paper used, which is perhaps just as well. The ordinary rolls of paper can be secured and cut in strips, be-



ing careful to arrange the "ribbons" in such a way as to give the greatest variety and contrast.

Around the top can be fastened other wider strips and an American flag placed at the very top. It would be a great idea also to use smaller flags of all nations, or perhaps our Stars and Stripes exclusively. It would make a brilliant effect and a popular appeal.

Around the top and side edges of the background can be arranged pussy willows or spring branches, or festoons of colored tissue paper.

Most dealers have in their employ clever clerks who letter cards effectively. At the right, in the background, can be lettered a card as follows:—

May Time Is
Painting Time

At the left the following:—

We Can Paint the Town
and Beautify and
Preserve It.

Good material for the cards in the foreground are also given herewith:—

We Sell Everything
but the Store.
Give Your Home
a Spring Suit.

Low Prices Don't Mean
Poor Goods with Us.

The effectiveness of this display can also be heightened by a little color chip or card to correspond with the color of goods inside the cans. Display these with the containers and also use other show cards, finished wood panels, etc., which you might have on hand and which are generally supplied by your manufacturing or jobbing connections. Feature materials that will make a popular appeal for spring use, such as varnishes, varnish stains, enamels, mission finishes, flat wall paints, etc.

You will find this not a hard window to trim and yet one that will not fail to produce results.



A Roman Scroll

IN presenting to the readers of The Painters Magazine this Roman scroll, I feel like making an apology for trying to revive the almost lost art of this style of ornamentation, a style that, in my opinion, has never been surpassed, and, in a future number, I hope to give the origin of this style of scroll, together with some examples of early ornamentation.

Warner Bailey.

Railway Equipment Painting

Efficient Brush Work.

EFFICIENT brush work is that form of brush usage which produces highly satisfactory results in the matter of appearances and the amount of square feet covered within a certain period of time. Brush productiveness is, if anything, of greater moment than about any other sort known to the trade. Many good brushes are spoiled by reason of poor handling, or through careless storage methods. Even poor brushes are often made poorer by improper use, and while the loss is less, the lesson which is taught in either case emphasizes the need of buying good brushes regardless of the quotations, and of using and storing them right during their days of service. It is not necessary that we should know the exact composition, and the method of making, of the brush, but what we do need to know is the proper way of handling the brush and the best way of caring for it when not in use. In the actual use of the brush, be it paint or varnish brush, the workman should take hold of the tool as though it were really a brush, instead of being a device for scrubbing. It should always be used with a free wrist and arm movement, and never with a rigid muscle and nerve extending from the wrist to the shoulder, as we so often observe it being used. Suppleness of the wrist and forearm, by which the elasticity of the brush stock responds to the pliancy of the workman's hold upon the brush, will, in the case of a good brush, develop the highest degree of efficiency. Nevertheless, substantial efficiency is never exactly determined nor accomplished by the manner of its use or the care taking given the brush, for, before these factors are put into effect, some degree of the efficiency desired must be secured during the purchase of the tool. In other words, the purchasing agent must do efficient buying, and, putting aside the clamor of the just-as-good-but-costs-you-less salesman, buy on the basis of quality alone, securing on this plane just and reasonable terms. Having organized the system of efficiency at the fountain head, it remains for the foreman painter to develop the plan and carry it through to a successful conclusion. In this way, and only in this way, may we hope for the brush efficiency that makes for greater individual efficiency, and without any strain upon the normal functions of the working force, establishes an advanced standard of our shop productiveness.

Ventilation of the Paint Shop Essential to Drying of Paint and Varnish.

IN these columns, the necessity of thorough ventilation of the car paint shop has been repeatedly urged as a direct means of getting a quicker and a more uniform drying of the paint and varnish coats. In the effort to get the equipment through the shop in the briefest time possible, and have all the coats dried in a way and to an extent that will insure the maximum durability, this matter of ventilation cannot be disregarded without danger, both to the appearance of the finish and to its durability. The unbiased opinion of a number of foreman car painters to whom we have addressed this subject is to the effect that ventilation is one of the most vital matters connected with the painting and finishing of railway equipment. Heat of the required degree we must have, but this goes for naught if it is heat contaminated with noxious and poisonous gases and carrying odors of a nature to retard the drying of the material applied. Aside from this feature of the case, we have the health of the workmen also to consider. No man is capable of doing his best in a foul and fetid atmosphere through which the microbes of disease are struggling to obtain a strangle hold on his physical resources. To best conserve the good qualities of the paint and varnish, and secure all that is desirable in the way of rapid drying and fine looks, along with fair protection to the health of the painter, the first and essential thing is to provide ample ventilation for the shop. Concededly, such ventilation is secured through the roof, from whence the poisons are naturally ejected more quickly and more certainly than from any other part of the shop. Concerning the best type of ventilators we have no final word to offer, for of these, like the making of books, there is no end. Most of the types now on the market are capable of doing the work expected of them. The main thing is to get them in place and then to see that they are opened and regulated daily in a manner to provide an ample supply of pure, fresh air and to eliminate the bad. We sometimes talk learnedly about efficiency, but the very first step in this great effort is the establishment of a ventilating apparatus that will do the work expected of it. In a live and vital air, paint and varnish dry right, and painters thrive and become increasingly efficient. Why not give the idea a trial?



THE ASSOCIATIONS

NEW JERSEY EXECUTIVE BOARD.

ON Wednesday evening, April 26, a regular meeting of the Executive Board of the New Jersey State Association of Master Painters and Decorators was held at the rooms of the Newark Association. Those present were:—President William Christiansen, Vice-president George Udall, Secretary Henry Witt, Jr., Treasurer H. L. Bartholomew, State Organizer L. B. Sanders, Deputy Organizer George Eden, ex-Presidents Charles E. Van Syckle, Henry Schoonmaker, and H. B. Brewster, Matthew Willem, Albert Kirkham and Robert Turton.

Organizer Sanders said he had delayed work in Hudson County on request of B. F. Davis, who wanted to get some of the affairs of the old local associations straightened out before beginning a campaign for new members, but expected to start very soon.

Chairman Udall, of the Program Committee, stated that he had received a letter from Mr. Wearne regretting he would be unable to make an address on wall paper, and he was instructed to ask some one else to speak on this subject.

He further stated that President Watter, of the Travelers' Association, had promised that the associate members would furnish a paper. He had not yet received a reply from Secretary McGhan, of the International Association.

Mr. Van Syckle stated that E. H. Paterson, of New York, would deliver an address on varnish, gums, illustrated by specimens, on Wednesday afternoon, July 26.

Mr. Turton moved that an invitation be sent to F. F. Black, of Philadelphia, asking him to give an address to the convention on Cost Accounting, Time Sheets, etc., in the paint shop. Carried.

Mr. Schoonmaker moved that Edward C. Beck, of Boston, be invited to give a talk on the advantages of the proposed Master Painters' Mutual Fire Insurance Company, and to explain the plan of operations. Carried.

President Christiansen appointed the following convention committees:—

Reception—The vice-president and all the Executive Board members.

Entertainment—Messrs. Turton, Brewster, Sanders, J. C. Kelly and Greenhalgh.

Decorating—Henry Witt, Jr., and George Udall.

Program—Messrs. Udall, Van Syckle and Mittelsdorf.

Badges—Messrs. Schoonmaker and Bartholomew.

It was decided that the badges should be simple and inexpensive.

On motion of Mr. Schoonmaker, Edward Hurst Brown, of The Painters Magazine, and William P. Symonds, of Carpets, Wall Papers and Curtains, were appointed a committee to secure exhibits of practical worth.

CANADIAN ASSOCIATION.

THE date of the Canadian Master Painters and Decorators' Association convention has been finally fixed for July 4, 5, 6 and 7. The convention will be held at the Brant House, in Burlington, Ont. A splendid program, combining business and pleasure, has been drafted. The morning will be given up to the business sessions, and the afternoons to recreation. It is fully anticipated that this will be the best convention yet held, with a record attendance.

TORONTO ASSOCIATION.

WHAT has proved to be one of the most successful fall and winter programs of the Toronto Master Painters and Decorators' Association was brought to a close on the evening of Thursday, April 6, in the Odd Fellows' Temple. These meetings and entertainments have extended from October to April, the last meeting taking the form of a "Ladies' Night." All of the business sessions have been most practically profitable and pleasurable. The concluding function was by no means an exception to the rule. There was a goodly number of ladies present to enjoy the especially fine program mapped out for the occasion.

The inviting viands of the extensive menu were done full justice, after which the chair was taken by President Robinson, who was particularly happy in the gracious address of welcome which he extended to the ladies and friends present.

The toast list was short, there being only two members on it. The first toast was to the "King" and called forth the hearty singing of the national anthem.

The second toast was to "The Ladies," and was proposed by John M. Faircloth, who quite excelled himself in the high encomiums which he heaped upon the "beautiful fairies" present. Mr. Faircloth was perfectly "at home" with his subject, and fairly electrified his hearers with his eloquent pleasantries.

In the absence of the silver-tongued Demosthenes Phinimore, the task of responding in behalf of the ladies fell to the lot of H. G. Hawkins, The Painters Magazine representative. Mr. Hawkins confessed embarrassment at the outset, but as he warmed to his subject the gentlemen were fairly carried off their feet by the graphic manner in which he portrayed the tenderness of the fathomless affection which the ladies always cherished towards the Romeos of their acquaintance, and more especially towards the winsome members of the Toronto Master Painters' Association. It was readily conceded that the speaker "filled the bill." The ladies crowded about their champion at the close and expressed their profound thanks for the very inspiring manner in which he had delineated the secret intents of the innermost chambers of their hearts. Many of the Benedicts present were almost moved to tears by the tender love taps of the speaker. They felt that they had been lifted so near to the celestial gates that they could easily have gained an entrance, but they preferred rather to abide on the terrestrial Eden which had so glowingly been presented.

Stewart N. Hughes, after welcoming Kenneth J. Dunstan, president of the Toronto branch of the Red Cross Society, presented that gentleman, on behalf of the Association, with a check for one hundred dollars in aid of the good work which is being carried on by the Red Cross Society. This amount had been raised by collections taken up at the various meetings of the Association throughout the fall and winter term.

Mr. Dunstan, in accepting the check, thanked the Association for the deep interest which the members had manifested towards the work of the Red Cross Society. In an able and interesting address of nearly an hour's duration, Mr. Dunstan reviewed the activities of the Red Cross Society since its inception over sixty years ago by Florence Nightingale, a name that is a sweet household word in every home throughout the British Empire, and in fact throughout the entire civilized world. It was the work of the society to bring helpfulness and comfort to those in sickness and distress wherever such is found, but more especially to the brave soldiers who suffer upon the battlefields in defense of home and country.

Mr. Uren read from the columns of the "Eye-Opener" a graphic description of the recent "mock trial," to which was added some witty comments. The "Eye-Opener" has become a welcome feature of the meetings of the Association.

Miss Verna Harrison, of Calgary, Alta, and Mr. Roberts added very materially to the enjoyment of the evening by contributing several vocal numbers.

A pleasant hour was spent at the progressive euchre tables, prizes being presented to the winning ladies as follows:—First, Mrs. Slater; second, Mrs. Dale; third, Mrs. Gould; fourth, Mrs. Wood; consolation, Mrs. Alexander.

The prizes for the season's grand aggregate were presented to the winners as follows, the figures denoting the number of points scored:—First, H. G. Hawkins, 444; second, D. Gould, 440; third, J. H. Crysler, 414. Honorable mention:—E. W. Vernon, 400; Morley Watson, 399; S. N. Hughes, 398; R. Dale, 389; J. R. Robinson, 373; F. J. Cox, 368; Stan. Taylor, 354. The contest was keen throughout and greatly enjoyed by all the members of the Association.

PAINT AND OIL CLUB OF NEW ENGLAND.

THE April meeting and dinner of the Paint and Oil Club of New England was held at the Parker House, Boston, April 27. This was the last meeting before the summer outing.

The business meeting was presided over by Herbert F. Staples. H. D. Mack, of John Lucas & Co., Inc., was elected a member.

The following delegates and alternates to the convention of the National Paint, Oil and Varnish Association were elected:—

Delegates, George L. Gould, C. H. Robbins, George C. Morton, March G. Bennett, Edward Stanley and E. S. Street; alternates, George J. Beek, W. H. Hutchinson, Fred A. Silva, William G. Soule, W. A. Gavin and W. H. Kirkpatrick; member of the Board of Control of the National, Albert E. Cole.

The Paint and Oil Club at this dinner opened the baseball season in preparation for the summer outing, and were given talks by attaches of the Boston "Braves" and the owner and manager of the Portland (Me.) team of the New England League.

DINNER AND DANCE OF THE TRAVELERS' ASSOCIATION.

WHEN the members of the Travelers' Association of the Local Paint and Allied Trades gathered in the Green Room of the Hotel McAlpin, on Tuesday evening, May 2, accompanied by their wives, daughters and sweethearts, to celebrate ladies' night, competition and business efficiency were forgotten.

President A. G. Schumann welcomed the ladies in a brief address and told them they were the real bosses.

During the dinner Charles Gillen's orchestra entertained the diners with snappy musical selections.

After the dinner was served Mr. Brusle, of the Entertainment Committee, said that as it was ladies' night he knew all would be pleased to hear from Mrs. Charles H. Unckles.

Mrs. Unckles said there was no doubt in the mind of any of the ladies present that the evening was a brilliant success.

She then read the following poem:—

Remember the Women.

Say: ain't it funny what a lot of things men overlook.
They seem to feel we women never do a thing but cook.
They really think they run the house and everything that's in it.
But, gee! they couldn't get along without us for a minute.

We women are the ones who keep the woodwork shining bright—
Who buy enamel for the bath to make it glistening white.

We women varnish tables and we buy the stains for chairs,
And we buy the proper colors to brighten up the stairs.

We women are the ones who say what paint goes on the walls—
Which shades for parlor and for den—for baseboards and for walls.

We women stain and wax the floors, or else we make the man.

We women are the ones who keep the whole house spic and span.

So if you men, who sell good paint, will heed what I have said,

You'll get this vital business firmly in your head;
Women are the buyers, so forget about the males,
And cater to the women if you want to boost your sales.
—Exchange.

Ex-President Charles B. Anderson and E. P. Jones, publicity manager, made short addresses.

Some very excellent vocal selections were rendered by Billy Coogan.

Miss Eileen Ryan was heartily applauded for her rendition of that favorite selection, "A Perfect Day."

Scott's singing of popular songs met with approval.

Dancing, which had been indulged in while dinner was being served, was the absorbing theme for the balance of the evening.

The dancing elimination contest was won by Billy Coogan and his partner, Miss Loretta Whelen, daughter of John J. Whelen.

James C. Kelly, for the Entertainment Committee, thanked everyone present for their cordial support in making the dinner and dance a success.

The Entertainment Committee, of which W. A. Robertson is chairman, furnished caps for the men and sate poke bonnets for the ladies.

Each lady received as a souvenir a silver vanity box.

Although somewhat tired, at 3 a. m., all hands voted the evening a big success, and left for home feeling that the Association had done nobly by the ladies.

ST. LOUIS PAINT, OIL AND VARNISH CLUB ELECTS NEW OFFICERS.

THE St. Louis Paint, Oil and Varnish Club held the first meeting under its new constitution April 19, at the Missouri Athletic Association.

William H. Gregg, chairman of the Reorganization Committee, read the court decree of change in name of the club, and upon motion by Mr. Lodge, seconded by Mr. Robbins, a rising vote of thanks was given to Mr. Gregg and his committee for their thorough work.

Henry F. Lodge, of the Nominating Committee, placed in nomination the following:—Richard Moore, president; E. S. Horn, vice-president; Fred Westerbeck, treasurer; Charles-Allen Clark, secretary. Directors:—D. D. Cummins, George R. Merrell, Carl F. G. Meyer, Clarence Robbins, R. J. Campbell.

Mr. Lodge was instructed to cast the entire club vote for the whole "slate" as recommended.

John Warner and several others eulogized the splendid service given the club by Fred Westerbeck, who has been treasurer for twenty-one years.

President Moore spoke at length of the growing determination among St. Louis manufacturers to make St. Louis a greater paint center, and urged the closer co-operation of the local manufacturers, dealers and painters.

Allen W. Clark spoke on the progress of both the national and the St. Louis clean-up and paint-up campaigns, and suggested that the club give \$500 of the money it had raised for the local campaign to the St. Louis Continuous Clean-Up and Paint-Up Campaign Committee. On motion by William H. Gregg, seconded by H. V. Kent, this was unanimously carried. J. P. Licklider, chairman of the Paint Trade Division of the St. Louis Campaign Committee, described the splendid campaign being planned. Fifty-five school patrons' associations and fifty other organizations have pledged their hearty co-operation. The street cars are now carrying the first clean-up and paint-up message on the front dash. The city work has been divided in two districts—business and residence—with committees in charge of each.

SYRACUSE ASSOCIATION.

THIRTY members of the Syracuse local association of Master House Painters and Decorators and their guests were present at a special meeting and dinner at the Onondaga Hotel, April 13. Ten new members were taken into the association.

B. F. McSteen, of Rochester, president of the New York State Association; Carl Goeddert, of Rochester, secretary-treasurer; Caspar Gluntz, of Buffalo, trustee; William Pinck, of Buffalo; Daniel Sabine, of Utica, and Edward Bean, of Elmira, past presidents, and Mr. Wood, of Utica, were among those from out of town.

T. Jesse Dudley is president, F. H. Joss, vice-president, and Oscar L. Wood, secretary-treasurer, of the Syracuse local association.

From a patriotic standpoint, slackers are men who possess so little love of their native land that they would see her bleeding and in chains rather than shoulder a rifle in her defense. From a business standpoint they are shirkers of duty. The man who has slackers in his office, store, or shop stands over a hidden volcano of destruction. He is unaware, oftentimes, that numbers of his employes dodge their work; that his customers are becoming angered by flagrant carelessness in the handling of orders. Then, only when the whole structure of his business comes crashing down, does he learn the cause—too late. It pays to know the fit and unfit in business as well as war.

On May 1, New York city journeymen painters struck for an advance from \$4 to \$5 per day. The Master Painters' Association have offered the men \$4.25 a day if they return to work now, with an advance to \$4.50 on September 1, and \$5 September 1, 1917, with an agreement for three years, but this offer was rejected.

Concentration on one's business is the only thing that really pays.

Letters from Secretary McGhan

CLEAN-UP AND PAINT-UP IN WASHINGTON.

Editor The Painters Magazine:

Dear Sir:—I am forwarding current copy of the *Evening Star*, in which you will note accounts of the present "Clean-Up and Paint-Up" campaign in this city.

I would ask you to note that the master painters have charge of the campaign, and that this large journal is contributing towards it by offering one hundred dollars in prizes for essays on Clean-Up and Paint-Up, and I would further ask you to note that the Superintendent of Insurance of the District of Columbia, Charles F. Nesbit, furnishes the committee a very commendatory letter endorsing the same, with a personal contribution. An article by Professor Harry A. Gardner also appears.

All of the four papers of the city give pages to such articles for a month.

The Superintendent of Insurance, Mr. Chas. F. Nesbit, is, as you know, an authority on fire insurance.

Trusting that you will give further publicity to these articles in your valued journal, in the interest of our trade, I remain,

Yours fraternally,

A H McGhan,

Chairman "Clean Up-Paint-Up" Campaign.

Secretary-Treasurer International Association of Master House Painters and Decorators of the United States and Canada.

Washington, April 22.

REMOVAL OF RUBBISH LESSENS FIRE DANGER.

THAT the premoval and proper disposal of trash and rubbish of an inflammable character lessens the danger of fire and may actually prove a factor in bringing about a reduction in fire insurance rates in the District of Columbia, is the opinion expressed by C. F. Nesbit, Superintendent of Insurance of the District.

Rates on fire risks in Washington, he says, are entirely too high, and one reason for such rates, he thinks, may be found in the carelessness of persons who permit all manner of inflammable rubbish to accumulate in their houses or in sheds almost touching the houses. If fire breaks out in such heaps of trash, either by spontaneous combustion or accident, the property loss may be heavy. If such fires start in a shed closely adjoining a house the flames probably will spread to the larger building.

Rubbish Fire Costs \$6,000.

"A fire that occurred recently in the northeast section of the city," said Mr. Nesbit, "was directly attributable to the practice, common to many families, of permitting trash, waste paper and rubbish to accumulate in a shed. In this case the shed was only a few feet from the rear of the house, which was one of a block of residence. The fire started in a heap of rubbish in the shed, spread to the house and to adjoining houses, and before it was extinguished it caused a loss of \$6,000.

In order to protect themselves against carelessness of this kind, and the risks such carelessness entails, the fire insurance companies advance their rates, until the cost of carrying fire insurance becomes a burden.

Affects All Alike.

The burden of extremely high insurance rates rests on the careful householder as well as on the careless one. Mr. Nesbit asserts that this burden in Washington, in 1915 alone, amounted to more than \$100,000—that is, Washington people paid that amount in excess of what they would have paid had the fire risk in this city been more nearly normal, instead of being considerably greater than in other cities comparable in size with the National Capital.

"Clean-up" has an actual cash meaning. See that rubbish and trash are not permitted to accumulate in or near the house, and the danger of fire is decreased by just that much. Induce your neighbors to join in the clean-up movement and have all trash heaps, piles of rubbish,

waste paper, dead leaves, etc., removed, and a fair degree of protection against fire will be afforded the entire neighborhood. With all residents of the city co-operating in the clean-up campaign and working for the elimination of such sources of disastrous fires the work of bringing about a reduction in fire insurance rates may be materially hastened.—*Washington Star*.

THE PRIZE ESSAY.

Editor The Painters Magazine:—

Dear Sir:—Herewith is the essay which won the capital prize in the Washington "Clean Up-Paint Up" campaign contest in which more than 1,100 essays were submitted. The clear, concise manner in which this essay is written won for it the first prize.

It cannot but help the trade.

Yours fraternally,

A. H. McGhan,

Chairman "Clean Up-Paint Up" Campaign.

Washington, May 1.

CLEAN UP, PAINT UP.

By Miss Mary Cecil.

THERE are ten thousand reasons, all of them good, why citizens of the District of Columbia should clean up and paint up, and there isn't a single reason why they shouldn't. Even the expense of thoroughly cleaning up the premises, inside the house as well as outside, is an argument in favor of the clean-up and paint-up campaign. Suppose it does cost a few dollars. Nobody ever got anything that was worth having without paying for it.

Dirt and disease are blood brothers. Remove the dirt and the conditions that bring about diseases of many kinds will be eliminated. Everybody knows that flies propagate in filth of various kinds. If there is no filth, there can be no flies. Flies are among the most prolific sources of infection. They are summer-long disseminators of disease germs. If there are fewer flies it naturally follows that there will be less sickness of the kinds the seeds of which are borne from place to place on the feet of the insects.

Scientists have proven that the germ that causes malaria is passed from one person to another through the medium of a certain variety of mosquito. All mosquitoes lay their eggs in stagnant water and the larvæ hatch and develop there. Without stagnant water there can be no mosquitoes. Empty tin cans, empty bottles, discarded jars, pieces of broken dishes, thrown carelessly in heaps in weeds infested lots or yards, catch and retain rain, and in these the mosquitoes find ideal propagating places. Do away with rubbish of this kind and rout the mosquitoes before they gain a start.

It is said that cleanliness is next to godliness, but it is certain that cleanliness and healthfulness mean practically the same thing.

Painting up is a natural consequence of cleaning up. Be the premises never so clean and neat, they cannot be all they should if the house is shabby, with the paint dropping off, the wood, brick or metal work exposed, and the whole building presenting an air of run-downness. To paint up, after everything has been thoroughly cleaned up, is like putting on fresh, crisp new clothes after a bath. You will feel better, your home will look better, and if it could talk in words it would say it felt better, too. A well painted house not only looks better than one that is dingy and shabby for lack of paint: it is better. It will last longer, it is worth more in actual cash value, it will bring a better price or more rent, and it will be a property in which you as well as your neighbors can take real pride.

Clean up and paint up. The two go together, and the make a team that is certain to pull any community out of the slough of shabbiness and place it well on the highway to better health, better morals, better looks, better values and higher standard of civic pride—the kind of pride that says and knows that "Our city is just a little better than any other city we know of."

Railway Paint Shop Gossip

M. W. MASTER PAINTERS' ASSOCIATION.

THE Maintenance of Way Master Painters' Association are sending out the following tentative program for the thirteenth annual convention to be held at Philadelphia October 17, 18 and 19, at the Hotel Walton:—

TUESDAY MORNING, 9.45 A. M.

Prayer.

Address, President F. C. Rieboldt.

Address of welcome.

Secretary's report and Audit Committee.

TUESDAY AFTERNOON, 2 P. M.

"Preservative Coatings for Iron and Steel," Leo P. Nemzek, American Society for Testing Materials.

"Fire Resisting Paints," L. R. Wilkey and W. A. Clapp.

"What Has Been Done for the Railways," A. B. Phelps, Master Painter Lake Shore, Cleveland, Ohio.

WEDNESDAY MORNING, 9.45 A. M.

Lecture by Henry A. Gardner, Institute of Industrial Research, Washington, D. C.

Paper, M. McNaughton, Jersey City.

Open subjects and discussion.

WEDNESDAY AFTERNOON, 2 P. M.

"The Master Painters' Position in Relation with the Corporation and His Men," H. E. Conrod, Pennsylvania Railroad, Huntingdon, Pa.

The accounting of labor and material.

Finishing each job complete.

The advantages of motors over hand power.

The treatment of cast iron radiators.

Stencils in the field.

THURSDAY MORNING, 9.45 A. M.

"Benefit the Railways Received from This Association Through Its Members," Ole Stubstad, C. and N. W. Ry., Winona, Minn.

Questions asked and answered.

Exhibits of photographs of difficult and interesting work.

Open for suggestions.

Welfare Committee:—H. E. Conrod, chairman; W. R. Parker, Geo. Heinz, R. R. Belleville, E. G. Dougherty, and Martin Kane.

Suggestions are asked from all interested in railway bridges and building painting.

—Mayor W. H. Burton, of Spencer, N. C., arranged and successfully carried out a get-together meeting, April 6, of all those who are in any way officially connected with the town. His guests for the evening included the Board of Aldermen, the policemen, members of the Fire Department, Superintendent of Public Works, Town Treasurer, Town Physician, members of the School Board and other officials. Those present voted "His Honor" a royal entertainer.

—Succeeding J. C. F. Kunkle, resigned, William J. Dwyer, late of the Pitcairn shop, has been appointed foreman painter at the Renovo shops of the Pennsylvania Railroad, effective April 1. Mr. Dwyer was formerly employed in the shops at Altoona, where he learned his trade. His father, William J. Dwyer, now deceased, was for twenty-eight years assistant foreman painter at the Altoona car paint shop.

—At the impressive ceremonies conducted by Syria Temple, Mystic Shrine, of Pittsburgh, Pa., April 8, a class of 202 initiates were received. Among the nobles from out of the city was D. A. Little, of Altoona. A chorus of 150 voices was a feature of the ceremonies, and one of the most delightful singers of the evening appeared on the program as none other than the melodious George M. Oates, master painter of the Pressed Steel Car Company, of Pittsburgh.

—The resignation of Thomas Dunbar, manager of the mechanical department of the Pullman Car Company, Chicago, Ill., has been announced. The force of painters employed in the great Pullman plant will remember him as a man fair, polite and just in his dealings with men, a compliment worth while.

—Master Painter James A. Allen, of the New York, New Haven and Hartford, is wearing a genuine early spring smile as he recalls the fact that his company has recently increased the pay of all shop men, of all classes, one and one-half cents an hour. Some 4,500 employes are benefited, and the estimated gross increase in payrolls is \$200,000 annually.

—At Dickinson, N. D., the round house and shops connected with it, of the Northern Pacific, suffered a fire damage, April 1, to the amount of \$100,000, this sum including damage to five locomotives. A number of painters were temporarily deprived of work.

—Following a general conference between the officers of the principal Southern railways and the representatives of the machinists and certain other classes of employes, agreements have been reached for increases in pay, of the classes affected, on practically all of the South-eastern lines. On the Chesapeake and Ohio, for example, the gross additional expenditure will amount to \$400,000 per year. At this writing we are not advised that the certain other classes referred to above, include the painters, but here's trusting that it may.

—Master Painter W. A. Breithaupt, of the Pullman Car Company, is devoting his expert attention to an order recently filed with his firm by the Chesapeake and Ohio, for five mining cars of the latest type.

—There is sufficient excitement in Master Painter E. S. Butcher's territory, along through the country traversed by the Ft. Worth and Denver City Ry., and about Childress, Tex., Mr. Butcher's immediate stamping ground, to lend an unusual spring gayety to the passing hours. E. S. is having a lot of work to do, but in the meantime he is keeping a keen eye on the country from whence cometh those fifteen pound sombreros.

—The Chicago, Milwaukee and St. Paul has increased the pay of employes, including those in the car repair and painting department, one and one-half cents an hour, an advance which has brought a good measure of satisfaction to the men under the charge of Master Car Painters E. C. Foster and L. B. Jensen.

—For the year 1915 it cost the Central Railroad of New Jersey for the maintenance of equipment \$5,347,465, which figures prove that the department under charge of Master Painter F. A. Weis shared in the general prosperity of the country. And even with all this, he expresses a longing to be able some day to get "back to the farm."

—The eighty-sixth annual report of the Delaware and Hudson Company, of which A. J. Bush has for many years been the master car painter, among other interesting things, states that nine 72-foot steel combination coach smokers, nine 72-foot steel coaches, with standard Pullman smoking compartment ends, and six 60-foot steel baggage cars, at a total estimated cost of \$305,000, are being built. During the year there has also been rebuilt with steel underframes and trucks eleven combination baggage and mail cars, and one full mail car, at a cost of \$60,997.55. These figures indicate that Andrew and his sturdy warriors have not been napping in daylight.

—Master Painter W. M. Joyce, of the Baldwin Locomotive Works, is keeping his attention on an order for 26 Mikado and 6 Mallet type locomotives lately received from the Philadelphia and Reading.

—The annual report of the New York Central Railroad, for the year 1916, shows that during the year it cost the company for the maintenance of equipment, the enormous sum of \$31,628,858. Here you have the explanation of the heavy volume of work that constantly wended its way to the various paint shops of the company.

—A strike of car cleaners, 400 in number, employed by the Pullman Car Company at Chicago was settled April 14 by the Illinois State Board of Arbitration. The employes, who had demanded an increase of two cents an hour, were given an increase of one and one-half cents an hour, and they returned to work the following day.

—The revised order for passenger car equipment, filed by the Southern Railway with the Pullman Car Company, includes 45 coaches, 13 passenger and baggage cars, 19 baggage and express cars, 10 mail and baggage cars, and 5 club cars. This order will bring the total passenger equipment, under the care of Messrs. Burton, Bayliss, Carroll, Darden, Durdon, Franklin, Gattman, Gilmer, Justis, Neal, Patram and Sibley, efficient foreman painters all, up to a grand total of 1,268 cars.

—At Muskogee, Okla., the Midland Valley Railroad has awarded a contract for the erection of a coach repair and other necessary shops. In this plan the car and locomotive painters are to be conveniently housed and given suitable equipment for facilitating their work.

—At Howels, Ga., the Seaboard Air Line is to provide new shop facilities for the car and locomotive departments. Press reports are to the effect that the entire shops, at completion, will be strictly modern and up-to-date in every particular, with the painting department installed in quarters a long way in advance of anything it had previously enjoyed.

—On May 15 it is advised that the Minneapolis and St. Louis will be taken over by a new management, and that Charles Hayden, of Hayden, Stone & Co., New York, will become chairman of the Board of Directors. In the meantime the prosperity of the road's painting department, under the foremanship of Messrs. Wikle and Maloney, continues unabated.

—Foreman Painter George Rollo, of the Paterson shops of the Erie, is busy telling his friends of the capabilities of the five Santa Fe type of locomotives which his road has recently received from the American Locomotive Company.

—The report that J. T. Hartnagle is about to retire to a farm in Southwestern Indiana has, within a week, been declared in the presence of the writer to be entirely without foundation. John is still "plugging" for a number of indispensable paint shop mediums; he has also removed the fodder and the chaff from the trusty Maxwell, and presently the honk, honk of his limber conveyance will carry the essence of luxury to all the countryside.

—A long time and enthusiastic member of the Master Car and Locomotive Painters' Association is Master Car Painter J. A. P. Glass, of the Yazoo and Mississippi Valley. Mr. Glass is located at Vicksburg, Miss., and here the stranger will encounter genuine Southern hospitality, meted out in generous doses. Mr. Glass has 210 locomotives and some 1,860 cars of the various classes under his expert supervision, and, incidentally, it may be said that no better painted equipment is to be seen in the far South, or in the South anywhere, than that of the Yazoo and Mississippi Valley.

—C. B. Banks is the master painter at Denison, Tex., for the Missouri, Kansas and Texas, and a very efficient manager of paint shop affairs is he. The M. K. and T. has an equipment of 608 locomotives, 463 passenger cars, and 24,375 freight cars, and of this equipment Mr. Banks is getting his full share of the paint and varnish up-keep.

—At Jacksonville, Ill., is located J. Buckley, master painter for the Chicago, Peoria and St. Louis. This road has an equipment of 51 locomotives and 2,038 cars of all classes, and the painting is second to none in Mr. Buckley's section of country.

—Master Painter James A. Allen, of the New York, New Haven and Hartford, may now indulge his friends with a superior and haughty smile in celebration of the installation, by his road, of advertising signs in all suburban trains, similar to those in electric street cars. This is intended, it is said, to be an aid to the shopping public. Incidentally, it will no doubt be of no small financial aid to the railroad, inasmuch as this form of advertising is declared to be especially productive of large cash returns. Meanwhile, the patrons of the road will be enabled to do their shopping early, for along these gayly emblazoned interiors they may note, at a passing glance, where to find, without loss of time, rubber heels, cigarettes, croup syrup, chewing gum, fish bait, baked beans, boiled lobsters, pickled tripe and other rare New England delicacies.

—The "Air Line" diners, jointly owned by the Boston and Maine and the Canadian Pacific, are to be equipped with electric lights and painted and varnished at the Billerica shops of the Boston and Maine. The outside of these cars, like all Canadian Pacific passenger cars, have a mahogany finish.

—Boston and Maine appropriations for passenger car equipment include one of \$179,000 for 14 all-steel coaches, \$271,760 for underframing 125 passenger cars, \$73,380 for 6 all-steel mail cars, and \$81,024 for changing the lighting equipment of 144 passenger cars from oil to gas.

—Master Painter A. S. Baldwin, of the Barney & Smith Car Co., is giving his best attention to the order for dining cars recently received from the Erie Railroad.

—The Chicago and North Western and the Chicago, St. Paul, Minneapolis and Omaha have jointly appropriated \$130,000 for improvements to their shops at Sioux City, Iowa. In connection with these improvements, the painters employed at these shops are to be given better quarters and improved facilities, concessions which are appreciated.

—It is expected that the Chicago, Burlington and Quincy will make extensive additions to its shops at West Burlington, Iowa, during the coming year, and while plans for the new buildings are not yet complete, it is reported that the painters employed at this point will be most comfortably housed.

—According to a recent court decree, the receiver of the International and Great Northern has been authorized to issue \$1,400,000 6 per cent. receiver's certificates, the proceeds from the sale of these certificates to be used to pay \$700,000 receiver's certificates due on May 1, and to pay for improvements costing about \$700,000. Press advices are to the effect that \$200,000 will be spent for shops at San Antonio, Tex., and \$155,000 for passenger equipment cars, this latter item being especially good news to the road's efficient foreman painter, J. F. Roscoe.

GOSSIP OF THE TRADE

The protection of metal buildings in our great factory neighborhoods is the most difficult problem for an owner and for the paint manufacturer. Not only are weather and wear to be provided against, but particularly gases, and alkali attacks destroy the paint and attack the metal.

According to the manufacturers, no paint resists all of these attacks as well as Dixon's Silica-Graphite Paint, and we quote the following testimonial covering a ten years' service of Dixon's Paint, received from the St. Mary's Wheel and Spoke Company, St. Marys, Ohio.

"We are pleased to advise that Dixon's Silica-Graphite Paint has been used by us for the past fifteen years, and as long as the material continues the same as we have received in the past, there will be no other paint used on the iron work of our buildings. Ten years ago the

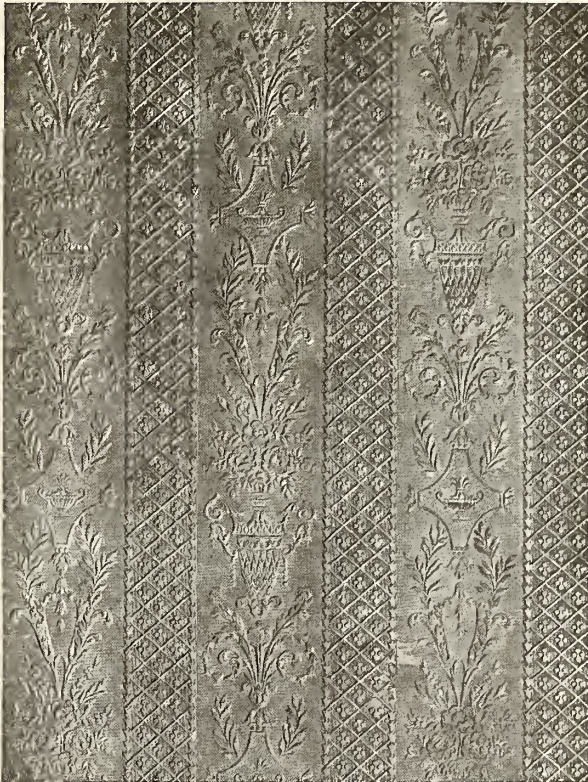
question arose as to whether we would re-side the interior of our building with new iron, as the building was in very bad condition. Upon the writer's suggestion we secured several barrels of Dixon's Paint and coated this building. The iron was worn through in many places, caused by the alkalis and gases in this vicinity. A close inspection of this building after ten years' service in this trying climate reveals the fact that the iron today is in better condition than it was ten years ago, before it had been coated with your paint. We are therefore very much pleased to recommend this Dixon's Silica-Graphite Paint most highly, as we believe fully in indorsing any product that has honestly served us as Dixon's Paint has."

Send to the Joseph Dixon Crucible Co., in Jersey City, N. J., for their valuable little booklet on Silica-Graphite Paint.

ATTRACTIVE LINCRUSTA PATTERNS.

W ALL paper dealers and decorators will find a good deal to interest them in the brochure of illustrations of some of the best patterns in the combined lines of Lincrusta "Walton" and "Pallas." Lincrusta, which has just been prepared for distribution to the trade by the Lincrusta Works "Pallas," Inc. This booklet shows photographic illustrations of the designs, including a range of effects suitable for various purposes.

Among the most interesting designs shown are the sectional wainscotings, including a carved oak effect paneled dado which was brought out this season and has met with special favor. This wainscot has a total height of 60 inches, each section being $19\frac{3}{4}$ inches high. Another sectional wainscoting in carved oak panel effect is also illustrated, which has a total height of 70 inches, being composed of a middle section 29 inches high and a frieze and



Pattern No. 332.

base section each $19\frac{3}{4}$ inches high. These dados are arranged to run round the wall, instead of being hung up and down.

A handsome tooled-leather effect combined with grain-leather effect in the panels are also shown. This treat-

ment has a total height of 60 inches, being composed of three sections, each $19\frac{3}{4}$ inches high.

We illustrate two very attractive patterns, having a fabric effect that are among the best sellers in the line and worthy of the attention of decorators for their refinement of design.

Among the patterns shown are attractive designs of



Pattern No. 282.

small and medium-scale, also the tile patterns. This selection has been made from both the "Pallas" and "Walton" lines, and represents the patterns for which dealers have shown special favor.

The goods in "Pallas" designs are now made at the factory in Stamford, Conn., rollers having been engraved in this country.

PROFESSOR LADD SERIOUSLY ILL.

PROF. EDWIN F. LADD, president of the North Dakota Agricultural College and State Food Commissioner, is reported very seriously ill at his home in Fargo. The exact cause of Mr. Ladd's illness was not then ascertained, but believed to be due to overwork.

The Markets

LABOR troubles in the paint and decorating trades have arisen during the past month, and this has had a marked effect on consuming demand for many of the prominent paint making materials. This is a period when jobbers and dealers are accustomed to look for active buying, and, therefore, the effect of strikes, unfavorable weather, etc., is felt all the more. Some materials were easier in price during the month, but others are firmly maintained, and in many cases prices are largely nominal, owing to the small offerings in sellers' hands. All the lead pigments are firm, although no further rises in prices were made during the interval. On the first of May leading producers of zinc oxide announced a new price schedule for American process zincs covering

contracts over the second half of the year. The revised prices are on a higher basis than those which were operative for deliveries over the first half of the year. Prices for some prepared paints were advanced during April. Dry Colors have been unsettled for some time, and the situation grows worse as time goes on. Lithopone is sold ahead and second hands control the spot market. Barytes took a sharp upward turn during the period. Casein is hard to locate, and domestic production has been interrupted by a fire at one plant and by the closing of another, due to inability to secure raw material. Spirits of turpentine were marked by a lowering of values. Primary markets were weak and this was reflected in consuming centers. Detailed reports on some of the more important paint materials follow:—

White Lead, Dry and in Oil.

The official quotations for pig lead has been maintained at 7½c. per pound during the month, but the tone has been easier, and whereas the actual trading basis a month ago was above that figure, there are offers at present below the official quotation. The position of white lead, however, has been strong, as corrodors are well sold ahead, and in some cases they have not cared to take on new business. The sold up condition of the market accounts for the strength of prices. Jobbing demand has not been active, and has been held back by the late season, and at present is slowed up in this district by the strike of painters. The lowest price quoted for dry white lead is 8¾c. per pound, and this is given only to the largest buyers. This refers both to basic carbonate and to basic sulphate. White lead in oil is 9¾c. per pound on round lots, and on smaller amounts prices are:—100, 250 and 500-pound kegs, 10½c. per pound; 25 and 50-pound kegs, 10¾c. per pound; 12½-pound kegs, 11c. per pound; 1, 2, 3 and 5-pound cans, 12½c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than the above. These prices, as in the case of the dry product, apply only for prompt shipment, as there are no quotations for futures.

Red Lead and Litharge.

No quotable change in prices has taken place in the case of red lead or litharge. Deliveries of red lead are being made against contracts, and the surplus for spot trading is small. Imported grades are not offered freely, and the export trade in recent months has been above normal. Prices for dry red lead are steady at 9¾c. per pound and upwards, according to quantity. Red lead in oil is quoted at 10¼c. per pound for round lots, and a graded scale is effective on smaller amounts with quotations: at:—100-pound steel kegs, 11c. per pound; 25 and 50-pound steel kegs, 11¼c. per pound; 12½-pound steel kegs, 11½c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than above. Litharge is in good demand from the manufacturing trades, and like the other lead pigments, the output is largely sold ahead. The market quotation for large amounts is 9¼c. per pound.

Linseed Oil.

Developments in the linseed oil market for the month were slow. In the first place, trading was quiet, and this applies to the jobbing trade, as well as to car lots. Prices are a little easier, yet 75c. per gallon is the present quotation for oil in car lots on spot, and a month ago the quotation was but one cent per gallon higher. Hence the market has been pretty steady. On futures, the market has been less steady, and 73c. per gallon was done early in May on June-July-August shipment. This price, of course, was made to large consumers, and the differential between car lots and small amounts has been well maintained. On 5-barrel and 10-barrel lots on spot 76c. is quoted, and sales of single barrels are reported at 77c. per gallon, although up to 80c. is quoted. Flaxseed has declined sharply in price, but oil cake likewise is lower and the market for the latter is greatly restricted. Uncertainty about further shipments of cake has been one of the most steadying factors on oil, and has offset the break in seed markets. Prospects of the coming flax crop are arousing interest, and it is expected that the acreage will show a good increase over that of last year. There is still a scarcity of tonnage for moving Argentine seed, and charter rates are high, but offers c. i. f. New York make this seed cheaper than the domestic.

Dry Colors.

English vermilion is said to be held here by some consumers who are trying to resell it. While this makes the market unsettled and causes prices to be more or less nominal, it is also true that offers have been made under the prices quoted a short time ago. Most of the blues are scarce, and prices are subject to private agreements between buyer and seller. On Prussian blue quotations range from \$2.25 to \$3.25 per pound. Milori blue is practically out of the market. Ultramarine blues are rather scarce and show a wide range in price, according to grade. The quotations are 7c. to 35c. per pound. Pure para reds are hard to find and are not quoted on any definite terms. Some German Van Dyke brown is on the market, with around 25c. per pound asked. Most sellers are unable to quote on this material. Lampblack and carbon gas black remain sold up, and the spot market is nominal. Chrome green and chrome yellow are very firm, with different

sellers quoting different prices. Paris green is held at 32c. per pound and upwards, according to quantity.

Zinc Oxide.

In the latter part of last year it was announced that prices on zinc oxide for 1917 contracts would be made covering a period of six months for American process, and for a period of three months for French process. This has been followed out, and the quotations as then established are still in effect on American process zinc oxide. On May 1 the schedule of prices for delivery over the second half of the year was announced. The revised prices become operative on July 1, but manufacturers ask that consumers state at once the amounts for which they wish to contract in order that the output may be equitably apportioned. The new schedule is quoted as 9¾c. per pound for 50-ton lots, 9½c. per pound for carloads and 10c. per pound for less than carloads. Selected zinc oxide brings ½c. per pound over the above prices. Leaded zinc oxide 35 per cent. is 8¼c. per pound for 50-ton lots, 8½c. per pound for car lots and 8¾c. per pound for less than car lots. Other leaded grades range higher in price, according to quality. These prices are effective only on contracts for the second half of the year and are based on shipment in barrels f. o. b. shipping point. Producers announce that they are compelled to enforce the clause limiting shipments to a maximum of 20 per cent. monthly, and it is expected that deliveries will be spread as nearly as possible over the period of the contract in regular monthly quantities. French process zinc oxide is quoted at:—White seal, 25@25½c. per pound; green seal, 24½@24¾c. per pound; red seal, 24@24½c. per pound. These prices refer to contract deliveries for the second quarter of the year.

Prepared Paints.

Some manufacturers announced an advance of 10c. per gallon on certain grades of prepared paints since our last report. With few exceptions the position of raw materials has not improved, and in general the cost of producing paint is advancing. The price of tin cans also was advanced within the period, and from present indication there is no chance for a reduction in the price of the prepared products. Some of the large paint manufacturers report a quiet call for their goods, and they in turn are not buying materials actively.

Turpentine.

The lowest price of the year was reached in the market for turpentine in the first week of May, when offerings were available at New York on a basis of 41c. per gallon. The price at Savannah has been as low as 35¾c. per gallon. New crop offerings have not been heavy to date, but may increase at any time. Export trade has been held to low levels by the scarcity and high rates of ocean freights. Domestic consumption has been backward owing to the late spring season and the general dullness among consuming trades. Under these conditions a weak market was to be expected. At present writing sellers are quoting 41@41½c. per gallon at New York. Stocks at primary points are considerably under what they were a year ago, but present shipments are running so light that there is no strength in the statistical situation.

Shellac.

Reports on shellac from primary markets are bullish, as it is stated the new crop will not turn out as well as had been expected. Domestic consumers are in the market steadily, and the government is reported to be calling for a large amount. As a result, prices are higher for the month.

Prices are quoted at 24@25c. for T. N., 20@22c. for Kala button, 22½@23c. for A. C. garnet, 26@27c. for commercial bleached, 32@33c. for bone dry, 26½@27½c. for fine orange, 25@26c. for second orange.

Window Glass.

Manufacturers have made no change in prices or discounts during the month, but are strictly adhering to the quotations. The end of the fire is approaching for the hand-operated plants. There was some discussion about continuing during the summer months, but this seems to have been abandoned. Stocks of glass are not large, and the fact that manufacturers were sold ahead was one of the strong features of the market all through the season. Demand for glass continues to be fairly active, and some sizes are likely to be very scarce before the fall output will be on the market.

The Painters Magazine and Paint & Wall Paper Dealer

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June

1916

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THE PAINTERS MAGAZINE and PAINT & WALLPAPER DEALER

JUNE 1916

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Notice to Subscribers

No one is authorized to receive subscriptions for The Painters Magazine and Paint and Wall Paper Dealer at less than the full advance subscription price of \$2.00 a year, and anyone offering The Magazine at a lesser rate should be regarded as without authority from us.

No money intended for The Painters Magazine and Paint and Wall Paper Dealer should be paid to any agent who does not show a letter of authorization, bearing a date not over one month old and duly signed by us. We are, of course, not responsible for the actions of unauthorized persons, but being anxious to protect our constituents against loss, we hope that the caution herewith given will be remembered and always acted upon.

GET AFTER THE SCHOOL BOARDS.

For the past hundred years this country has prided itself upon its educational system, and on the fact that every boy and girl, no matter how poor, has had the opportunity to obtain an education which would open the doors of the professions to them. We have spent money lavishly to provide high schools that furnish such an education free of all cost to the individual student, but at great expense to the taxpayers; that have taught our boys Greek and Latin and a smattering of all sorts of information that goes to make up the so-called higher culture, and yet more than four-fifths of those who start in school leave it utterly unfitted to earn an honest living, in so far as the school has given them any adequate preparation for the practical affairs of life, and too often their education has filled them with false ideals of life and has given them a distaste for those occupations that they have had a natural aptitude for. The great majority of the boys who enter the primary grades are not "book-minded." Study, for its own sake, does not appeal to them. Few of them have a natural ability for a mercantile career. The great bulk of them have the inclination to work with their hands—to make things. But the school training, so far as the ordinary course has been laid out by teachers unacquainted with the practical affairs of life, tends to set up the professions or a mercantile career as the ideal toward which a boy should strive, rather than to exalt handicraft occupation to the position which it should rightly occupy in the affairs of life. The result has been that we have had to depend for our skilled workmen on importations from foreign countries, where mechanical skill it honored, and where the government recognizes the fact that boys trained up to a useful occupation are a most valuable asset to the State. But the European war has cut off this source of supply of trained mechanics, and we cannot hope to get many more from abroad for several years at the least. No class of employers have realized the dearth of skilled workmen more than the building trades. Our large factories are better able to utilize the

untrained boy or man than the employers in the various industries connected with building. But even the factories suffer from a lack of all-around men—most of them training up mere tenders of machines instead of intelligent mechanics. Fortunately the educational authorities in a few of the States are waking up to the needs of the country—notably in Connecticut and Wisconsin. It is high time for the other States to follow their example. It costs no more to train boys along industrial lines and to make useful citizens of them than it does to educate them to follow the over-crowded professions or to enter into mercantile life, in either of which the pecuniary rewards are less and the opportunities by no means equal to those in the mechanical trades. The International Association of Master House Painters and Decorators has recognized the urgent need for trade training in our public schools. A half day was given up to this subject at the Cincinnati convention, a full report of which was given in our March issue, and The Magazine, at the request of the Association, reprinted the report and the following discussion in pamphlet form, and copies will be supplied to those who want them at ten cents each, the bare cost of printing and mailing. The National Association of Manufacturers has also issued a very practical report by H. E. Miles, of Wisconsin, on "Industrial Education," which can be obtained from its secretary, 30 Church street, New York city. We cannot too strongly urge you to place the subject-matter of these two important reports before your local school boards. Agitate it in your community. Urge your local newspapers to take up this vital question of the need of training up our American boys to fill a useful place in the community. Preparedness for life is a matter that is of equal importance to the question of preparedness for national defense, which is occupying the minds of our citizens today. Nor does industrial education need the expenditure of vast sums of money, but it does require that at least some of the money now raised for educational purposes should be spent along the rational lines of training our boys and girls to labor with their hands and to bear their share in the practical work of the community, instead of devoting all the money and all the energy of our school system to the so-called "higher education," which leads unfortunately too many of our American boys into blind alley occupations that have no future. Do not forget that industrial training should be given by men who know the industry and not by teachers who do not understand the fundamental principles of mechanical trades. The need is great. Now, in the vacation season, is the time to urge upon the school boards the necessity of providing for industrial training. Impress upon your community the wastefulness of using costly school buildings and equipment on an average of twenty-five hours a day for only forty weeks in the year, when they might be employed every week day in the year and ten hours a day, devoting half the time for the customary literary training and the other half to trade and technical education for boys and girls who want to learn how to work with their hands and for part time training of those who are employed in shops and the building trades. Point out to your school board that the public money is being wasted for lack of efficiently using the equipment that already exists. Get busy; stir up

public sentiment in your community and you can start the ball rolling and begin a movement toward providing the much-needed industrial education in your own community. It is your duty as a patriotic citizen. Will you do it?

INCOMPETENCE THE CAUSE OF FAILURE.

In an address delivered by Secretary A. H. McGhan, of the International Association of Master House Painters and Decorators, before the National Association of Manufacturers at their recent convention in New York, and which is reprinted elsewhere in this issue of The Magazine, he points out that Bradstreet's recently declared that a greater percentage of the business failures of the past year was due to incompetence than to any other cause. And one of the principal items that goes to make up business incompetence is the lack of knowledge of costs, unfortunately too prevalent among business men. In this connection one of the most important features is that of the overhead charges, or the expense of running the business, which is frequently overlooked by storekeepers, manufacturers and contractors alike. All classes of business men unfortunately share in this ignorance of cost accounting, and the result of it is too often bankruptcy. Secretary McGhan has recently sent out to all the members of the International Association a reprint of the address on overhead charges which he delivered at the Washington convention of February, 1915, and containing a tabulated statement of such charges made up by twelve of the paint shops in Washington, whose annual business turn-over varied from a small amount to quite a considerable sum. These tables and the address we have reprinted in this issue and we direct the special attention of our readers to them in the hope that they will be carefully studied and that each one will use them as a basis for ascertaining the exact relation which the overhead charges in his own business bears to the year's turnover. Until this percentage is found out no business man can correctly know what any particular contract or piece of merchandise costs him, nor can he know whether he has made a profit or lost money on the individual transaction. The question of cost accounting is so vital to the successful conduct of any business that we cannot too strongly urge upon our readers to give it the most careful attention and study.

CONCERNING TESTING MATERIALS.

We have devoted a considerable portion of this issue of The Magazine to the important question of testing the materials used by the painter. This matter has been receiving a great deal of attention from the manufacturers during the past few years, but it has not often been given the personal attention by the master painters that it deserves. By this we do not mean that the painters have not been interested in the records of the various tests that have been made and reported at the convention, but what few of the individual master painters recognized the importance of making tests for themselves or of keeping a record of the work that they do in such

a form that they can refer to it, so that the work itself becomes an exposure test of the materials used, and shows how they are adapted to the particular conditions that existed at the time of doing that individual job, and in this way being prepared to apply the lesson taught by experience to future work. We call the attention of our readers to the account of the individual testing laboratory that is run as a part of his business by a well-known Rochester painter—and which is teaching him many valuable facts. There is not a single man in the painting business who could not profitably conduct a similar testing laboratory. "The Veteran Painter," whose talks were of so much interest to the trade through a series of years, was fortunately induced to talk once more on this same subject and tells us how he made every house that he painted, as well as those painted by his competitors, practical tests that taught him much concerning the value of different materials for use under the climatic conditions met with in his own city. Another article, by a man of wide experience, asks a series of questions in regard to the practical value of test fences, which are not intended as a condemnation of them, but are asked in order to get the painters enough interested in the results of all these different tests to take them to heart and to study out just how they may be applied to their own use.

with enthusiasm that they will put other things to one side in order to be present at the coming meeting. It is of special importance that a program of more than usual interest be prepared for the coming New Haven convention—one that will arouse the interest and attention of the trade at large and bring many master painters to the great gathering that will be held next February, who have never before known, by personal experience, the benefits of attending a convention of master painters. Every member of the Association has a duty to perform in regard to formulating the program. Put on your thinking cap and if there is any question, either of a technical or business nature, that you believe is of sufficient interest to come up for discussion at the convention, write a letter to Secretary A. H. McGhan, Southern Building, Washington, D. C., and give him the subject, that he may present it at the Cedar Point meeting for the consideration of the Board. This is the only way by which they can get in touch with the members of the Association at large, and unless you do your part you must not blame them if they fail to give due consideration to those subjects you think are of most interest. There will doubtless be a good many Association members at Cedar Point on the day of the Executive Board meeting—since the Ohio convention begins the following day—and their presence and counsel will be welcomed by the Board.

CALL FOR EXECUTIVE BOARD

The official call for the midsummer meeting of the Executive Board of the International Association of Master House Painters and Decorators of the United States and

Canada, that will be held at Cedar Point, on Lake Erie—within the city limits of Sandusky, Ohio—on Monday, July 17, has been sent out and will be found printed in this issue. President Albrecht has followed the precedent already established of calling the Board together at a central point, instead of going to the convention city—New Haven—because past experience has shown the Cedar Point meetings to have been better attended than those which have been held at places less easy of access from all parts of the country. Moreover, the attractions that Cedar Point possesses as a summer resort offer an added inducement to the members of the Board to make a special effort to be present. Nevertheless, they should need no urging, for the Association has now reached a point where it is making such great strides forward that all the officers and Board members should feel so filled

CANADIAN CONVENTION POSTPONED.

Announcement is made in another part of this issue of the postponement until next December of the Canadian Association of Master House Painters and Decorators, that was

to have been held at Burlington Beach next month. In the present state of anxiety incidental to the great European war, in which Canada is bearing an important part, the many members of the Canadian Association who have sons or brothers or partners at the front, hourly exposed to the danger of death, felt that it was not meet to hold a summer outing convention, with its usual festivities, but that more good could be accomplished for the organization and the cause it is working for by postponing the meeting and then holding it at the new Technical School at Toronto, where the convention could devote its entire time to business and would have an opportunity of personally inspecting one of the finest trade schools on the continent. The exact dates have not yet been fixed but due notice will be given.



A Paint Shop Laboratory

Describing How Thomas Pierrepont, of Rochester, Tests the Materials He Uses on His Contracts.

THE idea of a laboratory connected with a paint shop may seem to be a novel one to a good many readers of *The Painters Magazine*, but there is no more reason why a paint shop should not be equipped with a testing laboratory than a paint factory, and it is common knowledge that every well equipped modern factory possesses ample facilities for making chemical and physical



Thomas Pierrepont.

tests of all the supplies that are purchased and of the materials that are manufactured, as well. Satisfied customers are necessary, if one wants to stay in business, because the real profits come from a continuation of trade with the same people, and if manufacturers find it necessary to test their product in order to know whether it is going to satisfy the purchasers, why should not the painter feel it equally needful

to test the materials he uses, in order to see whether their application is going to produce results that should give satisfaction to his customers and thus insure their continuous patronage? It was this thought that first induced Thomas Pierrepont, a well-known contracting painter, of Rochester, N. Y., to fit up a testing laboratory in connection with his shop; and the fact that he found the results of his first tests beneficial has induced him to continue the practice until his laboratory has grown to be a very essential part of his business equipment and the practical result is that he is able to give his customers better values for their money than he could have done without it.

The term laboratory is apt to make the man who has not had a scientific education imagine that it is a mysterious place, which requires a trained chemist to operate and that it is far beyond the ordinary man. There is no greater mistake that the painter can make than to suppose that it requires a chemist to make an intelligent examination of the materials he uses, in order to determine whether he is getting what he pays for or to ascertain the relative value of different classes of pigments or vehicles for the uses he expects to put them to. While it is true that elaborate apparatus and scientific training may be required to make an analysis which gives the percentage of the different elements entering into a compound, on the other hand any ordinarily intelligent man, with simple apparatus and the exercise of some degree of care, can determine the purity of the materials ordinarily used by the painter, although he may not be able to ascertain the exact amount of adulteration present. But the main fact is that he can tell whether he is buying pure goods or whether they are adulterated.

For paint shop tests, a fairly accurate balance or pair of scales will be needed. For all ordinary pur-

poses, those that can be bought at any large photo supply house at a cost of not to exceed five dollars, will probably be sufficiently accurate. Then you will need a supply of glass test tubes and beakers, a stand to hold them, a flat iron plate supported on legs to raise it above a Bunsen burner—if you have gas. If you have no gas, you must then depend on an alcohol lamp. A few glass stoppered bottles containing the needed reagents, as the chemicals used in making analyses are called, will be needed and each bottle should be labeled so that there may be no mistake about the contents. You will also need a glass funnel, some filter paper, litmus paper and a palette knife and slab of plate glass. For quickly determining the purity of white lead, you need a blow-pipe and a few pieces of willow charcoal. Surely, this does not seem a mysterious outfit that requires a greater degree of intelligence to use than one needs in developing a photograph, for instance, and many



A Corner in the Pierrepont Laboratory.

amateurs are able to master the intricacies of photography without the help of a scientific education.

But the painter's laboratory will be devoted more to making physical tests of the quality of his materials and to comparative tests of different materials than to making chemical analyses. For the material you buy may be chemically pure, yet it may be of

poor quality. It may be coarse, instead of being finely ground; it may lack body or covering power; it may not be uniform throughout, or it may not be fast to light. All these things you can test out in your laboratory and you will get valuable results, provided you use cleanliness and care. Especially is care needed in accurately weighing the quantities of material, when you are making comparative tests. And it is absolutely necessary that you should work with clean brushes, when you are painting out test panels, otherwise the results obtained will probably be inaccurate.

However, we are wandering away from Mr. Pierrepont and his laboratory. For the past fifteen years or more, he says, he has tried to analyze the materials that they have used in their business—the concern is Thomas Pierrepont, Incorporated. He has set aside a little room which he has called his laboratory. Now, while this term may sound very scientific, the Century Dictionary defines it as “a room, building or workshop especially fitted with suitable apparatus for conducting investigations in any department of science or art.” His original apparatus was a simple pair of balancing scales, different things being added as necessity required, and some of them being very crude. The photograph shows how simple and inexpensive his apparatus is.

Here in this little workshop, or laboratory, to give it a name of greater dignity, Mr. Pierrepont has spent a good many odd moments increasing his stock of paint information, as well as testing the materials he buys and uses. And he has had the good sense to recognize the fact that this increase of knowledge has an advertising value, for not long ago he sent out the following circular letter to his patrons and also to those whose custom he would like to obtain:—

THOMAS PIERREPONT, Inc.,
Painting and Decorating,
23 Thayer Street - Rochester, N. Y.

Dear Sir:—It has become necessary to incorporate into our business a laboratory and testing department.

Specially formulated paints are being advocated and specified for each different surface to be treated, and the ordinary paint shop not having the facilities for producing these complex combinations, the result is an increasing demand for factory made paints.

With every confidence in the integrity of the manufacturers, we, nevertheless, realize that these paints are formulated to meet average climatic and atmospheric conditions and therefore only a small percentage can be expected to be ideal for any particular locality, and this in view of the fact that different localities require a different paint formula.

Inasmuch as the painter is held responsible to the property owner, we propose to know from local tests, practical and technical, just which paints, oils, varnishes, etc., etc., are best for our local conditions.

This research work is under the supervision of Mr. Thomas Pierrepont, who is nationally recognized as an authority.

As a result of this research, we shall be equipped to intelligently recommend, and to substantiate our deduction, and this means real and consistent service.

Respectfully yours,

Thomas Pierrepont, Inc.

“Mr. Pierrepont is one of the representative Master Painters of the country.”—Editor, The American Paint and Oil Dealer.

“In this little room,” says Mr. Pierrepont, “I try to find out what we want to know by dissecting and analyzing, and also the physical and practical tests of those materials which are used for interior work.” But he has gone even further than this, for inspired by the work done in testing paint materials by vari-

ous associations and by the United States Government, Mr. Pierrepont has erected a test fence where he can try out by exposure tests various materials and combinations and see which are best adapted to meet the climatic conditions of Rochester. But we will let him tell about it in his own words:—

“The test fence suggestion was inspired by a controversy between two prominent Pennsylvania craftsmen. Both of these men were, in my opinion, of equal ability and experience. The man from Pittsburgh advocated a certain pigment formula as ideal. The man from Philadelphia advocated a different formula.

“As I listened, I knew why each of these men, in



The Pierrepont Test Fence.

all sincerity, took his position. I did not enter into the discussion, but if I had, I should have told them both that they were wrong, and then should have told them just what the right formula is—but my pigment formula would have been for the Rochester district, just as John Dewar's formula was for the Pittsburgh district and Charles H. Fowler's formula was for the Philadelphia district.

“I have never seen an instance of mildew on the exterior of a house in Rochester; neither have I seen a job that had been affected by sulphurous fumes or gases. Paint mixed by John Dewar's formula and applied in Rochester would put the user out of business in a single season.

“Two months after listening to this discussion, my test fence was at work. It is now twice as large as it was at that time. I experiment with all of the pigment bases and all of the known oils as vehicles, preservatives and fixatives. The tinting colors are tried out in the laboratory and on the fences.

“The varnishes and stains are, perhaps, the most interesting to follow. I now have a panel with a score of exterior varnishes, all of which might be uniform if the recommendations and literature were reliable.”

Mr. Pierrepont tells us that he looks upon this work as recreation. It is his hobby, the same as his neighbor may make a hobby of his flower garden, for example. He keeps an accurate record of every sample he tests. And, while he gets pleasure out of these tests he is making, they are not only increasing his paint knowledge, but they will be of direct business advantage to him. Anything which helps a

business man to serve his customers to better advantage helps him to increase his business and gives him an advantage over his competitors.

After reading the foregoing account of his laboratory, which was submitted to him to insure the accuracy of our report, Mr. Pierrepont writes us:—

"At a future time, and when I am more at leisure, I would be very glad to explain just how I work in my laboratory, the methods of testing, etc., but it would seem as almost presumptuous for me so to do when I consider the fact that almost everything that I do along these lines has been suggested by The Painters Magazine, either directly or indirectly, and a little technical study in delving into the things so suggested.

"Any man who has thoroughly and intelligently read The Magazine, including the convention reports, the editorials, the Questions Answered, etc., is provided with a fund of information whereby he can analyze, dissect, and pass judgment upon the materials which he is called upon to use, providing he

takes this business seriously and remembers that which is essential for his personal enlightenment and development."

No attempt has been made in this article to give the methods of testing employed by Mr. Pierrepont, although in a future issue we hope that, as promised, he will give a few simple chemical and physical tests that the painter may use in his laboratory, and to describe briefly the apparatus needed for fitting up this useful adjunct to the paint shop. Meanwhile, we trust that Mr. Pierrepont's example may inspire progressive master painters, all over the country, to investigate, as he is doing, the materials they use from the standpoint of the practical painter—the viewpoint of the purchaser and user, rather than that of the manufacturer. Very valuable work is being done by the laboratories maintained by the paint manufacturers, but if the master painters will establish their own shop laboratories, they will be able to add a vast amount to the available fund of paint knowledge.

The Veteran Painter Talks Again

Edmund P. Edwards, of Elizabeth, Tells About His Early Experiences in the Painting Business and How Every House That Was Painted Became a Paint Test.

"EIGHTY-SIX years is a good old age," said the Veteran Painter to The Magazine Reporter, as the latter stopped at the door of Edwards & King's store on North Broad Street, where the old gentleman was standing in the sun, watching the passing stream of automobiles.

"Nobody would ever suspect you of it," replied the Reporter.

"According to the record in the family Bible, I am now over eighty-six, and sometimes I think I have ceased to take as much interest in paint as I used to when I was more active in the business."

"I am not altogether sure about that," replied the Reporter, "and I think I can stir up some of your old-time interest by leaving with you an advance copy of an article we expect to publish in The Magazine about a paint shop laboratory. I am going to ask you to read it, and then let me come again tomorrow and hear some of your early experiences in testing the paints that you used."

While the Veteran would not promise the Reporter did not fail to call at the appointed time next day, when he found the old gentleman not only willing to talk, but prepared with a number of notes that he had made in order to recall the points that he wished to bring out.

"In this talk, I want it understood," said the Veteran, "that I make no claim as a chemist, but I have used only horse sense to establish in my mind the value of pure materials, when exposed to the atmosphere and the employment of practical workmen to apply them."

"In that last statement," said the Reporter, "you bear out John Dewar's statement about twenty-five per cent. materials and seventy-five per cent. man."

"I agree with him perfectly," replied the Veteran. "I have seen paint, applied by one workman, chalk

in eighteen months and exactly the same material, when applied by a practical mechanic, stand for five years with no chalking of any account."

"What did you think of the account of Mr. Pierrepont's laboratory?" asked the Reporter.

"That man shows he has ability and is determined to get at the truth for himself," was the reply. "Long before I went into the painting business, I was making experiments with different kinds of painting materials, and as long as I was actively engaged in the conduct of the business, I continued to make tests out of every house I painted and every house painted by my competitors, provided I could find out what they used, to determine what was the best material to use for house painting, here in Elizabeth, New Jersey."

"And there are very few men who have been fortunate enough to have as long a time to give to personal observation of painting materials as you have had," added the Reporter.

"When I was a boy and worked with my father, white lead was the standard paint material," continued the Veteran. "Zinc was added to the list of pigments about 1847, when I was seventeen years of age. After my father's death my first regular employment was with John Jewett & Sons, in the oil cloth factory at Elizabethport, which had originally been established by my father, after he had come to this city from Utica, where he had been engaged in the painting business. At first, I was an oil cloth printer and afterward was placed in charge of the printing department to superintend it. The Jewetts, being corrodors of white lead, that naturally attracted my attention and I became very much interested in its manufacture. One of our patterns was an imitation of a marble-tiled floor, consisting of white squares of about eight or ten

inches, with small black squares set diagonally at the intersections. It was not a new pattern——”

“Old as the hills!” interrupted the Reporter.

“I mean it was not new with us,” continued the Veteran. “Now, all the tinting materials that we used to produce colors had to be extended with whitening to prevent the pattern from running after the printing, when the oil cloth was hung up vertically to dry. One day I took the blocks of this marble pattern and printed a piece about a yard square, using about twenty-five per cent. of whitening in the white squares. I dried it in the hot house, varnished it and took it in to the New York office to exhibit it to John Jewett & Sons. When I got there I went into the private office and Mr. George Jewett came up to me and said: ‘Edmund, what have you got here?’ ‘A sample of the marble pattern,’ I answered. I unrolled it and laid it on the floor. ‘This isn’t a new pattern,’ says he; ‘why did you bring this in?’ I said: ‘The white lead in that pattern is adulterated with twenty-five per cent. of whitening. I can save you twenty-five per cent. in the cost of the pigment in any pattern when the white lead is predominant.’ He says:—‘Are the casks of white lead which we send out to Elizabethport to you marked “perfectly pure?”’ ‘Yes, sir,’ says I. He says: ‘While we appreciate your motive, we can’t allow you to use whitening. As long as our white lead is in our possession, it must stay as it is made and no adulteration will be permitted.’ I says to him: ‘They are all doing it, and all the rest of our colors are treated with whitening in order to make them work properly, and I thought I could do it with the white lead.’ He says: ‘No, you must not do it.’”

“But,” said the Reporter, “I cannot see where there was any adulteration in selling oil cloth in which you used whitening. You did not advertise or claim it to be made of pure white lead; you were selling it for oil cloth and the question was whether it would wear well or not. And, so far as I can understand from what you said, the whitening did not injure the wearing quality in the least.”

“That is true,” replied the Veteran. “It was purely a matter of sentiment with them, but the lesson, simple as it was, never left me, and when I went into the business of selling paint and later into the painting business, I always endeavored to carry out the same principle.”

“No one believes more than I do,” said the Reporter, “that honest dealing is the keynote of success in business, and I would be very far, indeed, from advocating that any man should endeavor to sell an article as anything except what it is, nor should any dealer or manufacturer attempt to deceive the purchaser as to the character or quality of the goods offered for sale. I believe that the purchaser should get exactly what he pays for and I think that any man who carries on business on any other principle than that is not only a knave, but a fool.”

“You have not stated it a bit too strongly,” said the old gentleman. “When I started in the paint business and came in contact with the different men engaged in house painting in this city, I was astonished to find the adulteration that was practiced and the material that was being used. When I came to write specifications for painting, I specified Jewett lead, as it was natural that I should, and the others

in the same business specified Atlantic or Jewett. Now I don’t accuse any man of dishonesty. I should prefer to think that it was a lack of judgment on the part of those who substituted inferior materials for those which they had specified.”

“I believe you are right,” said the Reporter, “and I feel sure that a great many men allow their judgment to be warped by the custom of the trade and follow the lead of others, instead of thinking for themselves and asking themselves the question whether what they are doing is right. Anything which is not right is poor business policy.”

“One painter came into the store one day and bought a twelve-and-a-half-pound keg of Jewett lead. As I got it for him, I says: ‘You must have a big contract?’ ‘I have,’ he replied. ‘It will take five hundredweight of lead to do the job and the specifications call for Jewett. I am going to use the lead in this keg and the balance will be something else. When I get through, I can swear that I used Jewett lead.’ I would not like to tell you what I said in answer to that.”

“It probably wouldn’t be fit to print,” said the Reporter.

“It certainly would not. Well, I found that system was almost universal. There were a few exceptions, but very few. Then I commenced to investigate, and here are some of the materials that I found.”

The Veteran unfolded a number of packages, in which were samples of different paints that he had tested and which he had found to contain little or no lead. In every case he had matched the sample with Jewett lead, tinted to the same color the paint applied by the painter whose material was being investigated, and from this he had had no difficulty in getting a lead button, while it was impossible to find any trace of lead in the fake materials that had been used.

“I never made a charge against a man that I could not substantiate,” said the Veteran. “Whenever I caught a man not using the materials that he had agreed to use, I was fearless, for I had the proof. I remember one case of a painter from Newark, who beat my estimate for painting a brick house. I found out that he did not use pure lead, but even then I knew that he could not make anything at the price he took the work for. When he got through I asked him how much he had made. ‘Not enough to pay for the brushes I wore out,’ he answered. Well, not long after that the owner came to me to estimate on painting the stable, which was built of brick, like the house. I gave my figure and a few days afterward the owner awarded me the job. What was the matter with the man who painted your house?’ I asked. ‘Why, his figures were away above yours,’ answered the owner. ‘I suppose he wanted to make up for the money he lost on the house,’ I said.”

“That is a common trick to try to make good on the extras,” said the Reporter.

“But it will not always work,” answered the Veteran. “I remember another case of a painter who beat my price on a house with a boldly projecting cornice. I knew what kind of a man the owner was and I kept watch on that painter. When he came to first coat, he asked the owner what colors to paint the house and he was told to follow the old colors. So he primed with the color that the house had been

painted, and I watched him doing the cornice, where he took special pains to give as good a job as possible with one coat. The brackets were so big and ornamental that it was a day's work for a man on each one. Well, when they had got through priming, they started to give the second coat. The owner stopped them and asked what they were doing. 'Going to give the second coat,' says the painter. 'But you did not ask me about the color,' says the owner; 'I am going to make a change.' And he did change it so much that they had to give two coats to the cornice, although they had figured on giving only one. The painter told me that he had never done a job where he was more closely watched, and that he lost money instead of making any on that job."

"Only another proof that 'honesty is the best policy,'" was the comment of the Reporter.

"I made it so warm in this town for the men who used spurious materials that they went after me on my white lead and they commenced to reduce the price of Atlantic lead, which they were selling in competition with the Jewett that I was selling. When they put the first bulletin in front of their places of business announcing a cut in the price of white lead, I went in to see Mr. Jewett and said: 'They are trying to drive me out with my Jewett lead.' He says: 'What are you going to do?' 'I put my flag out with your name on and I am not going to take it down.' He asked me how much lead I wanted and I told him that I might need ten tons. He says: 'Let them lead and you follow every time they cut the price. Don't cut under them, but keep to their price.' One day a man came into my store from New York and told me he could not buy white lead in the city for the price I was selling it for in Elizabeth. They put out a fresh bulletin every day and I followed the price they made."

"How did it end?" asked the Reporter.

"The man who was my most active competitor, although he did not pay a great deal of personal attention to his business, because he was engaged in politics, came into my store one day and said: 'Edwards, what does this mean?' I says: 'They made it so hot for me, I had to do this.' He said: 'If I take my figures in, will you?' 'You lead and I'll follow,' says I, and that ended the fight."

"And I would like to bet they were glad to get out of it so easily," said the Reporter.

"There was one painter who used to come in and buy a hundred-pound keg of lead and a tub of putty. He would reduce the lead with the putty. That was a cheapener, but in my judgment was not as harmful as some other adulterants."

"In other words, he painted his houses with white lead putty," said the Reporter.

"There was a time when they mixed linseed oil with cottonseed oil to cheapen it. I took two saucers and filled them with water. I took a drop of pure linseed oil and put it on the water in one saucer and it spread out and covered the whole surface of the water solid. On the water in the other saucer I put a drop of pure cottonseed oil. It spread over the entire surface and then broke up into tiny globules, showing, in my opinion, that the linseed oil film was elastic while the cotton oil film was not."

"Cottonseed oil will not dry like linseed," added the Reporter. "But there is not much danger of its being used as an adulterant nowadays, when it costs more than linseed."

"When I was awarded a contract," said the Vet-

eran, "I used to take my little box of colors and go to the house. I would ask the lady what colors she preferred and after I got the body color to suit her, I would build up the entire scheme to harmonize—the trim, blinds, sash, foundation and roof. After the house was finished, I would take some of each of the paste colors and would put these samples in airtight tin cans and mark them with the name of the owner and the date. My contract book showed me when the house was painted and the material used."

"Did you note down the weather conditions?" asked the Reporter.

"I ought to have done so to make the record complete, but I did not. The reason I kept those colors was that, if the house wanted repainting or if somebody else wanted to duplicate that house, it was much easier to match the paste colors than the boards after they had faded by exposure to the weather. Then I used to keep watch of every house that I did and would see just how the paint stood. I would also watch the house painted by my competitors, provided I had a chance to get a sample of the paint they used and to find out by testing it whether it was pure or not."

"In other words, you made a test fence of every house," said the Reporter.

"I had a peculiar experience once with some turpentine. I sold some to a man and he mixed it with white lead and it curdled. I could not account for it. You could turn the pot almost upside down and the paint would not run out. I took a sample to New York and showed it to Mr. George Jewett. I told him that it was a mystery to me for the turpentine had been mixed with their lead. He says:—'That is virgin turpentine—the first run of the tree.' He asked me where I bought my turpentine and when I told him, he said:—'You buy your turpentine from Zophar Mills.' I did after that and was always satisfied. Up to the time he died, I spent thousands of dollars with him, but I never saw him."

"I imagine you had a good many interesting experiences."

"One day I got a letter asking me to come to the Jewetts' office. When I got there, Mr. George Jewett says to me:—'Edmund, here's a sample of our white lead that has come to us from New Orleans and I can't tell what is the matter with it.' It had been flatted to paint a wall. I looked at it and asked for a sample to bring home and test it. I brought it out here and commenced to experiment. I drew the oil from some Jewett lead that I had with turpentine until I had got all the oil out. That did not give the same result. Then I began to experiment with benzine and produced a facsimile of the sample that had been sent up from New Orleans with the complaint. It showed very plainly to me that the painter had been using benzine in place of turpentine, and then complained that the lead was at fault. These same things are being done today and the high price of painting materials is going to increase it. There is nothing in the painting line that cannot be adulterated. Not a thing."

"Why don't the painters ask high enough prices to let them do the work right?"

"If they only had common horse sense, they would do it," replied the Veteran. "These architects have got to writing a clause in the specifications that materials shall be brought to the job in

original packages. I says to Tom one day:—"Can you take the head out of one of these steel pails?" He says:—"Yes, sir." "Can you put it back again so I won't know it has been opened?" He says:—"I can open any can that has not been soldered and put the cover back and you would not know that it has been opened."

"Which seems to prove that 'original packages'

don't always guarantee purity," commented the Reporter.

"The only way to stop this cheating is for the architects and property owners to employ contracting painters who are above suspicion and whose reputation warrants their employment. Now with this thought, I am going to bring our talk to a close."

Paint Test Fences

What Value Have They for the Practical Painter?

By George Whigelt.

IN many different sections of the country a great deal of effort has been devoted to testing different classes of paint materials on specially constructed fences. Many of these fences have been under the observation of committees from the International Association of Master House Painters and Decorators or local or State associations affiliated with them. There is no question that the tests as made and the reports of the observation committees have been entirely honest, but it may be well to ask what practical benefit is derived from these fences and what practical advantage can the master painter derive from the results of those test fences when it comes to selecting the paint to be used on any particular job?

The materials that have been tested are white lead, zinc oxide, various inert pigments and colors mixed with raw or boiled oil, thinned with turpentine, benzine or turpentine substitute and these are compounded in many different kinds of combinations.

On some of the test fences numerous ready mixed painters are tested.

In the different localities the diverse materials will show entirely different results. According to the results that are shown, the painter is advised what combination is the most beneficial for that particular part of the country.

In many cases manufactured ready mixed goods show to a greater advantage than straight white lead, zinc and oil mixtures. Such cases are held up to the trade as examples of the superiority of these mixed paints by their manufacturers. Here, I may mention, that due credit should be given to the honest manufacturer of good materials and he should be entitled to any benefit derived from such tests. Nevertheless, in some cases the rankest dope mixtures have shown comparatively well against pure goods.

What is the reason for this and how can the painter decide which mixture to use for his work?

A number of details must always be taken into consideration when comparing the results shown by a test fence with the application of the same material in practical, every-day use.

The tests, as made on those fences, are always done under ideal weather conditions. Has the painter always this advantage?

The wood selected for the test fences is perfectly

dry, seasoned and properly prepared to receive the application of the material to be tested. Is this always the case with work that the painter has on hand?

There is, as a rule, only one particular kind of wood used for such tests. Is it not a matter of fact that on a single building a painter runs across a number of different kinds of wood?

Only one, two or three coats are applied on a bare piece of wood in testing. How about a painter applying his material over old paint or on a worn-out and weatherbeaten board? Would he secure the same results?

The tests are almost always made on wood. How can the painter judge the results of the same material on bricks, stone, cement or other surfaces?

Other numerous items are also to be considered, such as the different qualities of really pure linseed oil. Linseed oil is not always the same; some seasons a better quality is obtained, different sections of oil-producing countries yield different qualities of seed. Every manufacturer has his individual way of manufacturing such oil. Fresh pressed or aged oil also act differently. The action of oil again is different when mixed with the different brands of lead, zinc and other coloring matters.

The reducers or thinners are of different manufacture and nature. Last but not least how about the different grades of dryers, the composition of which is individual with the maker and a secret to the painter?

Considering all those points, how can a painter judge, by the reports as made, which is the proper material for his purpose? I do not argue against those test fences as of absolutely no value, but for the benefit of the painters I would like to see the real advantage which may be derived from the reports of such tests. A conservative painter who makes a study of his work will know, from experience, what material he can or may use, by considering all details and particularly what kind of a surface he has to apply the paint upon. Also what kind of weather or other conditions he has to contend with. In a good many cases, if he followed blindly the recommendations of the test fence reports, the painter would find, sooner or later, that he has made a serious mistake.

On the other hand, such tests sometimes might

be found to be injurious to the honest manufacturer and favorable to the producer of cheaper grades of goods. Why should we discriminate against either one? They both want to do business and the painter has to decide which particular material he wants to favor and produce a job satisfactory to himself and to his customers.

From a scientific and theoretical point of view, such test fences are interesting but from a practical viewpoint the beneficial results seem to me to be problematical.

These suggestions are made, not to condemn the tests as made in their entirety, but to draw out the suggestions of others and to argue about their advantages.

[In publishing the foregoing article, The Painters

Magazine assumes no responsibility for the point of view taken by Mr. Whigelt or for any statements made by him, but we believe that he has made some suggestions which are worth careful consideration and free discussion in order to obtain the greatest possible value from the results shown by the various test fences that have been erected in different parts of the country. We are informed by Mr. Whigelt that the article was written more with the idea of bringing out such discussion than with any view to criticizing or condemning the very valuable work that has been done by the committees having charge of the different test fences, for it must be borne in mind that they have not been erected with any desire to exploit any particular materials, but with an honest endeavor to ascertain the facts.—EDITOR.]

How to Sell More Paint

Business-Bringing Schemes for Summer Months.

By Frederick Arnold Farrar.

THERE is no particular reason why the brisk buying, prevalent during the early spring months, should not continue. All that is generally needed is a little gingering up. When ordinary business slackens, a greater effort is needed on the part of the dealer, and "painting seasons" are gradually blending into an all-the-year-around demand; for paint and varnish retailers everywhere are adopting novel little schemes for getting in the trade.

We are giving herewith a few that will not fail in this requirement.

Drawing Contest.

An occasional drawing contest will liven up even the sleepest business, but care of course must be taken to have this contest conducted openly and absolutely on the square so that no possible fault can be found with it and, if the prizes offered are generous and care is taken in their selection, you will always find the winner satisfied.

The advertising value of a periodical drawing is always good, for each participant in this drawing becomes an advertiser of it. He becomes enthusiastic himself, tells others about the proposition and your customers grow and, as it is necessary for each "entry" to make a purchase, the goods themselves are well advertised. A good periodical drawing contest is not unlike an endless chain affair, as you can always depend upon the holders of winning tickets to talk incessantly about it, and even those who hold losing tickets are inspired to further purchases by seeing the successful ones satisfied and will not fail to enter the next drawing.

A New York paint dealer holds a drawing every week in which two gallons of house paint are given away. With every sale that is made the man behind the counter secures the name and address of the purchaser, at the same time telling him or her to retain the sales slip, which has previously been numbered. Numbers corresponding to these are made out and divided into two lots, "mascu-

line" and "feminine," so to speak. One for a man and the other for a lady buyer. Each of these lots are placed in boxes for the purpose and set out in plain view. Each box is marked in large letters:—

.....
: PRIZE TICKETS :
.....

The persons holding the winning numbers are entitled to receive the prize on Saturday afternoon, the sale running always from the previous Monday.

This scheme is primarily to inspire the use of house paint and a man receiving a gallon will, without doubt, be influenced to buy whatever balance is needed, but where so desired the gallon of house paint can be exchanged for anything in the store of equal value, thus securing floor varnish, varnish stains, enamel or whatever is desired by the successful ticket holder.

This plan, for some time, has been a regular feature of this New York dealer, and has been very successful in advertising him. In fact, it has made his place better known than any similar store in his locality.

It is stipulated that the winner of the prize must be present at the drawing and you will see that, when this is well carried out, it brings a big crowd to the store on Saturdays. It creates a great deal of pleasant excitement and above all shows that the drawing is open and above board. When this latter scheme is followed the party drawing the numbers continues until numbers are drawn that some one present holds.

In some localities this might be looked upon as a mild species of gambling and, of course, one is anxious not to create any such impression. Where the retailer thinks this possibly might be the case, he can follow a plan something on the order of the following:—

Let him secure a very small show case or glass

box that locks with a key. In this he may place whatever sum of money he desires to give away, say three brand new dollar bills, or five if he wishes to be more generous. He then sets this in his window in plain sight of all. He can then secure from a local locksmith or junk man say 500 keys, which will not unlock the box, but similar to the one that does, and present one key to every purchaser. For this he can have a properly labeled paint can on the show case or on the counter, and let the purchaser select his own key, and on the given date all those who hold keys may try to unlock the box, and of course, the one holding the correct one gets the prize.

the third prize, and so on until all the prizes are awarded.

Still another way to work this scheme is something like this. Have a large wooden case put in the window and fit a door over the front on which nail a large sign

\$5.00 in Gold

For \$1.00

Particulars Inside

Ask for Mr. Smith

Then send out 500 postal cards to a selected list



An Appropriate Window Trim to Attract Attention to the Prize Key Offer.

This scheme may be carried out in a number of ways. Of course it is not always necessary to display cash, although it never fails to attract a great deal of attention. A gallon can of good floor varnish can be put in this glass box with two brushes, one on each side, or an appropriate prize quite outside of paint stock can be secured and put in a box. Or you can have more than one, say three or five glass boxes in the window with a prize in each and securely locked and include in your key assortment one key for each box.

This is perhaps the better scheme, because it enables you to make a fine window trim. The illustration suggests the possibility of the plan. The first one who opens the lock of course gets the first prize, the second the second prize, the third

on the order of large shipping tags, to each of which attach a key. On this tag print:—

\$5.00 IN GOLD

FOR \$1.00

Bring in this key and open the lock on that big case in our display window, and you will be entitled to \$5.00 inside. The only condition is that you make a purchase amounting to \$1.00, or over, before testing your key. Sale starts Monday, June 26, keys tested Saturday, July 1.

SMITH BROS. & JONES STORE,
408 Main St.

These keys are mailed out, of course, to a good

live list of home owners, manufacturers, etc., in your neighborhood, being sure not to neglect the farmers and those in the outlying vicinities.

You see, by insisting that purchase of \$1 or over be made, the scheme easily pays for itself. All keys are brought in on a certain date, each of the crowd tries them and a lot of good advertising will be secured.

Newspaper ads in this case should be run as follows:—

\$5.00 IN GOLD

We have the key, come and get the cash.

Starting Monday morning, June 26, we will give a KEY with every purchase of \$1.00 or over.

SEE OUR WINDOW.

There is \$5.00 in the big case, if the key you get unlocks it, the cash is yours.

All keys will be tested, beginning Saturday afternoon, July 1, at 3 o'clock.

We carry a full line of paints, varnishes, enamels, wall paper, etc., and will sell everything but the store.

SMITH BROS. & JONES STORE

408 Main Street.

Coupon Plan.

Here is another effective sales getting plan, a drawing coupon contest, that could not possibly be construed into an objectionable chance scheme. We mention this as many plans might be objected to on the part of some of your customers or prospects, and of course should be avoided. The plan is to have a numbered coupon something on the order of the following:—

PRIZE COUPON NO. 306.

(Please sign)

.....
.....
.....

SMITH BROS. & JONES STORE

408 Main St.

This coupon should be used in connection with a special sale or perhaps a store opening. Run an advertisement something like this, either in your daily local papers or in the form of a dodger. What follows is copy for newspaper ad and use a good catchy illustration if available.

This contest will draw a great many people into the store. Of course, you understand these numbered coupons should be given with every pur-

chase. Have the participants sign their names and addresses, and these coupons should be turned in on the prize drawing day, as this would make a very good mailing list.

This plan is unusually successful in making new customers.

COUPON WEEK

See big lot of good things free in our mammoth show case. Every article in our window

ABSOLUTELY FREE

Sale starts Monday, June 26.

Only one coupon accepted from any one person.

Numbered coupon supplied with each purchase, whether 5c. or \$5.00.

On Saturday a. m. numbers selected by a committee will be placed on every article in our window. If your coupon bears one of them the article is yours *absolutely free*.

Don't miss this big opportunity. Everything in Paints, Varnishes, Enamels, Wall Paper, etc.

Smith Bros. & Jones

408 Main Street

Sensational plans, as a rule, are unsuccessful in any real business building results, and should be avoided by the dealer. There are schemes, however, which have a more or less sensational character, but will not fail to prove winners.

An Indiana dealer hit upon a clever scheme to advertise his business as follows:—

A circus was billed to appear in his town and it happened that, after the performance was over, a breakdown delayed the company for a day. It seems that this retailer had in front of his store a couple of big trees that he had long thought of removing, and this ingenious idea suggested itself:— He sought out the manager of the circus, and hired two of his elephants and had them driven to the store, where they were chained to the trees, which they easily uprooted.

The result was an enormous crowd as well as reading notices in the news columns of the local papers which caused discussion in every household, and crowds flocked in to see the holes made by these uprooted trees, and a bit of town history added that linked the merchant's name to the community. This was a sensational move, but it was clean and wholesome and attracted the right kind of attention.

Modern Wood Stains

With Instructions for Mixing Them in the Paint Shop.

PART 1.

ALTHOUGH paint and varnish manufacturers generally furnish certain lines of stains for interior woodwork, for either imitating certain natural hardwoods or for fanciful decorative effects, many members of the craft do not care to carry such a line in stock, but prefer to prepare the stains in the shop in such colors and in such quantities as may be required for certain jobs.

With the desire to help those who are not familiar with the subject, we propose to set forth in this article the various kinds of stains for wood, giving the

names of the materials required and, wherever possible, good working formulas for their production.

Wood stains are designated by the liquid or medium employed in their preparation, such as water stains, spirit stains, oil stains and varnish stains. They are also further known as pigment stains, aniline stains, vegetable stains and chemical or acid stains. A more recent appellation is that of penetrating stain, also wood dyes.

Oil Pigment Stains.

We shall first take up the preparation of oil pig-

ment stains, which, when properly made, although not so brilliant as aniline oil stains, are more permanent, aside from aiding in filling of the pores of the wood to a certain extent. As the pigments we refer to are insoluble in oil, turpentine or petroleum spirit, the principal point is to select only colors of the finest grinding and of absolute purity, because any extending material present in the colors would simply precipitate and not only be useless, but cloud up the work. This is why, in normal times, aniline colors are preferred by many finishers to pigment colors in oil stains, as well as in spirit stains. At the present state of the market, when fast anilines are not readily obtainable at reasonable prices, the oil pigment stains will be found much more moderate in cost.

Light Oak Effect.

Beat up in a pot of suitable size one pound of Italian raw sienna and one-fourth pound French yellow ocher, both ground in oil with one pint of good liquid drier, adding the latter little by little until the mixture is uniform. Now add one-half gallon boiled linseed oil and two and one-half pints turpentine or benzine. Strain through a fine mesh wire sieve or cheese cloth. This should make one gallon of light oak stain, which will dry hard in reasonable time.

Dark Oak Stain.

Make this in the same manner as the light oak, but use one pound Italian raw sienna and one-fourth pound burnt Turkey umber, beating the color to avoid formation of lumps, before adding the drier and balance of liquids.

Antique Oak Stain.

Prepare this in the same way as the dark oak stain with this exception, that instead of using two and one-half pints of turps or benzine is used to the gallon, this is reduced to two and one-fourth pints and one-fourth pint of black asphaltum varnish is added.

Golden Oak Stain.

There are so many varieties of this that only a general idea can be given as to a formula. Some finishers simply use a mixture of equal parts of a light japan and asphaltum varnish and depend upon the wiping out and the filler. A better and more permanent stain can be produced by beating up one pound of Italian raw sienna and one-half pound burnt Turkey umber and thinning as suggested in the foregoing formulas.

Light Cherry Stain.

Use three-fourths pound Italian burnt sienna and one-half pound Italian raw sienna, beating the colors to smoothness with a portion of a pint of liquid dryer that is to be part of the thinner. When all the dryer has been incorporated, add one-half gallon boiled linseed oil and two and one-half pints turpentine or benzine.

Dark Cherry Stain.

This can be made in the same manner as the preceding formula, using one and one-quarter pounds of Italian burnt sienna, adding no other color, but the same quantity of dryer, oil and turps or benzine.

Mahogany Stain.

If old mahogany effect is desired three-quarters of a pound of Italian burnt sienna, one-quarter pound maroon lake or rose pink and one-quarter pound Vandyke brown will produce the right ef-

fect, the thinner to be one and one-half pints liquid dryer, one-half gallon boiled linseed oil and two pints turps or benzine. For a richer mahogany stain, such as has lately appeared on the market, three-quarters of a pound of Italian burnt sienna and one-half pound of rose pink of good strength may be used, thinned as for the preceding formula.

Rosewood Stain.

Take one pound rose pink and one-half pound Italian burnt sienna, beating this up with a portion of one and one-half pints of liquid dryer, that is to be used with three and one-half pints of boiled linseed oil and two pints turps or benzine. To imitate rosewood by staining other hard wood, some drop black should be penciled into the stain after it has dried on the wood.

Walnut Stain.

Beat up one and one-quarter pounds burnt Turkey umber of good fineness ground in oil, using one pint dryer, one-half gallon boiled linseed oil and two and one-half pints turps or benzine. This produces one gallon or a trifle over of a good rich stain. If desired of a deeper tone use Vandyke brown in some proportions.

Ebony Oil Stain.

This is rarely ever used, because it does not penetrate deeply enough and in this case pigment will hardly answer. Fat aniline black, dissolved in boiling linseed oil, say four ounces in one-half gallon of the oil, may be reduced with one-half gallon of turps, or benzine to produce a gallon of black stain, which for soft wood can be still further thinned with benzine. The water or spirit ebony stains are favored for imitating ebony, because of their greater penetration.

For emergency use on small work, however, an ebony oil stain may be made from one pound of drop black in oil, adding one pint of strong japan dryer, two pints of boiled linseed oil, straining the resulting mixture, then adding enough turpentine or benzine to make three quarts of stain. If the stain is too brown in effect, add to each pound of the drop black in oil one-half to one ounce of Prussian or Chinese blue in oil.

Forest Green Oil Stain.

To prepare this add to one pound drop black, finely ground in oil, from one-quarter to one-half pound of chemically pure chrome green, also ground in oil, mixing the two with part of one quart best drying japan until smooth. Strain and thin with one quart boiled linseed oil and enough turpentine or benzine to make one gallon.

The effect should be a light moss green, and if too dark add a trifle of medium chrome yellow in oil. For use on oak for the Flemish green effect, increase the quantity of drop black or reduce the quantity of chrome green sufficiently to obtain the required depth, but avoid the use of a very bluish green, the medium shade being best for the purpose.

Mission Oak Oil Stain.

When we refer to this as an oil stain we do not mean that it must be composed principally of linseed oil, but while water stain is mostly used by finishers very good durability can be had by using the following formula:—

Two pounds drop black in oil (not a blue black) and one ounce of maroon lake, also ground in oil

are broken up, adding little by little, one quart of best japan dryer (preferably coach japan), reducing with enough turpentine and benzine to make one gallon of stain. Mission oak and Flemish oak stains are left unfilled and unvarnished, the finishing being usually done with wax.

This will about close the chapter on ordinary pigment and oil stains so far as their use for imitating natural woods is concerned. Fanciful effects will be dealt with under decorative stains.

Penetrating Oil and Pigment Stains.

These need no special description and the formulas given in the foregoing will answer for these as well when a portion of the linseed oil and the turpentine or benzine is omitted and replaced by a similar quantity of 90 per cent. benzol. On close grained wood the minimum should be one-half pint and the maximum one pint in one gallon of the stain. On soft pine the stain will not require the addition of benzol, while in staining birch, cypress, Southern pine, etc., the maximum quantity of benzol should be introduced.

Aniline Oil Stains.

These should be made from the oil soluble anilines, known as fat anilines only. They are, with very few exceptions, fast to light when protected by varnish, as most of them are composed of alizarine, the most light proof coal-tar derivative known. It can be had in various types of black, brown, blue, green, orange, red and yellow, all but the blue proving fairly permanent to light, when used as an oil stain. We cannot well give the marks used to designate the various types by the makers, as they are rather mixed and in ordering them it is best to ask for oil soluble aniline black or brown, or if the most permanent color is desired, the order should call for oil soluble alizarine black or brown as the case may be. These oil soluble aniline or alizarine colors being pretty close

in staining power, as compared with one another, one way of dissolving them will answer for all. Turpentine alone being a slow solvent, it is best to heat linseed oil and dissolve the coloring matter in powdered form in the very hot oil (not necessarily boiling), stirring frequently until all is dissolved. To add turpentine to the oil while heated is not only wasteful but risky in a shop. One-half pound of the color dissolved in one gallon of the hot oil will stain the latter so that it may be thinned with from one to two gallons of turpentine or benzine. It is best, however, to omit part of the thinner, using a good grade of drying japan in its place. This depends upon the requirement for drying, but should not be less than one-half pint to the gallon in any case. Stains made from these colors are more brilliant than pigment stains, because they are more transparent and do not cloud up or hide the beauty of the grain. To make them more penetrating the addition of 90 per cent. benzol, displacing part of the turpentine to the extent of from one-half pint to one pint in each gallon of stain for the woods mentioned will be in order. A painter who requires such a stain frequently will find it very convenient to keep some of the colors ready dissolved in the oil and with the turps or benzine and benzol added in well-corked bottles for use and it will be noted that a great quantity is not required, as those mostly used would be black, brown, orange, red and yellow, by combining which he could produce almost any of the stains needed to imitate natural wood. For instance, oil soluble Bismarck brown will make a good natural mahogany stain, while yellow and brown will produce dark oak, antique and golden oak; yellow alone a light oak or if very dilute, an ash stain. Red will make a rosewood stain and brown with some asphaltum varnish will make a fine walnut stain. Cherry can be made by combining red and yellow.

Crack Fillers for Floors

NOW that the use of rugs on painted or varnished floors has become almost universal, the painter is frequently called upon to fix up an old floor to prepare it for painting or staining. One of the most difficult parts of the problem is that of filling up the wide cracks that have been caused by the shrinkage of the wood, so that the filler will "stay put." Various crack fillers have been put upon the market, and some of them are quite satisfactory and may be used by the painter with the assurance that if directions are carefully followed, the results will be pleasing to his customers, but it is not always possible to obtain these prepared materials at the local dealer's store at the time they are wanted, and the quantity required for a single floor is usually too small to send a special order to the distant manufacturer or jobber. Therefore, we feel that a few recipes for crack fillers that can be prepared by the painter, and which are said to be satisfactory, will be appreciated.

The following method is given by H. B. Brew-

ster, a well known master painter of Newark, N. J., as one that he has always found to give perfect satisfaction and which will stand hard usage without loosening from the cracks. He takes a cheap varnish and stirs in plaster of paris gradually, until it gets to the consistency of putty. For small cracks he does not make it as stiff as he would for the wider ones. He cautions against putting either turpentine or dryer into the filler—just varnish and plaster, nothing else. The material is worked just like putty and pressed into the cracks in the same manner as putty. It is much slower drying than plaster and may be kept soft for some time if kept in a sealed can. While he says that he uses cheap varnish in making this crack filler, better results would probably be obtained from the employment of a fairly good varnish.

In using the above, or any other crack filler, it is important first to thoroughly scour the floor and allow it to become perfectly dry, and to clean the cracks entirely free from dirt, otherwise there is

likelihood of grease adhering to the sides of the cracks, which may prevent the filler from firmly adhering.

A good linseed oil and whiting putty may be used as a crack filler and this is improved by adding to it some dry white lead. Enough raw sienna or other coloring matter to make it match the floor should be employed where the floor is to be stained and varnished. For painted floors it will not be necessary to color the filler.

The filler must be pressed down firmly into the cracks, smoothed down by wetting the putty knife with turpentine and allowed to dry hard and firm, when the surface should be sandpapered.

Before using any putty mixture in filling cracks it is well to give them a coating of linseed oil. Boiled oil is recommended by some practical men.

For filling cracks wider than a quarter of an

inch the following has been recommended:—Use a mixture of glue size, whiting and fine sawdust, with enough coloring matter to tint it to match the floor boards, made into a putty-like mass and applied in the same manner as ordinary putty.

Another method that is said to be good is to soak blotting paper in water until it can be squeezed out and kneaded into a fairly stiff mass with glue size and whiting. This, also, should be colored to match the floor boards. It is claimed that none of these fillers will shrink if pressed down firmly into the cracks and permitted to harden.

Another formula consists of a mixture of whiting and glazier's putty, to which blotting paper soaked in water is added, and the whole mass well kneaded together with some brown japan and a little turpentine well pressed into the joints with an ordinary putty knife.

Business Hints for Wide-Awake Painters

Preparedness and Efficiency in the Painting Business—Quality Reputation—Ignorance of Costs—Overhead Charges—Labor and Material Cost Per Unit of Work—Pricing and Estimating—Advertising.

NOT very long ago a well known contracting painter was talking to the writer about the blunders some men make in the conduct of a painting business. He had asked one of his competitors why he was using a second grade lead on a certain job they both had figured on and the reply was because the pure lead cost too much a pound, and as he had figured on a low price he thought it was necessary for him to save as much as possible on the price of the materials used in order to come out even. As they talked a man came into the shop and asked for a pound of putty to use on that particular job. After he had been supplied with his needs and had started back again, the master painter who had lost the contract asked the other if he ever stopped to figure up how much money he lost by letting his men lose time coming to the shop for every little thing that he ought to have had foresight enough to have supplied in advance in order to prevent them from wasting time. He showed him how the time lost by that one man in walking a mile each way, to and from the job, in order to save carfare, and the delay in waiting for the putty, meant an hour's wages paid out for nothing—for there was no reason why the putty shouldn't have been at the job when it was wanted. He then asked the contractor if that lost time would not have gone a long way toward paying for the difference in cost between the cheap material he was using and the pure lead that the specification had called for; to say nothing of the greater covering power of the pure lead, and the contractor had to admit the truth of the argument.

In these days, when preparedness is the watchword in national affairs, the contracting painter might very well ask himself whether he applies the same principle to his own work. Preparedness and efficiency are the two great needs of modern business. You well know that in estimating on work,

competition is so keen that you frequently feel compelled to cut the corners as close as possible. Yet you cannot afford to try to make good the low price which you may have given by using inferior materials whose results will be unsatisfactory to the owner. You cannot risk your future chance of doing a man's work by using materials that will not resist the wear and tear of sun, wind, rain, frost and snow—at least as long as any paint material can reasonably be expected to last. You cannot afford to risk being detected by slighting your work—in giving only one coat where two have been agreed upon; of hiring men who will slather on the paint in an unworkmanlike fashion instead of rubbing it in and producing a proper paint film. Poor materials and poor workmanship soon show inferior results that will stand out prominently and annoy the property owner long after he has forgotten how much lower you took the job than the other fellow offered to do it for.

There are some classes of merchants (if we may call them such) who open a store in a community and, by all sorts of fake offers, manage to sell a lot of inferior goods—usually clothing—at prices that are represented to be unheard-of bargains. Such concerns rarely catch the same customer a second time, and after they have cleaned up all they can in that particular community, they wind up with a "great closing out sale," disposing of the remainder of their rubbish with a great hurrah, and then "silently steal away." There are, now and then, painters who try the same tactics, but they are fortunately few and far between, except perhaps in the big cities, where there are always a lot of people who are willing to be humbugged. In a smaller place, where people know one another better, there is little opportunity for the continued success of the fake painter and dopest.

If you want to succeed in the painting business,

you must first make up your mind that you will build your reputation on the strong rock of rendering service that is worth all the money that you get for it—that will prove permanently satisfactory and bring your customers back to you again. You must make quality your watchword. And if you go about it right and show people that your work is well worth what you ask for it, you need have little trouble in getting fair and profitable returns for doing quality work.

Nevertheless, you must bear in mind that you may have competitors who are working with a view to building up a reputation for good quality, and yet they may be giving the results at prices lower than you have thought were consistent with doing the work well. It is up to you to find out how they can do this. Perhaps they are more efficient than you have been. It may be that you have not been carefully planning your work so that the beginning of each day finds your men with enough of all the different needed materials on hand at the job to enable them to work without interruption. There is a far bigger leak in wasted time, waiting for materials, than many master painters imagine. You will frequently see half a dozen painters waiting idly for ten to fifteen minutes in the morning while the foreman gets the color ready for them. If it had been mixed the afternoon before, while the foreman had opportunity, or if you had paid him overtime to reach the job fifteen minutes earlier in order to have everything ready for the men as soon as the clock struck eight, you would be saving money. Moreover, time wasted in waiting at the start of the day usually means that the whole day will drag along, while if the work starts with a snap the men will be keyed up to use their best endeavors and the job will progress satisfactorily and steadily. Efficiency does not necessarily mean the "speeding up," so much objected to by the average mechanic, but it means systematic and uninterrupted progress of the work during working hours without unnecessary delays.

A good deal has been said about the ignorance which a great many painters, in common with other business men, especially building trades contractors, display about the overhead charges incidental to carrying on business. We have said so much in the past concerning this subject that all we will do here is to call attention to the paper read by Secretary A. H. McGhan of the International Association of Master House Painters and Decorators at the convention held in Washington in February, 1915, and which is reprinted in this issue of *The Painters Magazine*, since it is being sent out to the members of that organization in order that they may give it careful study because of the urgent need for revising prices upward on account of the advance in the cost of all materials. We cannot too strongly urge our readers to study this tables of overhead charges very carefully, and then, from their own books and their own experience, to make up a statement of overhead expense applicable to their own business. In doing this, remember that the table given by Mr. McGhan does not include any salary for the owner of the business, so that in giving a price, this must be figured in as a part of the expected profit. Remember also that, in all States where a workman's compensation law is in force, the cost of insurance will be materially higher than in the city of Washington, where there

is no such law. But it is important for you to know what your own overhead expenses are and not to depend on the experience of some one else, or on an average of a dozen or more shops. Nevertheless, the average given by Mr. McGhan should convince even the man who has never given a thought to this item that enters into the cost of every job, that at least 15 per cent. must be added to the cost of the labor and materials entering into any job before he can get any return for his own labor much less any profit. Business incompetence—ignorance of costs—poor management—are responsible for more failures than lack of capital.

But there is another point upon which many contracting painters are almost inexcusably ignorant and that is how much it costs them for labor and material to do a square yard of plain, straight work. The average cost, we mean. It is comparatively easy to determine how much material will be required to spread over, say a hundred square feet of plain surface. You can determine this for yourself on a plain board fence, and you can also make tests on different classes of surface, so that you will know how much more to allow for rough boards, for an old weatherbeaten painted surface, for bricks or plaster. It is possible that there may be a variation of 5 or 10 per cent. between men in applying the same material. One will brush it out better than another and spread it over a greater surface. There is a difference, too, in the amount of material spread with an oval pound brush or with a four or six-inch flat wall brush. But these facts you can easily determine.

The most important thing for you to find out is the time it takes your men to do certain classes of work—the average time, we mean. You may have one man who is exceptionally good, but you cannot count on having him always; you must calculate on the average time of the average workman when you quote prices for work. The labor unions usually resent any attempt on the part of the employer to find out how long it takes his men to do a certain quantity of work. But unless he does know it, at least approximately correctly, he cannot estimate intelligently and is apt to be beaten in his figures by competitors who know their business better, or else he guesses too low as to the labor cost of the job he is figuring on and loses money. All the measurements that you may make to determine the number of square yards in a job, or the number of lineal feet of baseboard, or what not, go for naught unless you know, with a fair degree of accuracy, the labor cost per unit of work.

Make it your practice, as you go about superintending your work, to time your men while they are doing some typical piece of work and keep a record of it. Take the men into your confidence. Tell them that you do not want them to work any faster than usual, while you are timing them, but that you are seeking information which will enable you to estimate more intelligently. Time a man who is painting a stretch of baseboard and, after he has finished it, measure it carefully and note time and dimensions in your book. Time another man who is painting a door, or get the foreman to time a man who is painting one or more pairs of blinds. Keep at it until you get a fair average for each class of work. Time your men on the work done under different architects. Some will design moldings that are easy to paint, while others will

have so many quirks and deep hollows that a good deal more time will be spent in painting a yard of trim of the same mill dimensions. It is true that there will be constant minor variations in the time required to do a unit of work, but it is only by actual experience, gathered by yourself and with your own workmen, that you can arrive at average time which will enable you to price work intelligently. Time the work of priming, of second coating and third coating separately. Get a record of the time required to use different materials. It may well be that two different materials of the same grade and price—two enamels, for example—may work so differently under the brush that one will effect a material saving in cost per square yard over the other. Don't guess at this, however, but get an accurate record, for appearances are often deceitful. Incompetence is the ruin of many a business man and you are not competent to carry on a painting business until you know—so far as one may know anything which has so many varying conditions—the cost of labor per unit of surface covered.

We have been often asked for books that will enable a man to price the work he estimates on. Various attempts have been made to establish price lists, but at best they are only approximate. The varying prices of labor and materials, the skill of the workmen, the kind and quality of lumber used in each locality, all will have an important bearing on the cost of work and, while tables may be of some value in checking up an estimate, they cannot be depended upon, and the man who bases his figures on them will be apt to be either too high or too low. Long ago the Master Painters' Association published a "System of Measurements," which reduced different classes of work to the basis of a square yard of plain painting. The book was a very valuable one, but it has long been out of print. Some of the rules it contained, as well as much other useful information that is helpful in estimating, is contained in a book written by A. Ashmun Kelly, called "The Expert Estimator and Business Book for Painters," which can be supplied by The Painters Magazine for \$1.50. But, while this book is a very valuable help to the contracting painter, he nevertheless must depend upon his own experience—upon his own tests for basic cost or, in other words, he must know the time it will take his own men to do a unit of work and he must know the materials he will require to spread over a unit of surface. Having these two facts established, the cost per unit is easily settled by applying to them the prevailing cost of labor and material and adding the percentage for overhead expense.

Moreover, the painter should know how to measure work intelligently. He should be able to read plans, to interpret specifications so that he will know what the architect wants and how much work he is going to find for him to do and not, to his surprise, meet a lot of paneled wainscot, for example, that he had not figured on in making his estimate, because he had neglected to read the carpenter's specification as well as his own. But that is too long a subject to take up within the limits of the present article.

While efficiency in doing your work is important; while intelligence and basic knowledge of costs are absolutely necessary in figuring the cost of work to be done, it is also essential that you make constant effort to have enough work ahead of you to keep your men continually busy. You can-

not afford to constantly train new men into your way of working and you can do better work if you can keep the same crew all the year round. The busy season, in many parts of the country, is almost at an end. But there is no reason why you should not get enough painting to keep your best men steadily at work all summer, if you hustle to get business. Personal effort; the actual solicitation of work; visiting property owners whose whose houses need painting and suggesting to them that, as their property needs paint badly, they should let you estimate, are practical methods—get busy at once. Then, to reach the largest number of possible customers at the least expense, you should advertise in the local newspapers. Not occasionally but regularly, in order to get the fullest effect of advertising. You don't need word twisting or strained attempts at fine writing but just truthful, straightforward statements of the service you are prepared to render to your customers. Here are a few examples of seasonable advertising that are offered merely as suggestions, which you are at liberty to make such use of as you may see fit:—

DON'T WAIT TILL FALL.

Your house needs the protection that good paint gives just as much to enable it to resist the hot sun of summer as the sleet and snow of winter. We can quote you a better price for summer painting, in the slack season, than if you wait till the autumn rush.

P. Green & Co.,
Practical Painters.

THE HOT SUMMER SUN

Will do a good deal of damage to the house that needs paint—it causes season cracks that will make fall painting cost considerably more than if you DO IT NOW. Let us give you a price.

P. Green & Co.,
House Painters.

A SENSE OF PRIDE

Should induce every property owner in Brownville to keep his house well painted. Moreover, paint not only adds value to your property, but it saves repair bills. We would be glad to quote a reduced price for summer painting.

P. Green & Co.,
The Main St. Paint Shop.

QUALITY FIRST!

That has always been our watchword. The best paint and the most skilled workmen we can obtain have given us a reputation for Good Painting that has brought us a large circle of customers who come back to us again and again. Our prices may be a little higher than those who make cheapness their sole aim, but our work is more economical in the end.

P. Green & Co.,
Painters and Decorators.

THAT OLD FLOOR

Can be made sightly and sanitary if you will get us to properly paint it. First we fill the cracks permanently, then we paint in solid colors or grain to imitate hardwood, and finally finish with varnish or wax. The result is equal to a new floor, and the cost is far less. Let us quote you a price.

P. Green & Co.,
The Painters.

BEAUTIFUL WALLS

That serve as an attractive background for furniture, pictures and draperies may be obtained at a reasonable price by using some of the new wall papers we are showing that give the effect of fabrics, stipples or blended tones.

P. Green & Co.,
Wall Decorators.

YOUR PERSONALITY

Should be reflected in the decoration of your rooms. You want a background for your furniture and pictures—for yourself and belongings—that is indicative of your personal taste. We would be glad to help you choose wall paper treatments that have artistic character and individuality, yet which are not prohibitive in price.

P. Green & Co.,
Wall Papers.

COLOR HARMONY

Is an all important matter in the choice of wall decorations. We have made it a careful study and will be glad to place at your service the knowledge which it has taken years to acquire. At the same time we offer you a large collection of artistic Wall Papers to choose from and select original treatments that will reflect your own individual taste.

P. Green & Co.,
Decorators.

“The Paint Man of Baltimore”

John Werner's Success and How He “Arrived.”

By George Wilfred Wright.

ONE of the representatives of a white lead company told me if I was looking for a live man in the paint trade in Baltimore not to miss John Werner. “The chances are,” he further remarked, “that he will tell you some facts on selling paint that will be of interest to the readers of The



John Werner, “The Paint Man.”

Painters Magazine. I found later that the clever editor of that wide-awake little house organ known as *The Dutch Boy Painter* had called this man Werner “about the liveliest wire on the switchboard when it comes to selling paint materials.”

It was with a high degree of expectancy that I met this hustler, for if anything delights an interviewer it is to meet and talk with a man who is enthusiastic and really alive to the vast possibilities in the business

world to-day. There was no disappointment in meeting Werner, for he is all he is advertised to be. I learned, by way of history, that ten years ago, while still in his teens, he felt that he ought to be paid more money for his services and he quietly informed his boss to that effect. The boss, on the other hand, took a different view of the matter and the result was that Werner struck out for pastures new.

“Water always finds its own level” is an old saw that is sometimes applied very aptly to the disposition and character of business men, and it will fit the subject of this sketch admirably. This young man, Werner, was not born to remain a store clerk, nor even to play second fiddle in the business of merchandising paint, so instead of appealing to other proprietors for a job or further arguing for a raise in wages he determined to become a proprietor himself and settle the salary question to suit his own ideas.

No. 424 Calvert street was the first location of the store opened by this plucky young salesman. It was a modest affair, but behind it was energy enough to start something prosperous, and start it strong. The first sale of this new enterprise was 100 pounds of white lead and five gallons of linseed oil. For want of a spanking team of horses, or the latest two-ton delivery truck of the speediest type, Werner delivered the goods, five blocks away, on his own shoulder. It's hardly necessary to state that to-day the proprietor of this store does not make his deliveries in so strenuous a fashion as this. From the pictures of the place that accompany this article, it's fairly good evidence that most of his time is engaged looking after greater interests in his \$150,000 a year business.

After conducting his store for some time at this location he removed to 414 Calvert street. In a short time it became necessary to locate permanently; and he moved into the commodious store at 500 Calvert street, corner of Franklin. This building was purchased and paid for from the profits of paint, a matter which some of our less aggressive friends might try to say would be impossible, but the fact remains that Werner did it, and he makes no secret of telling how he won his laurels selling this commodity for a living and making a good margin besides.

“How did you get your trade, or what methods did you use to get public patronage on your side of the fence?” was a query put to him by the writer.

“Well, when I opened my store,” replied Mr. Werner, “I had no help with me, so I did all my calling

on the trade at night. I kept close watch of building reports and followed them up. I made up a general list of prospective customers and went after them with all the selling ability I possessed," enthusiastically exclaimed Mr. Werner, "and among a very large percentage of them I found customers for my lines. I made a very careful study of my goods, and I made a still more careful study of what the paint buying public wanted. With this knowledge I began an intelligent development of the business. Later, as trade began to come my way and finances broadened out a little, I hired a boy to help me in the store and to wait on the people who came there when I

and most important item in selling paint to-day beside the hustle and drive necessary to let people know you are alive and have goods they want?" asked the writer. "Quality! High quality goods!" was the quick-as-lightning reply. There is no other feature so extremely valuable, claims this far-sighted merchant, than to establish a reputation and maintain it for selling good, dependable paints and accessories.

"I believe high grade merchandise is the main foundation stone in every successful business. It is so in mine and in other lines I have been brought in contact with," affirmed Mr. Werner. "There is nothing that brings complaints and ultimately drives



Well Filled Shelving in the Store of Werner, "The Paint Man."

was out. I spent most of my time calling on customers during the day instead of at night."

It is not a very hard matter to predict the outcome of a man of this stamp when he gets out to sell his line. If some of the young aspirants to-day who wish to win fame in business and finance, but who are always complaining about there being "no show" for them and that these are the times of favoritism in business, could have a talk with this "paint man of Baltimore" they might possibly get it through their minds that "pull" and "luck" are not always the factors which speed a man toward prosperity. I think Werner would have an entirely different version of business success than that believed in by a great many young men who want more than they are really willing to work for and make a sacrifice to obtain.

"What do you consider, Mr. Werner, the greatest

customers away so quick as inferior goods," he continued, "and they can have no place in my stock nor on my shelves nor at my store. I am willing to let the other fellow get them and then explain to irate customers why the stuff didn't work as they thought it would."

It was highly interesting to hear such an earnest statement that through the sale of better quality goods at a slightly higher price and at as good a margin of profit, with more satisfaction and service all around, a business could be put on a thoroughly well paying basis in an exceedingly short time.

"I haven't a drop of turpentine substitute in my place," was Mr. Werner's assertion, "neither can any adulterated linseed oil nor a pound of impure white lead be found here. Both substitution and adulteration are evils which will drive hundreds of buyers

from any store where they otherwise would have made permanent customers. When I get customers I keep them, and I find it's a mighty sight easier than to try to get new ones in place of the old ones all the time, besides a hundred times cheaper. You'll always find the satisfied customer, in any store or in any line of business, the hardest to win to your establishment,



Sketch of the Werner Store.

and when you appeal to the buying public with a meritorious article there will usually be found a market among the buyers who have become dissatisfied with imitations of the genuine and are willing to pay a fair price to get what they want."

To look down the long lines of well stocked shelves in the Werner store seems to fully corroborate what the proprietor had just stated. There was a wonderfully complete stock of Masury's colors in all sizes, weights and colors. The Dutch Boy white lead was in evidence, and so was a line of the Cleveland Varnish Company's products, Wilson removers and a large showing of bronzes. Painters' supplies of all descriptions were here in wide assortment, the main idea is to be equipped to help the painter and fit him out at a moment's notice with anything he may want for his job.

Mr. Werner does a very small retail business, so far as the general paint buying public is concerned. If a householder wants a small can of paint for a little touching up in his home he can get it here, but the big business of this store is done with the large contracting painters and dealers. It is here that the quality idea is preached so vociferously by this wide-awake wholesale dealer.

"When the painters come around me and want a cheaper grade of goods, a paint that I know will not give them service and satisfaction," said Mr. Werner, "I ask them why they do not talk their customers into quality goods from the very fact that it will cost them no more in the end than the poorer grade that they think is cheaper. Why is it that a man will build an expensive house, and often, in painting it a few years later, he will do his level best to buy a poor, cheap paint which lasts less than half as long as a good paint and is much more unsatisfactory? The contracting and job painters will be well repaid if they try to discourage the house owner from daubing on any kind of paint merely because it's cheap,

rather than producing a paint of standard tested quality because it's good. I have argued and fought for high quality, and every chance I get to induce people to consider quality before price I do so."

The very fact that Mr. Werner has preached quality and reliability in paints so hard, ever since he has been in business, has unquestionably influenced a better class of trade to his store and thereby made his sales far more stable and uniform and his profits higher than to appeal to the buyer of poor quality goods at cut prices. His former way of soliciting business at the homes of prospective customers, their offices and paint shops, is still adhered to. His belief in the personal element in a sale is unlimited, and many a big deal is closed by coming in close contact with the man who buys.

Mr. Werner likes to show quality by comparison, and thereby demonstrate the difference in what his customers get from him. On the exterior of his store, exposed to the weather, were two different paints; they had been on for several months. Painters were looking at these two specimens and making remarks. A practical paint man joined us in conversation as Mr. Werner was showing this experiment. He was asked if he did not think there was too much made about the grade of paints today and if a less expensive paint would not, in nearly all cases, answer the purpose as well and save the customer money. His answer was a very loud and heavy "knock" on the poor stuff that is sometimes palmed off on the people at a "bargain" price by some unscrupulous dealers. He is one of the painters who is standing shoulder to shoulder with the Werner store people in urging the public to get *quality* in paint instead of quantity at cut prices.

While this clever proprietor carries a broad line of nationally advertised goods in his store, and is always ready to meet the demand for any line a patron asks for, yet owing to the nature of his own business he does not do a large amount of city or local advertising. He does not particularly cater to the retail buyer, hence to appeal heartily to this class of trade through newspaper advertising would not serve as well for his big wholesale branch. Considerable care is used in always keeping the show window attractive, and there is usually something there to make the casual passerby who may see it think about paint or its allied lines. One of his greatest sale stunts was the carload of pure oil colors that he disposed of recently. One individual sale alone amounted to a ton. When the carload was received from the manufacturer Werner had a photograph taken of it; a cut was made and printed on a letter insert, which was enclosed with outgoing letters and bills. There was said to be enough oil colors in this carload to tint 75 carloads of lead.

It is the belief of Mr. Werner that a great deal of selling power is centered in a store's equipment and general appearance. He has fitted up his place with the idea of attractiveness and neatness. The fixtures of this store are substantial and well arranged to facilitate business. Many store owners place their private office in an inaccessible, out-of-the-way nook, where it is practically impossible for anyone to see them. Thus they think they will not be bothered by useless calls and wasted time, that is often consumed on customers, will in this way be prevented. These seemingly thoughtful men never stop to consider the wonderful personal element that is in so much of the business carried on in these times. More than one big job has been switched

from one place to another simply because of the get-at-ability of one dealer in contrast to the conservatism and indifference of the competitor.

The office in the Werner store is not down in the back or up in a balcony, where it is not easy to reach, but right in the front of the store, where, as the owner expressed it, he "can be on the job" all the time, see what is going on and extend the glad hand to whoever comes in and wishes to see him.

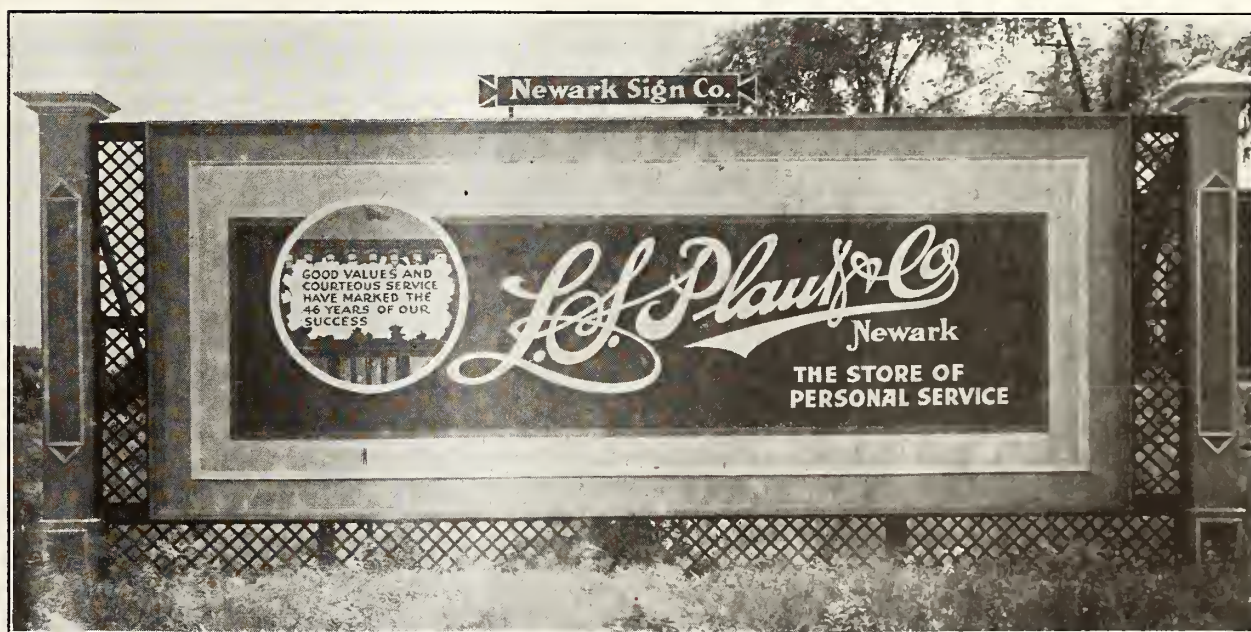
"When a man starts in business," said he to the writer, "there must be in him a lot of nerve or confidence both in himself and in his proposition. There is competition to meet, and sometimes a lack of capital is a menace that has to be overcome." The Werner business started with about \$200. Today, besides the stock, equipment and business good will and commercial standing, there is to the credit of this enterprising paint merchant the \$20,000 three-story structure at Calvert and Franklin streets which houses the business. All produced from a diligent, careful, judicious attention to paint selling. He is always on the alert to find new ideas and methods to facilitate business and to make any better condition for the convenience of his customers.

Getting new ideas and adopting the most improved methods brings us to another important feature of business life that Mr. Werner unqualifiedly believes in. This is the attendance, if possible, on as many of the various conventions that are held throughout the year as can be done without cutting in too heavily on

the regular daily routine. A few years ago, before the Werner business had reached its present growth, its proprietor invested \$150 in a trip to New Orleans to attend the International Association of Master House Painters and Decorators. He kept his eyes open and learned many new points about merchandising, manufacturing and the paint trade in general. This experience proved so valuable to him that he has attended these helpful conventions every year since. He takes no part in the meetings, but continually absorbs ideas and suggestions that fit him, in a practical way, whenever occasion arises to use them.

If anyone were to ask Mr. Werner's recipe for success, the chances are ninety-nine out of a hundred he would state it in one word. It would be *work*. But the idea of work is not to be considered manual labor entirely. While that may be included, still there is a great amount of head work that, if not predominating, renders the hard, laborious tasks ineffective. This example of success has worked early and late. He set a goal before him years ago and is getting over the ground toward the coveted point at a strikingly smart clip. With the principles on which it is run still followed out and adhered to rigidly, the most careless observer can easily see a silver-lined future for this house. The example may serve as an impetus to someone who has believed the only way to beat it through was by a course opposite to the one this Baltimore business man followed and found such a wealth of profit.

An Up-to-Date Bulletin



A Novel Bulletin Sign Erected by the Newark Sign Company. The Bulletin is surrounded by a heavy molding and enclosed in a dark brown diagonal lattice. The two detached pillars have panels with half-round moldings and are painted in parti-colors. The central panel of the sign has white letters on a brown ground, surrounded by a red border enclosed in white stiling. Inside the circle are black letters on a white ground and a portion of the façade of the Plaut store.

Questions Answered

We solicit questions on any topic connected with painting, decorating or paperhanging, and will use our utmost endeavors to supply any practical information, through this department, that any of our subscribers may be in need of. We cannot, however, answer any question unless accompanied by the name and address of the writer—not for publication, but as a guarantee of good faith; nor can we undertake to supply answers to such questions as this department covers by mail or in any other way than through the pages of The Painters Magazine. Inquiries should be received not later than the twentieth of the month to insure answering in the succeeding issue.

Restoring Mahogany Finish on Furniture.

R. H. K., Maine, writes:—A new mahogany bedroom set was turned over to us for the purpose of restoring the finish, which had turned gray and foggy. We cleaned the finish off down to the wood with a patented varnish remover, filled, stained, gave four coats shellac varnish, and rubbed with pumice and oil. Before we could turn it out of the shop the same bad appearance returned. We then procured the best shellac varnish we were able to, removed what we had put on and finished with the new shellac varnish. Very soon after the furniture was again returned to us as bad as ever. The finish in some places looks as good as when we turned it out the last time, but in other places it looks very gray. These spots viewed from a distance appear like a polished surface on which dust had settled and been wiped off. Our theory is that some powerful chemical had been used in the original stain which causes the finish to cloud up. We intend to refinish the furniture once more and would thank you to suggest some way to prevent a recurrence of the trouble.

Answer: We scarcely think that the trouble is with the original stain or any powerful chemical in connection with same. In our opinion the sole trouble is that the idea of finishing the furniture in question seems to be somewhat mixed; that is, the American plan of finishing has been mixed with the French polishing process, and that the whole trouble is right here. The result obtained every time the surface was finished by your method was a broken and uneven surface in place of a smooth and uniform continuous polish, thus giving the cloudy or foggy appearance in certain places, while other spots looked well polished. When shellac varnish or other alcoholic varnish is used to finish wooden surfaces these must not be applied like oil and gum varnishes, simply with a brush and rubbed with pumice and oil or water after a certain number of coats have been put on, but only small portions of the spirit varnish are applied and rubbed continuously until dry, and so on until a uniform mirror-like surface is obtained. We presume that you are familiar with the rubbers required in this process. This process, being very tedious and requiring much time and labor, the following will no doubt appeal to you:—Stain the wood first of all with a very thin oil stain of the effect desired, but see that all of the stain is absorbed, not simply producing a film on top of the grain. Make it very

thin with pure turpentine, and when dry use a good paste filler colored with burnt Italian sienna; wipe across grain and let it dry, then sandpaper and dust carefully. Then give two coats of shellac varnish, which smooth sandpaper when dry and hard. Now apply a high grade cabinet rubbing varnish, two coats, and rub the last coat by using pumice and oil, but not before the varnish is so hard that it resists impression by finger nails. When the surface has been brought to a perfect level, and has been cleaned thoroughly from pumice and oil, it may be brought to a fine polish by rubbing it over with sweet oil and rotten stone, using a handful of raw cotton in rotary motion. A still finer polish, however, may be obtained by applying on the rubbed surface an extra coat of flowing cabinet finishing varnish, which rub down when dry with finest pumice stone, clean up carefully to avoid scratches, then take powdered rotten stone on a piece of chamois skin or old silk, rubbing with circular motion. Let the rotten stone dry on the surface and wipe off with the palm of the hand, also in rotary motion. Wipe the hand off every time it has passed over the work by having a piece of cloth in the other hand. It may be well to state that if two coats of rubbing varnish are insufficient to produce a uniform finish, as many coats as are necessary to obtain this result should be used, but it does not require that every coat be rubbed.

Matching Paint to Resemble Wall Paper.

G. H. E., Massachusetts, says:—I enclose herewith sample of wall paper that I have used in a room through which two hot air pipes pass that I wish to paint as near like the paper as possible, so that the outlines of the pipes are not too conspicuous. Kindly tell me how to mix the paint and thus help me out.

Answer: The paint for this purpose must dry flat in order to resemble the effect of the paper. We presume that you wish to match the color of the paper and not that of the narrow dark stripe running through it that you have marked in several places with an X. You, of course, do not expect to imitate the print in the body of the paper with paint, but simply the general effect. The best plan to follow is to avoid paint made from white lead, because of the darkening that would follow from its contact with the heated pipes. Use interior flat wall finish white, tinting it with Italian raw sienna in oil and very little raw umber, applying at least two coats.

Shriveling of Paint Films and Its Cause.

W. O. S., Wisconsin, writes:—Within the last four or five months I have had trouble with paint films shriveling up, both on inside and outside work. Some of the work turns out smooth and uniform, while in other places on the same job the same paint shrivels quite a little. Am using white lead and oil made by two reputable crushers and a japan drier also made by a good house. Any information you can give me as to the probable cause of the trouble will be appreciated.

Answer: You must remember that the past four or five months were winter months and that the temperature was mostly below normal for painting ex-

terior surfaces and that even inside work was difficult unless the buildings were heated. We can safely say that the materials you mention are of the highest class and had nothing to do with your trouble. You should look for the remedy closer at home, and that means that you have to mix your paint to suit the conditions under which it is applied and how the work is done. When the temperature is below 60° F. in the open it naturally stands to reason that the surface upon which the paint is applied is colder than the atmosphere, while in the interior of buildings that are not heated up to a temperature of at least 65° F. the surface, especially plastered work, is too cold to produce uniform results in painting. Therefore when such conditions cannot be changed and painting must be proceeded with, it is for the painter to use his judgment and use with his linseed oil and drier as liberal a portion of pure turpentine as the paint will permit without going flat on the outside or without drying out too dead on inside work. At any rate, creeping or shriveling of paint is often caused, especially in low temperatures, by neglecting to brush out the paint uniformly over all the surface. The workman may be ever so honest in doing a day's work, yet there are times when he becomes tired and the necessary elbow grease is lacking, which will account for non-uniformity.

Painting Over Siding Stained with Creosote.

E. M. H., Iowa, writes:—A neighbor of mine owns a bungalow built about six years, the outside of which is shiplap siding, very rough, that was dipped in a brown creosote stain, while cornice, frames and trimmings are white. Can I safely apply any white lead mixture or red or green paint over this siding without risk of the creosote sticking through or decomposing any color applied over it? Would you advise to put on a size, as the siding is very rough, uneven and porous? A two-coat job only is wanted, therefore cost must be considered.

Answer: If the siding has been dipped as long as six years ago we see no reason why the creosote should strike through a good oil paint and a size will hardly be necessary, nor would it do as much good as a good ground coat of a lead color or light gray paint, over which red or green would cover well in one coat. We do not see any good judgment in using white as the body color for a bungalow, and would not suggest white at any rate over the creosoted siding, as it might be discolored even at this late hour. Why not try a light gray paint on an out-of-the-way spot and see what happens on the drying of the gray paint. If the creosote is still active the exposure to the strong sun in June or July will soon tell the tale, otherwise it would be perfectly safe to paint the siding. By all means do not guarantee the job, but leave it to the owner to decide after you make the trial suggested.

Furniture Polish for Fine Cabinet Work.

W. E. G., Ohio, writes:—I am making a furniture polish for use in the shop. I desire, however, to make one, the formula for which was given me by a piano finisher, consisting of butter of antimony, glycerine, paraffine oil and vinegar, but he neglected to give me the proportions of the ingredients. Could you furnish this information?

Answer: We regret to be unable to give you the quantities required by your friend's formula, but will say that the following recipes are very good, the pro-

portions given are by weight:—One part butter of antimony (antimony trichloride), four parts methylated alcohol (wood alcohol), four parts spirits of turpentine, four parts strong vinegar (white), eight parts paraffine oil. Mix in a glass bottle or jar and cook up well. Dilute the butter of antimony with the alcohol first, then add the other ingredients in the succession indicated above. This will keep the antimony trichloride from precipitating. There is no advantage in the use of glycerine, because the paraffine oil is non-drying, the glycerine having been suggested, when linseed oil was used originally, when paraffine oil was unknown for use in this connection. The addition of glycerine would retard the drying of the polish to too great an extent and, at any rate, it is very high in price at the present time.

Another formula consists of the following:—One ounce butter of antimony, diluted with six ounces of methylated spirit, to which are added six ounces strong vinegar and twelve ounces paraffine oil. Paraffine oil, of high viscosity, would probably serve your purpose best, but that of .903 specific gravity will do, unless you wish the polish to be rather heavy.

Painting a House Originally Primed with Ocher.

E. P. G., Ohio, says:—Have a house and barn to paint this summer, the weatherboards being of oak. The house had a coat of paint, composed of yellow ocher and oil, sixteen years ago. Should like to have a suggestion for filling the pores of the wood in order to produce a smooth finish, but if it costs too much would rather do without such filling. How would a first coat over this ocher priming like the following composition do?:—White lead in oil thinned, three-quarters raw linseed oil, three-sixteenths turps and one-sixteenth benzol, followed by another coat of white lead three parts and zinc white one part, thinned with three parts of boiled linseed oil and one part turps? Would such mixtures be lasting, in your opinion, and would it not be superior to ready prepared paint, which is very largely used in this locality and does not last very long.

Answer: Sixteen years is a pretty long time for a priming of yellow ocher to stand to the weather on hard wood and if the coating is still solid—neither scaling nor powdering or chalking—there should not be any trouble as to your proposed first coat of white lead penetrating into the wood, which must be very dry. We do not see why a filler should be required for the surface described by you, nor what advantage there would be in its use. If by benzol you really do mean coal-tar benzol, its use in your formula will assist penetration, but as to your second or finishing coat, we do not favor the use of boiled linseed oil, but would prefer instead good pure raw linseed oil, a moderate portion of first-class dryer, and omit the use of turps. Boiled linseed oil, in connection with a paint having white lead and zinc oxide for its pigment base, we believe is not well adapted as a good exterior finish for frame work. Nor do we think your criticism of ready prepared paints justified in every case, because it has been well established by experience that high grade ready mixed paints have stood up for many years, where hand-made or shop mixtures of white lead have failed. But your idea of using white lead for first coat and white lead and zinc white for the finish is practical.

Shop-Mixed Putty for Glazing Window Sash.

A. C. K., Pennsylvania, desires to know whether a shop-made putty, consisting of four parts whitening and one part dry white lead mixed with raw linseed oil and a trifle of dryer, makes a good wearing material for glazing window sash and what will soften the same quickly after it has become hard, when a pane is broken and requires replacing.

Answer: Your formula will make an excellent wearing putty for the purpose, especially when made in the proper manner. The four parts whitening and one part white lead, all by weight, must be mixed very stiff in the oil without dryer of any sort, and is best run through a hand mill, then set aside for a few days to give it a sweating, when it is thoroughly kneaded by the hands like a dough, which may be dipped into dry whitening to keep the putty from sticking to the fingers. It is best kept under water to keep it from forming a crust and to have it soft for immediate use. To soften hard putty in sash, so that glass may be taken out without breaking same, slake three pounds quicklime in water, leaving it fairly stout, then add one pound of soda ash or pearlash, stir well and add only enough water to make the material of the consistency of thick paint; apply it to the putty, or still better, to both sides of the glass; let it remain over night, when the glass can be easily removed. Use a fiber brush and wash with clear water.

Porch Floor Paint and Paint for Iron Fence.

A. C. K., Pennsylvania, wants to know best mixture for porch floors, also if lamp black, boiled linseed oil and dryer is advisable for painting an iron fence. Also whether galvanized iron troughs or spouts should be painted or whether they will rust if not painted.

Answer: Any good paint mixed for exterior wooden surfaces will answer for painting porch floors, when properly applied in thin coats. The best practice is to apply first a thin coat of oil paint to which at least one and one-half pints of pure turps have been added to each gallon of paint, while for the finishing coat one quart of hard drying floor varnish should be mixed with three quarts of the oil paint to produce a hard finish.

For painting an iron fence, lampblack in oil, well mixed with boiled linseed oil and sufficient dryer to harden the paint will wear far better than cheap asphaltum paint, always providing that the iron is clean and free of rust. In place of the dryer a small portion of good outside varnish will improve the life and wear of the paint. As to painting galvanized iron eave troughs or gutters and spouts, they should be painted before beginning to rust, but when the iron is new, it should be treated before painting in order to make the paint hold firmly with a solution of one ounce each of copper chloride, copper nitrate and sal ammoniac in one-half gallon of water, to which, after all the salts are dissolved, is added one ounce of commercial hydrochloric acid. The solution must be made in an earthen pot or glass jar, never in a tin pot or other metal ware. The solution is applied to the

galvanized iron with a soft brush and when dry it will present a dark gray appearance. On this any good oil paint will hold for years, but after the iron has been exposed for a year it is not necessary to use the solution.

Gray and Black Stains for Hard Wood.

A. L. P., Pennsylvania, would like to have a formula for a stain or dye for hardwood caskets, preferably gray, but also in black.

Answer: The simplest way to make a gray water stain is to apply to the wood, first extract of gall nuts, then a solution of sulphate of iron (green copperas) and last a very dilute solution of indigo. To make the solution of gall nuts, steep powdered gall nuts in denatured alcohol for two days, then strain. The solution of sulphate of iron is made by dissolving green copperas in alcohol or boiling water. The solution of indigo is made by dissolving indigo in four times its weight of oil of vitriol and then diluted with water after settling. Should be made in a glass jar with great care.

For black wash the wood over several times with a concentrated solution of acetate of iron. Or put one and one-half ounces of green copperas and one-half ounce extract of logwood in one quart boiling water. Apply hot. When dry coat over with a solution of two ounces of iron or steel filings in one-half pint strong vinegar.

Painting a Shingle Roof.

J. B., Missouri, writes:—As a last resort I come to you for information regarding the painting of a shingle roof.

The roof referred to was coated four years ago with a red creosote shingle stain, but the water coming from it now is black, and as it is to be used for such purposes as the washing of clothes and the watering of cattle, poultry, etc., the discoloration is very objectionable. Do you think that a paint made from oxide of iron and linseed oil would stop the water from discoloration and leave it harmless to man and beast? Kindly give your opinion at once, as I have been asked to paint the roof.

Answer: We are of the opinion that the pigment used in the shingle stain you refer to was of very inferior quality or composition and the binder also lacking badly in staying quality. Some low priced red oxides of iron or so-called Venetian reds will turn black on long exposure. We think that the first thing to do is to thoroughly scrub that roof by means of a stiff broom and then coat it with a paint made with a good oxide of iron paint, mixed with strictly pure raw linseed oil with some dryer that does not contain any lead compounds whatever, but only oxide of manganese. Purchase a high grade Venetian red in paste form from a reputable house and reduce it to brushing consistency as stated. Paint so made will not discolor the rain-water, nor will there be any ingredients that are soluble in water and render it harmful in the least degree. Of course the water must not be permitted to become foul by long standing.



At the Bridgeport Education Shop

Teaching Painting Apprentices According to Trade Conditions.

By J. H. Connolly.

THE city of Bridgeport, in Connecticut, has of late been found to be noted for other things than shops in which munitions of war are manufactured.

Among these "other things" is a trade school where boys and girls are taught a trade, while in connection with their trade work they continue their education. At this trade school, or apprentice shop as it is sometimes called, some fourteen dif-

ferent branches of work are taught, but that of most interest to us is the painting and decorating trade. It is quite surprising the manner in which this particular work is handled, and after going over what has been accomplished in the short time that the school has been organized it is very evident that congratulations are in line for some worthy person or persons.

The department was opened a year ago last February, and through the generous assistance of the Master Painters' Association of Bridgeport it soon got on its feet and was flourishing. So much so that within a few months the student apprentice had painted a modern dwelling house.

This school is one of the very few which has

the proper viewpoint of teaching the trade, and it has used that vision in starting right. They plan to get the apprentice up against the real thing and to train him under exact conditions, according to proper trade standards, upon actual work, such as painters do on the job. Much stress is laid upon the fundamentals of the trade and special thought is given to that training which they can make use of in promoting themselves, more particularly

in the earlier years of their career in the painting business. In connection with teaching the actual trade work, the apprentices are instructed in such other work relating to it as mathematics, drawing, paint, chemistry, sanitation, and those of importance which go to make up the intelligent mechanic in the trade. All branches of the painting trade are taught through the medium of actual trade work.

The Master Painters' Association of Bridgeport have been very kind in co-operating to secure such work as would be of most value from a training standpoint, and from time to time their counsel has been very wise and most acceptable.

Recently as part of their regular training, these apprentices did all the painting, paperhanging and



Painting Apprentices at Bridgeport Trade School Preparing a Wall for Tinting; Cutting Out and Plastering Up Cracks.

decorating in connection with a two-family house built for the trade by the carpentry apprentices of the same trade school. As the photograph shows, this was a real live house and a man size job. It furnished an excellent medium for instruction purposes.

The job has been thoroughly inspected by master painters and master builders from all over and it has been pronounced above the average of the trade.

Such a job as that may seem big to some, but to the Bridgeport school it has become a most necessary

nate weeks in their shops after they have attained a certain standard and are recommended by the trade school. Through this means, the boys are able to earn while they learn. Besides this being a novel idea, that of paying a boy to go to school, it furnishes a means for the master painters to keep in touch with what the school is doing and getting a line on future mechanics.

This plan has worked with great success and the Bridgeport Master Painters' Association is to be praised for what it is doing in this regard. It might be well to mention that on such part-time employment the boys work only at the trade and do not run on errands. They are also regularly promoted from time to time both in work and in pay.

The most interesting part of the teaching method is that it is thoroughly honest and deals with conditions as they are. Nothing is "make believe" or



Painting Apprentices at Work Painting House Under Instruction of Foreman Painter. This House Was Built by Carpentry Apprentices; Plumbing Done by Plumbing Apprentices; Painting, Paperhanging and Decorating done by Painting and Decorating Apprentices—All of the Bridgeport Trade School.

part of their instruction. There surely is no classroom play work about that job as it was done for a customer and, like all such jobs, it was done according to certain definite specifications.

As a part of their related academic work, these apprentices calculated the number of yards on the job, how much oil and lead were needed for the painting, and how much paper was needed for the papering job. They mixed all paints and matched all colors, and designed and cut such stencils as were used.

At a glance, the man who knows his job can see the value of such a trained apprentice. There is no make believe work and the boy's time is not wasted. Right here is something worth investigating by those who plan introducing this trade in trade schools.

One of the other photographs shows how these boys are taught the often neglected fundamentals of the trade. Preparatory to the tinting of this room the cracks were cut out as shown and filled, leaving them in good condition. All master painters readily appreciate the value of such training.

The Bridgeport Association of Master Painters is alive to this school and have arranged with the painting department a part-time employment plan, whereby boys learning their trade may work alter-



Apprentice in Decorating Lining a Ceiling on the Job.

"faked." What is taught is done so from the proper angles.

Much stress is laid upon the fundamentals and unless the apprentice shows a liking and ability to the decorative side of his trade that side is not pushed too strongly.

The influence of this school is sure to mean much to the painting trade in Bridgeport. On the other hand, think of the excellent foundation these young men are getting for a useful life.

Vehicle Painting Information

Shall the Old Paint Be Removed?—If So, How?—Rubbing Coats—Stripping—Choice of Colors—Puttying—Varnish-Color.

By M. C. Hillick.

IN earlier issues of The Magazine attention has been directed to the postponement, to the longest possible limit, or the removal of the old paint and varnish fabric as a practice that has gained a good deal of favor during the past few years with painters and vehicle users in all parts of the country. This practice has not resulted to the disadvantage of the painter because while the labor of removal is, of course, lost, the work of resurfacing over the old foundation amounts to quite an item, and the frequent varnishing which comes after, as a means of nourishing the surface and feeding the finish, practically balances up the sheet. To decide between the old film of finish, which is devitalized to the extent of being unsafe to paint and varnish over and the finish worn hard and thin, but still unscathed and rejoicing in the strength of the strong man running a race, calls for nice discernment and a fine understanding of surface conditions, both in general and in detail. Nevertheless, the whole issue depends upon the expert judgment and the technical experience and the common sense of the party vested with the responsibility of making the choice.

Most, if not all, of the old surfaces need a first coat of pigment, the chief content of which is raw linseed oil, let down with enough turpentine to secure a good penetration into the crusty and porous under surface and at the same time hold in reserve an ample supply of elasticity to secure adhesiveness and suppleness of the new finish to shine above the old. As a rule, it is not a wise policy to wash these old surfaces before coating with new pigment, for in nine times out of ten the moisture will creep into the crevices and make them bigger and busier than ever. Better cut the old finish down close and firm with coarse sandpaper, and then coat with a pigment adjusted as above noted and carrying a comparatively small quantity of pigment. The filling up can best be done with the later coats consisting of the regulating rough stuff.

In all cases where the cracks run down through the filling coats and the finish appears harsh and brittle it were better to strip the entire bulk of paint and varnish off. In case of the metal surface, steel or aluminum, the quickest and cleanest way is through the use of varnish remover, the cleaning up of the surface, after the use of this material, being thorough enough with the proper neutralizing mediums to furnish a surface absolutely free from all traces of the removing material. From the wooden surface, with a good torch and a reliable power behind the flame, the paint can be taken off rapidly and economically, but at the present time the insurance regulations are such that, in the great majority of buildings, the burning torch may be used only in violation of the terms of the policy. As to which method is available to the greatest advantage of the painter local circumstances and conditions must be accepted as the de-

ciding issues. The main thing, after all, is to get the paint off without injury to the surface beneath, be it wood or metal.

To a far greater extent than is usually understood the rubbing coats of varnish enter into the making of the surface fit for the finish. Above the color they give the principal means of bringing out a fine and level and smooth finish. Indeed, they are the main part of the finish, the final coat of varnish being a mere rounding out of all that the rubbing coats, under expert treatment, have been able to bring forth. It needs no argument, then, to make plain the part which the rubbing coats of varnish are expected to play in this effort to produce a finish which to all men should look like the matchless mirror.

In the first place, the rubbing varnish needs to be a high class article, fine of body, full of luster, smooth in working and flowing qualities, drying right and uniformly, and possessing a surfacing property equal, when perfectly dry and firm, to being brought down level and smooth and without a visible atom of defect. Having such a varnish in hand, it is the business of the painter to take every advantage of all these things and by right use of it, both in application and in rubbing down, to develop a surface so good and uniform throughout that when the final coat of rubbing varnish is in place it presents in all respects an appearance equivalent to the finishing coat itself.

Much of the work of surfacing the rubbing coats may be saved through the manner of applying them to the surface. It is never a good plan to brush coat the rubbing varnish, for through this method the rough and brushy coats are produced. Nor is it good practice to more than lightly surface the first coat of rubbing varnish; a simple deadening of the luster and knocking down any existing dirt nibs and bristles is all that this coat should be expected to stand—is all, in fact, that it can safely stand. Upon the second coat the weight of the rubbing should fall, and even here the surfacing may well be just a firm, even reduction of the varnish film as the means of bringing out the level and smooth quality. The writer has never been in sympathy with the practice of rubbing the life and substance out of the varnish as apparently the only way of making a right foundation for the finish. All that can be consistently left on the surface, following an adequate smoothing and leveling up of the coats of varnish, is for both the present and eventual good of the finish, because, after everything is said, the depth of the varnish as it lays upon the surface makes for the durability of the final coat.

The main surface building, either new or used work, needs to be performed before the color finds a place on the job. The priming, or first coat, and the coats of filler immediately following, are the ones which should furnish the basis for the chief leveling and smoothing operations. Then, with the color properly in place, it need not be necessary to work the

bulk of the rubbing coats off in an effort to fill in the hollows and make smooth the furrowy stretches, for of such there will be a lack.

The importance of striping is never quite so manifest as upon some of the used surfaces, where the price of the work will not permit thoroughgoing surfacing processes. Upon work of this class the double and triple line stripe, made up of two or three colors to show pleasing contrasts and lead the eye away from the defects of the surface, is an invaluable help. Such striping effects are, moreover, real ornaments aside from their power for the concealment of surface inequalities. A single line, three-eighths or one-half inch in width, of some harmonizing color, split through the center with a contrasting line of color, or edged with a contrasting color, is a wonderful aid in the relief of a surface none too smooth and carrying other defects not easily remedied short of extra surfacing coats and extra surfacing of such coats. It will pay the owner of a small painting business, or a large one, for that matter, to give heed to the help which he may derive from the use of a varied line of striping effects quickly put in place and effective in numerous ways in enhancing the appearance of the finish. Perhaps the employment of a two-color combination for jobs upon which this style of coloring may be worked out will likewise help to move a used surface out of the paint shop without creating dissatisfaction. It is another way of disarming criticism, and in addition it serves as a novelty.

As much as possible in doing over the used jobs avoid the employment of black, or of colors approximating black, for all such colors have a fatal tendency to not only show up defects of the surface, but to exaggerate them. The lighter and gayer pigments are to be preferred, and most especially upon surfaces which are exposed to the harsher forms of service. Practically all lighter colors show surface defects less, wear better and get travel stained to a smaller extent than the blacks and the darker class of colors. Manifestly, then, these colors are better adapted to second-hand and used work, for which reason readers of this department are invited to try the plan out and report results.

In handling this used class of work, or other work, we would suggest that the work of puttying be carefully looked after. Good putty and good puttying are a combination which the carriage and automobile painter cannot under any circumstances dispense with. It is just as much a part of the finish, technically considered, as the varnish or the other elements which contribute to the refinement of the work, for which reason it is moved that the closest attention possible be given the work of placing the putty and of surfacing it. First, let it be a good article; second, give it proper storage in quarters where it will not dry out or lose in other desirable qualities; third, apply it to the surface only where actually needed, and in a way to meet every service imposed upon it; fourth, surface it down smooth and level with the surround-

ing surface—making it, in fact, a part of that surface. The use of facing, or, as it is sometimes called, glazing putty, is a part of the processes belonging to both old and new work. By its use the perfecting of the surface can be more quickly and more efficiently accomplished, and oftentimes at a considerable saving of both time and material.

Rough, eaty and basket woven surfaces may be greatly formed up and given the necessary bulk and surfacing body by facing with putty, or putty glazing them. Good work may be done by simply thinning the ordinary putty with turpentine and working it over the surface smooth and uniform in depth under a broad, half elastic scraping knife. In all putty glazing processes, and notably in those where the surfacing is to be made directly upon the putty, it is a matter of important economy to draw the pigment out fine and smooth so the minimum amount of sandpapering, or other surfacing processes, will avail in fitting the work in proper shape for the reception of the color. The small, minute veins of putty when hard are a big chore to put down with sandpaper, or even with rubbing brick. Prevention is the easier mode and the cheaper one. In using putty over used jobs it is necessary to make a sharp distinction between the parts which are absolutely firm and immovable and those which are subject to working at diverse angles under service strains and oscillation. Never, under any set of circumstances, put putty in a crevice or over a part beset by the latter sort of conditions. If so done the last state of the surface is certain to be worse than the first. For the most part, we prefer working the putty down either with raw linseed oil and rubbing brick, or with sandpaper, the wet method being, of course, the safer way, at least when much of this class of work is to be performed.

In used work the use of varnish-color is quite as necessary as in new work, although not always given credit to this extent. And this applies to practically all colors, for all colors are more or less influenced, or thrown off shade, by the varnish when the latter is used clear, and the color in the flat or dead state. Varnish-color preserves and maintains the purity of the color and prevents the greening of the surface under the successive coats of varnish. The delicate colors are more actively and extensively influenced by the varnish, but all colors are to some extent thus affected, wherefore the use of varnish-color performs the office of the master key to the situation. Time and expense may be saved by using the varnish-color as carefully as any of the straight varnish coats would be used. The cleaner these coats can be placed upon the surface, other things being equal, the finer the finish is sure to be at the outlay of the regulation number of coats of material. At the best, the dirt nibs and warts can never quite be removed once they are seated on the surface, and the removal is always costly and laborious and therefore unsatisfactory. Putting the coats on clean and keeping them clean is always the better practice.



Mahomet Had to Go to the Mountain

By ERNEST V. MADISON

MAHOMET prayed for Allah to bring the mountain to him. The mountain did not move. So he reversed his appeal.

He prayed that Allah might move him to go to the mountain. He went. His followers were convinced of his power of prayer.

Perhaps you are in a position similar to that of Mahomet.

Perhaps you have been praying for a better trade with reduced operating expenses.

It is an answerable prayer, *providing you go to the mountain.*

Modern methods, new products used in the paint field, are coy. Like the maiden they reward only the man who seeks them.

The quickest and most thorough acquaintance is through the advertisements in The Painters Magazine.

These advertisements are a tabloid education on the subjects of better operation and more profit. They tell *why*.

A regular reading of them will give you the sixth sense to intuitively select that which will benefit your trade to the greatest degree.

Trade paper advertising is a modernizing force.

Refuse its aid and you throttle your buying knowledge.

And buying, in this day of competition, is a keystone of business success.

Mahomet awoke when the mountain did not come to him. So he traveled.

Unless you are already going to the mountain, take unto yourself the moral of this article.

Turn the advertising pages—and read.

Hints for the Country Craftsman

Painting Brick—Stone Foundations—Roof Painting—Painting Old Floors to Stand
Rough Usage—Painting Barrels Containing Grease and Pitch.

By R. H. Forgrave.

WHEN brick is once painted, it must be kept painted. Stains in brick walls will show through paint sooner than stains in wood, and when a job of brick painting goes bad, it does so with a vengeance.

There are several different paints made for the purpose of painting brick walls, usually in the form of a brick size, or filler, for the first coat, and the finish in both flat and gloss, but for soft, red brick I have had the best success with Venetian red and oil, without dryer, for the first coat, that is on brick which have never been painted. I mix the first coat stout, so as to fill well and allow it to stand long enough to dry, which will depend on the weather; a month's time is none too short at any time. If you have your full quota of work, the time may be conveniently arranged to suit. Venetian red and oil will cost more than a ready-mixed brick filler for the first coat on account of the great suction, but in the second and third coats the cost is materially reduced.

Brick walls should never be painted soon after they are built, as the alkali in the lime mortar cuts the oil in the paint, and it will soon decay. They should stand at least a year, the longer they stand the less danger from the reaction of the lime.

In painting brickwork, the original color of the brick should be followed as closely as possible, for if any part of the work goes wrong the scars left by scaling paint will not show so vividly, and may be more readily doctored up. However, the only sure way to do over a bad paint surface on brick is to burn off the old paint and repaint it.

In this work, dampness is a condition the painter has to contend with. There is not a soft or semi-soft brick wall built that does not absorb more or less moisture, and soft brick is what the country painter has to deal with. If you do not think a brick will absorb moisture, take a dry one, weigh it and lay it in water or damp earth for a while, then weigh it again. There is no way to prevent brick that comes in contact with moisture from absorbing water. Waterproof paint does some good.

Brick walls may be prevented from absorbing moisture from the air, trees and other damp surroundings, if well painted, during a dry spell. It takes lots of oil, but it will repay the owner in the long run. I have known painters to wet the wall before painting, in order to save paint. This is wrong. The paint only seals up the water in the bricks.

In order to reduce the cost of a job of brick painting, I have had good success, as follows: Mix Venetian red, ochre, or some other cheap, dry pigment, with buttermilk so as to make a filler, and with a white-wash brush work well into the surface of the brick. Allow to dry thoroughly and paint with oil paint. One would think that this would absorb oil as freely as brick, but it will not. All brick-

work, which has never been painted, should always have three coats of oil paint in order to do a good job.

If appearances are all that are desired, staining gives good results as long as it lasts, but must be done every year, and does not protect against moisture. However, stains may be made that are fairly permanent on brick walls. Any fluid which contains something that serves as a binder, such as stale beer, buttermilk, skimmed milk, dextrine or lime water, with more or less linseed oil mixed with it make fluids to which dry pigments may be added that will hold the color to the brick much longer than just water. The best staining fluid I ever used on brick is a kind of cement, made as follows: Take wood ashes, to which should be added about one-tenth of its weight of common table salt and pulverize to an impalpable powder, add sufficient pigment to give the color desired, mix it stout and thoroughly, and thin to a working consistency with water. The salt and ashes make a cement, which dries quite hard and will turn water. Do not attempt to color the ashes and salt with tinting colors; the best to use are the cheap earth and mineral pigments.

Good filling stains may be made by mixing ground sand with cheap pigments, and mix with some binding fluid. When using these water stains keep a paddle in the vessel and stir frequently.

Some of the prepared brick stains and water colors for outside work give excellent results and look pretty well after being applied a couple of years.

Brick walls, well stained, have a better appearance than oil painted walls, and when they are stained from year to year the pigment fills the cracks and the stain penetrates the brick and does not wash out nor fade nor spot so readily as when done at long intervals.

A good way to cheapen oil for painting brick is to mix coal oil (kerosene) with it. Coal oil cuts the linseed oil, but there will be enough of the binder left in the linseed oil to last a long time. Do not attempt to use fat oil on brick. It usually results in a bad job. If you use it, cut it with coal oil.

Many people have an idea that any old thing will do for painting a roof, when, in fact, roofs require the best treatment of any part of the house. All wooden roofs should be waterproofed with creosote shingle stain before they are laid. There is no doubt that creosote is a far better preservative for wood than paint. It will unquestionably double the life of a shingle roof. When new shingle roofs are to be painted, the shingles should first be dipped in oil, to which a small quantity of color is added and allowed to dry well before being laid, when the finishing coats should be applied immediately.

As to metal roofs, the base should be something that dries without checking. Without doubt, red



lead and oil makes the best and most lasting paint. It should be applied in two coats, rather stout and well brushed out. If the roof is a standing seam, first see that the seams are tight. Some roofers are somewhat careless about pinching and pounding the seams tight. Leaks in a metal roof invariably begin at the seam, sometimes because the seam is not tight enough, sometimes at the point where the edge is turned up, which breaks the coating, allowing moisture to penetrate to the iron. See that the seams are well painted, while bad places should be cemented with roof cement, or otherwise patched.

Red lead, as an ideal paint for metal of any kind, is superior to anything else. It is said to have lasted as long as forty years on tin roofs.

Graphite (black lead) mixed with boiled oil, is an excellent coating for metal roofs and other structural iron work, and will last for years. Some of the so-called graphite roof and metal paints, which are sold by unscrupulous dealers, are of little value. However, this feature of the trade is not so bad as it used to be before laws were enacted by different States compelling manufacturers to brand their products. Still, there are many ways and means of fooling the unsophisticated. They are often sold for "just as good."

The mineral reds and browns, when mixed with oil, make good roof paints. They should all be mixed rather stout and spread out thin by brushing. Too much oil has a tendency to blister when exposed to the hot sun.

Iron fences, bridges, etc., should have the same treatment as metal roofs. Galvanized iron should not be painted until such a time as the metal begins to show signs of decay, which, in most cases, will

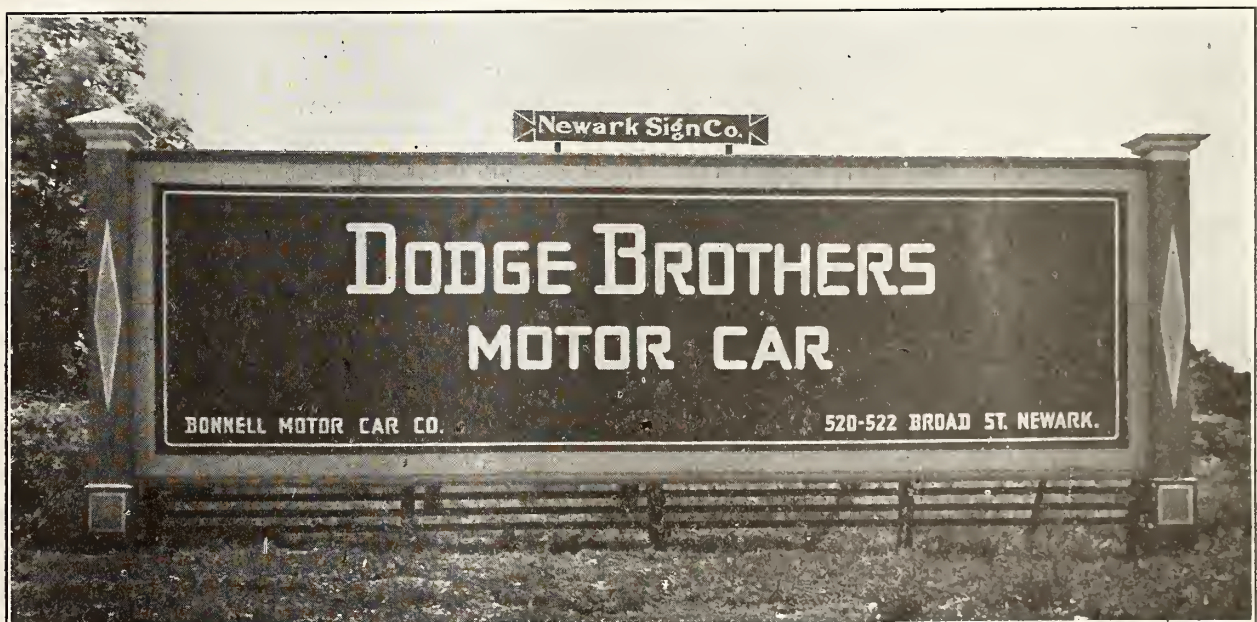
be several years, and the first coat, at least, should be red lead. Red lead seems to last longer on galvanized iron than any other paint. No drier should be used with red lead, as it is a strong oxidizer, even drying in sealed cans. When mixed with oil it becomes more of the nature of cement than any other oil paint.

The cheap paints commonly used for painting metal roofs, etc., are usually poor stuff, yet there are vast quantities used. Paint the retail price of which is from forty cents to one dollar per gallon cannot be a very good article. Beware of anything that requires benzine or gasoline to thin it. There is little, if any, binder in it, and you cannot get a good paint without a binder.

Asphaltum, coal tar, varnish, etc., are all right in their place, but their place is not on a roof of any kind in the form of paint.

To finish floors, the paints and varnishes for that purpose do very well for ordinary usage, but for a floor over which heavy boxes, pianos, safes, ranges and floor trucks are rolled, nothing is superior to alcohol shellac. Use the shellac thin and warm that the gum may penetrate into the pores of the wood, as far as possible, and give repeated applications until the surface is entirely filled. If done right, the floor and gum wear away together, leaving the floor comparatively free from splinters. The shellac prevents the wood from wearing as fast as it otherwise would.

To paint pitch and oil barrels, through which the grease penetrates, use a solution of shellac gum and sal-soda, to which may be added enough color to tint the work. Oil paint lasts about as long on such work as a June frost.



An Attractive Bulletin erected by the Newark Sign Company near Elizabeth, N. J. The ground is blue, with cut-in white letters, surrounded by a light gray blue stiling. The pilasters are in shades of blue.

Wall Paper Styles

What Benefit Do the Decorators Derive from an Entire Change of Patterns Each Year?

FOR a long time it has been the custom for the wall paper manufacturers to bring out a new line every year, making their first showing to the jobbing trade early in August and starting their salesmen upon the road to visit the retail trade about the middle of September or early in October. While some of the manufacturers have repeated a few of the most popular patterns—in some cases changing the coloring—for the most part the designs and colorings of the previous season have been discarded and the manufacturers have vied with one another to produce an entirely new line every season. While this, from some points of view, may be deemed good business practice, since it may give the retail dealer a chance to offer to his customers "the very latest new things in wall papers," on the other hand, there appear to be many disadvantages to the decorator and retail dealer, which might be done away with if the manufacturers would only carry over from year to year at least a part of their line. It has never been the custom for the foreign manufacturers to discard patterns of real decorative merit, just because they have been shown the season previous and there seems to be no good reason, at least from the standpoint of the decorator, why our American manufacturers should not follow the same practice.

The custom of bringing out an entire new line every year has brought into existence some of the practices that in the past twenty years have tended to demoralize the trade and which have induced a large proportion of the decorators to give up carrying a stock of domestic wall papers, depending almost entirely upon the sample books furnished them by manufacturers or jobbing houses and ordering from hand to mouth, as it were, to supply their immediate demands.

One of these practices which has tended to demoralize the retail trade is that of the manufacturers disposing of the unsold balance of the different patterns that they may have on hand at the end of the season as job lots, at prices way below those paid by the retail trade for the same goods. These job lots are sold to bargain book houses and department stores at figures that enable them frequently to offer really high-class goods at absurdly low prices, and as the manufacturers' year ends before the decorators' season is more than half over it makes it difficult for the latter to obtain the prices for their papers that they ought to get in order to obtain a living profit. Now if the manufacturers would carry over at least a part of their lines to the next season, especially those patterns which appeal, by reason of their artistic merit, to the high-class decorators, there would be no occasion for disposing of the season's left-overs as job lots and thus demoralizing the retail trade.

Another important point is that, under the present system the decorator does not have an opportunity to get acquainted with all the possibilities

that a pattern offers for original treatments before it is out of the market and is no longer able to obtain it. It frequently happens that a customer picks out some paper which seems to be particularly pleasing, and perhaps the decorator may not have quite enough on hand to finish the particular job. Yet, even in the late autumn of the same season that the pattern has been offered to the retail trade, it is already out of stock—so far as the manufacturers are concerned, and it is impossible to get enough to satisfy the needs of the decorator. Sometimes a few rolls can be found by shopping round all over the country, but even so, it places the decorator in a very awkward light in the eyes of his customers and sometimes they suspect him of trying to palm off old and out-of-date stock upon them, whereas he has really shown them the current season's goods.

A decorative design that has real merit is just as good ten years from now as it is today, especially if it be a period design or a pattern that is in harmony with one of the standard decorative styles. Of course, there are some passing decorative fads that quickly run their day and pass out of existence, but these are usually extremes either in design or coloring and have little to recommend them. There are always some people whose ambition is to have the very latest style in everything, who will insist on using these novelties, only to discard them when the next season offers a new freak design for their passing admiration. But the majority of people, especially those of cultivated taste, choose wall papers for their decorative fitness rather than because they are the newest thing that has been offered, and they prefer to decorate the walls with a paper that will keep in good style and look well for several years rather than choose a pattern that has nothing but a fad to recommend it.

For the reason given many of our leading decorators have preferred to use foreign wall papers rather than the domestic, because they could depend, first upon the fact that the imported goods would not be offered to the trade at job lot prices to depreciate their value while still in the stock of the decorator. Again, they knew that the best of the foreign papers would be current style for at least three or four years and often longer, and hence that it would always be possible to get more of them when needed for any particular job.

With a view to ascertaining the sentiment of our American decorators concerning this complete change of styles, so generally the custom among the American manufacturers, The Magazine recently sent out the following letter to a few of our subscribers, picking them at random from different localities. The replies were sufficient to indicate the general sentiment of the trade and we hope may influence some of the manufacturers in making up their lines for the coming season, to retain at least a large percentage of last season's papers that have shown by their sale to the decorative

trade that they have merit that is appreciated and that they deserve to be continued in the line.

The letter sent out by The Magazine follows:—

Dear Sir:—In your opinion would it be an advantage to the decorator and retail wall paper dealer if the wall paper manufacturers did not produce an entire new line every year, but on the contrary would continue at least half of the previous season's offering, selecting such patterns as have the greatest decorative merit and offer the widest range for original treatment by the paperhanger?

Do you find that customers insist on new season's styles or do they select what pleases them, regardless of whether the paper is new or a style that has been offered the previous season? Yours very truly,

The Painters Magazine and
Paint and Wall Paper Dealer.

The following extracts from letters received in replying to the foregoing inquiries show the sentiment of the decorators, many of whom are not only users of wall paper as a decorative material, but at the same time are retail dealers and carry a more or less extensive stock of wall papers.

William G. Baxter, 146 Church street, Hartford, Conn., writes as follows:—

Replying to queries received would advise that there are certain conditions where it would be to the benefit of the dealer as well as to the manufacturer in the wall paper industry not to produce so many patterns each year, but I hardly think any maker depends entirely upon the sales of new offerings for the profitable business alone. From the designer's point of view every pattern of wall covering has a place to merit its use. To choose that situation without detracting from the utility but to enhance it as well as beautify the mural effect depends upon the artistic production does not enter into the client's selection if the effect is desirable, and exempting the common grade of hangings (which sell themselves if they are said to be "new spring styles") the finer and artistic productions are always salable, especially when same are hand blocks and are made for private work. Too many patterns, too many runnings, too many job lots, too many sample books; these conditions have depleted the decorators' ranks and commercialized the industry to a "Get-what-you-can basis," with price a greater factor than either age of production or quality.

Robert N. Hunter, 33 Clinton street, Brooklyn, N. Y., says in reply to our letter:—

It would be a decided advantage to all concerned if only a portion of the line was new each year. Customers do not insist on new styles. This is proved by the jobbers and importers, who carry over many patterns from year to year.

A well known decorator in Newark, N. J., writes as follows:—

I would say that in my opinion it would not be necessary for the manufacturers to produce an entire new line every year. This is not done by the foreign manufacturers and I find that certain styles will sell from one year to another, if designs and colorings are in good taste. I give you this information from personal experience.

The R. J. Chapman Company, 250 West Eighty-seventh street, New York, reply to the second question only, but in doing so they give their answer to both of them by saying that customers "select what pleases them as to color, etc. Very few ask for new season styles."

Carl C. W. Dabelstein, Utica, N. Y., writes the following reply:—

I think it is a pity to throw a good pattern aside just because there is a new season started. A good paper, in design and color, will sell any time, while some of the most outlandish in design and color sell only because they are new, and you can be sure that they won't stay long on the wall. The people who buy goods of this kind want something different, but soon tire of it when they have to see it every day.

D. J. Donovan, 85 Harvard place, Buffalo, N. Y., answers our letter as follows:—

I would say that in my opinion it would be a decided advantage to both dealer and customer, if patterns of recognized decorative merit were reproduced each year, or for several years, instead of the manufacturers producing an entire new line annually. Generally speaking, most customers prefer designs and colorings that suit the individual taste, although there are always some people who will want something new and different. However, this class is an exception to the rule. It really seems to me that, in this age of efficiency, the great saving made would appeal to the majority, as most work is competitive and price cuts the figure.

Neil M. Muirhead, of Muirhead's Art and Crafts Shops, corner Broad and State streets, Bridgeport, Conn., says:—

In our opinion, it would be better for the wall paper manufacturers not to make an entirely new line every year. It must be very evident that it is impossible for the dealer to clear out his entire stock and if we attempt to make the people believe that we have a new line every season we are making a statement contrary to facts.

Thomas B. Akin, of F. T. Akin & Co., New Bedford, Mass., who, before going into the paint business with his father was connected with a well known Boston wall paper manufacturer, writes:—

I feel that it would be an advantage not to strive to produce such an extended line each season, but trust rather for the originality of the paperhanger and decorator to secure the proper effect. I do not find that our customers insist on the new season's styles, providing the paper has some merit as to design and colorings, and if the design is good and the colors harmonize I see no reason why the patterns could not be offered for more than one season.

Carl H. Dabelstein, secretary of Henry F. Dabelstein & Sons, Inc., 156 West Ninety-ninth street, New York city, writes:—

In answer to your letter, whether I think it is good policy on the part of the wall paper manufacturers to change their complete line every year, I would say that I do not consider it good policy or business to make such complete change, as the demand for good papers, which are selected to correspond with furniture or hangings, is generally made regardless of the year in which they were printed and the manufacturers, in changing their line every year, cater only to that class of customers who live in apartments and will probably move every year and decorate at the expense of some one else. They soon tire of these new creations, whereas the person who wants good home decoration will select suitable papers, which are not necessary to be changed ever year or two.

Clarence L. Beardsley, of the firm of Cross & Beardsley, 90-92 Orange street, New Haven, Conn., writes as follows:—

In my opinion, it is a decided advantage to the decorator and retail wall paper dealer for the wall paper manufacturers to continue in their line each year such patterns as are practical, and have a decorative merit, no matter whether one year old or fifty. Experience teaches us that our better customers prefer using patterns which are always practical and do not go out of style from year to year. Some of the better grade of wall paper manufacturers, for the past few years, have continued certain patterns in their lines, especially of a tapestry nature, and we find it almost impossible to keep house without them. Our belief is that a good patterns or color scheme is always good. Therefore, why try to substitute?

From up in Rockland, Me., the Edwin H. Crie Company write in a somewhat different strain, so far as the customer is concerned, but their own opinion coincides in some degree with that of other decorators. Their letter follows:—

We find that our customers are looking for something

new and, as a rule, will speak of a paper that they recognize as having been seen by them the previous season and usually will not buy the same unless at a reduced price. Of course, we sometimes duplicate on the best patterns and think the manufacturers would do well to carry some of their very best sellers for more than one season. Ordinarily I would say it would be for the benefit of the retailer if the manufacturer showed at least two-thirds to three-quarters of new goods.

John H. Werner, 320 Market avenue, North Canton, Ohio, says:—

I believe it would be an advantage to the retail wall paper dealers as well as the manufacturers to repeat some of the patterns the second season, but it would be advisable to change the coloring. It is often the case that meritorious and decorative patterns are left on the shelf for a season or more, which is due to inefficiency of salesmanship and the lack of such ability is not only unprofitable to the dealer but unfruitful to the manufacturer. The writer is of the opinion that if the manufacturers would combine some effort and means whereby to send out efficient demonstrators or instructors to educate dealers and the salesmen how to make up combinations for the various requirements in presenting the goods in an efficient manner to the customers it would very ma-

terially obviate carrying patterns from season to season. It is very seldom that a customer will ask for a new season's style if the dealer has a reputation in the community and the goods are properly presented. In conclusion, the writer is quite confident that he could sell most any season's pattern as long as he has sufficient variety of border and decorations at his disposal to produce a harmonious combination, may it be of almost any coloring scheme.

This subject of the continuation of the best wall paper patterns for a longer period than a single season is such an important one that we are sure the manufacturers would appreciate a general expression of opinion on the part of decorators and retail wall paper dealers. We therefore invite every reader of The Painters Magazine who uses or sells wall paper, to write us, giving their views upon the matter, that we may publish them in a subsequent issue. We feel sure that the manufacturers would be only too willing to carry out the desires of the majority of the trade, and that they always have the interests of the users and retailers of their products at heart.

Railway Equipment Painting

Steel Car Surgery.

STEEL car surgery is a department of work which practically every master car painter must sooner or later become acquainted with—become, in fact, an expert practitioner in all the details involved. The day of the wooden coach is fast passing, and there is no escape from the gaunt and unyielding metal monster whose body is hacked at and gouged and beset by countless enemies whose attacks are not so easily disclosed upon the surface of the wooden car. The carpenter is able to saw and hew and work the wood into a form and shape ready for the painter, but in the case of the steel surface he sweats and labors in the well known manner of a galley slave to get the metal into some presentable form of smoothness and levelness for the paint and varnish, and many times he makes a sorry mess of it. Because of this fact, the surgery necessary to bring the steel surface along to a finish is much more exacting and elaborate and, if anything, calls for a higher degree of skill than is characteristic of any design fashioned on the face of the wooden car. The steel car does not, to be sure, break to pieces as does the wooden one, but it is a victim of twisting and distortion and of wrinkles and buckles and corrosion, of sufficient intensity to demand the best possible skill and attention on the part of the paint shop force. Nevertheless, there is something uncommonly fascinating in this work of restoring the battered and battle-scarred mass of steel to a smooth and shining field of paint and varnish. When the worn and disfigured surface comes in for treatment it is the policy of wisdom to get the breaks and cuts and whatsoever of breakage is ready for the work, touched up with some good rust inhibitive primer or coating, of sufficient body to offer a safe foothold for the putty that it is necessary to apply. This touching up, so far as possible, should be done before the washing is

performed, especially if the surface shows evidences of rust. And these rusty spots, by the way, require cleaning out and scouring of the dross until the metal is fresh and new. Sanding and emerying are the most available methods of preparing the patches of corrosion for painting. This should be followed at once with a coat of pigment to seal the crippled spot from moisture. In puttying the steel surface cars is needed to fill the abrasion flush with the surrounding surface, and make this same filling as smooth as good workmanship is capable of. This will not only save expense in rubbing down, but it will furnish a better looking job when the finish finds a place on the surface. Parts of the surface which show cracks and fine checks should have a coat of preparation stuff, after which, in due time, they will best be attended to by draw puttying, working the pigment out smooth in order to reduce the surfacing to the minimum. To catch the premonitory symptoms and eliminate them is the one telling stroke that will prove the ounce of prevention in the matter of rust ravages. Then, in addition, to coat up and build a strong body of pigment over these fractured and fissured places until one part of the car, in the case of paint requirements, is quite as strong as another, represents the sum of the whole issue in making ready for the color and varnish coats.

Surfacing Putty.

HERE is a class of work that, as a rule, is shunned and belittled by a majority of painters. Nevertheless, it is an important part of the car painting business, especially on roads which have a large number of curves and tunnels and other features of track operation which are naturally productive of surface breakage, gouges, etc. All these dents and disfigurements must be taken care of in order to keep the

equipment in presentable shape, and yield a finish that keeps the car in its prime. Following the puttying of the car, which operation comes in order after the touching up of the surface with pigment, comes the work of rubbing or sandpapering the putty. Many of the places will need the rubbing stone to fetch the material down level with the surface, and again others will come down by sandpapering with either No. 1 or No. 1½ paper, a finer grade being sometimes used for the final smoothing off. Not a few of the spots will probably require some rubbing, simply as a matter of getting the right degree of surface fineness, but in any event care must be exercised in order that the surface may be restored and put in practically as good shape as when new. This is often done, and the cars go out looking as fine as when they ran out of the maker's shop. Succeeding in this, the painter has a right to compliment himself, for at best it is a difficult job of work. At the very beginning of the season a good reliable gang of rough rubbers and sandpaper mechanics should be engaged to take care of this work, and they should be given piecework, or at any rate, allowed good wages for the work, because, in the long run, it will be found the very foundation of the entire structure of paint and varnish, and as this work goes so goes all else. It is a wise plan to impress this fact upon the mind of the men entrusted with the work, to the end that they may cultivate enthusiasm for it and take pride in doing it well. Indeed, not long since the writer heard a foreman painter declare that the men in the rough-stuff and putty sandpapering gang were the backbone of his shop. All else depended, in the estimation of this shrewd foreman, upon the ability of these men to get the work ready for the painters. When these rough and ready chaps were behind with their work all other employes were lagging. Hence the importance of having good men assigned to do humble tasks.

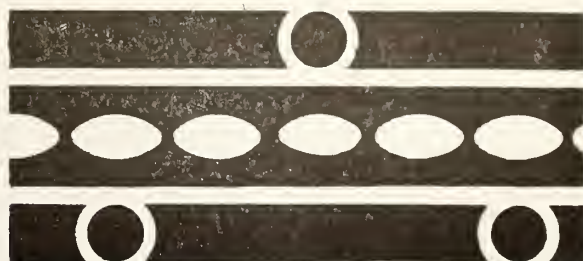
Moisture an Arch Enemy of Durable Painting.

IN the hearing of the writer a master painter recently likened moisture to the plotting of His Satanic Majesty. Said the foreman painter:—"Moisture is the root of all the evils which beset the railway paint shop." This matter of moisture is the starting agency for a train of surface troubles which end only when the finish literally curls up and blows away, and the entire fabric of pigment goes to pieces. In the case of the steel car it has been found that water getting into joints and crevices about the deck sash, and their fitting into the deck construction, quickly develops corrosion and decay, which disease progresses despite the best planned efforts of the paint shop force until in time, which arrives quickly oftener than not, the steel shell falls apart. This condition has been anticipated to such an extent that, in many shops, it is no longer the practice to wash the car deck, this part of the car being dry cleaned at an advance in price over the washing process. Such a method is considered a reasonable "Safety First" procedure as well as in the strict line of economy. Not only on this part of the car, but elsewhere, the inroads of moisture are fought with preventive measures, with the view of confining the moisture to a restricted area, from which point it is then bound and gagged with all the elements

of paint and varnish and straightway given no mercy. Moisture begets rust and corrosion and when these appear the way to uproot the disease is to dig the rust up from the very subsoil of its growth, making the metal clean and bright. Then get enough coats of pigment in place to effectually choke the enemy and hold it in submission for at least a reasonable length of time, if not for all time. Keeping everlastingly at it is the key to the successful control of the moisture problem, using for the warfare thoroughgoing methods and materials of a quality above suspicion.

Oven Baking the Coach Finish.

SOME two years ago the Pennsylvania Railroad installed an experimental paint and varnish baking oven at its Altoona plant, and the results secured were, at the time, declared to be all that could be expected, although the officials spoke guardedly in reference to the matter of durability, charging, rightly enough, that this feature was a thing of the future. It appears, however, that even this phase of the subject has been satisfactory, for now comes the assurance spread abroad in the daily press that two more ovens are to be, or are being, installed at the Altoona plant for the purpose of enlarging the scope of the oven baking work. It is stated, in this connection, that should these additional ovens prove the success that the initial one has, others will be added steadily until eight or ten have been installed, thus making a battery through which cars may be shuttled at an amazing pace compared to the present rate. A hose is being used at the Altoona shops to spray the paint and varnish on, so the daily papers gravely explain, thereby reducing the amount of labor necessary to handle the work. The time required to paint and finish a car, by the oven baking method, has been reduced from the old way of sixteen and eighteen days to seven and eight. The efficiency of the spraying and baking method, granting it to be the equal of the hand and air drying method in durability, once the apparatus has been installed and the equipment made ready for use, cannot logically be controverted. However, in all but the largest plants, the cost of installation will doubtless, for some time to come at least, prove practically prohibitive. The innovation, nevertheless, blazes the way by which, in the coming years, the painting and finishing of the passenger car equipment is to be very largely performed. It indicates, moreover, the revolutionary processes which are again in store for the employes of the painting department, including the shifting of the pro rata of the force so employed. In the matter of output, based on time allowance, cost of labor, etc., the oven baking system promises something which railroads, fettered and prodded by Federal interference and by other combinations bent chiefly upon getting the iron heel athwart the neck of the corporate body, have long been looking for and welcoming with ready assent.



Law Points for Painters and Dealers

Painting Near Dangerous Machinery.

THAT an employe directed to paint near shafting in a mechanical establishment may recover damages for injuries sustained through his clothing being caught on a set screw on the shaft, which the employer has failed to safeguard as required by State law, is established by a decision handed down the other day by the Nebraska Supreme Court in the case of *McCarthy vs. Village of Ravenna*, 157 Northwestern Reporter, 629. This assumes, of course, that the employe did not contribute to the accident through his own carelessness.

New York Compensation Act Applied.

THE New York State Industrial Commission has awarded compensation under workmen's compensation law in a case where one Schalke agreed to renovate the exterior of a building, and after starting the work with the assistance of a partner or superintendent left the job under the supervision of the latter, who employed his own brother to assist in completing the job. It was while at this work that the brother was injured in falling several stories as he attempted to descend a rope from the scaffold on which he had been employed. The commission finds that, although Schalke did not personally employ the injured man, he was bound by the act of the man he left in charge of the work in engaging claimant.

Liability for Injury to Customer.

A DEALER is not liable for injury to a customer through falling down an elevator well in the former's warehouse, where it appears that, without invitation to do so, the latter entered by another than the customary door, and passed along a dark way filled with obstacles. (New York Supreme Court, Appellate Division; *Miller vs. Barker, Rose & Clinton Company*; 158 New York Supplement, 865.)

Injury to Goods in Transit.

IMPORTANCE of the question whether goods shipped to a buyer are sold f. o. b. place of shipment or at the destination is illustrated by a recent decision of the Texas Court of Civil Appeals, where it is held that where glass was sold for delivery by the seller in the town where the buying retail dealer lived, the latter was entitled to recover the price paid for glass broken in transit, regardless of whether the seller caused the damage by negligent packing or not. (*Texas Glass and Paint Company vs. Darnell Lumber Corporation*, 185 Southwestern Reporter, 965.) But all the courts adhere to the rule that when goods are sold for delivery at the place of shipment, the railway company becoming the buyer's agent for the purpose of transportation, the buyer has no claim against the seller for damaged condition of the goods on their arrival, if it appears that they were shipped in proper condition and were suitably packed. In such case, the buyer must seek his remedy against the railway company.

Injury to Pedestrians.

AN important and interesting case involving the liability of a subcontractor painting a building for injury to a pedestrian due to fall of a plank in the moving of a trestle along a sidewalk, has just been decided by the California District Court of Appeal—*Gordon vs. Roberts et al*, 157 Pacific Reporter, 15. Biorci, the subcontractor, was exonerated from liability because it was proved that the owner had assumed the duty of moving the trestle. The gist of the opinion appears in the following paragraph:

"We can find no evidence which justifies the verdict of the jury as against Biorci. It matters not at all whether he was an independent contractor as to the doing of the painting or decorating; no negligent act of his was committed while in the performance of that work which resulted in any damage to the plaintiff. The sole cause of the injury was the act of the men designated by the owner to move the trestle. This moving was done, so far as the evidence shows, without the assistance of Biorci or either of his men and without any right in Biorci to give any direction as to how the work should be performed."

Employer's Liability Concerning Ladders.

ALATE decision of the Arkansas Supreme Court recognizes the rule of law that an employe required to use a ladder must take notice of dangers incident to its use, so far as concerns its obvious condition in not being fastened at the bottom, or in the fact that a hook at the top is bent in such manner that the ladder is apt to slip. The court said:

"While the servant is not required to inspect the appliances of the business in which he is employed, to see whether or not there are latent defects that render their use more than ordinarily hazardous, he is required to take notice of such defects as are obvious to the senses. He is not bound to make an examination to find defects, for that is the duty of the master, but he does assume those risks that are patent to ordinary observation. In other words, while it is the duty of the master, through his inspector, to search for hidden defects, the servant is required to take notice of such defects as are open to ordinary observation while going about his work."

This statement of the court will be understood as relating only to cases where it is not part of an employe's assumed duties to inspect appliances used by him, but only to those cases where ladders, etc. are furnished to men without their own selection of them.

And, in a contemporary decision of the Springfield, Mo., Court of Appeals, in the case of *Powell vs. Walker*, 185 Southwestern Reporter, 532, it was held that an employe who was ordered to use a ladder not the property of his employer, but borrowed from the owner of the building on which work was being done, could not hold the employer responsible for a defect in the ladder, in the absence of a showing that the employer had occasion to inspect it.

THE ASSOCIATIONS

THE COMING OHIO CONVENTION.

First Call.

YOUR attention is called to the coming convention of the Master House Painters and Decorators' Association of Ohio at Cedar Point, July 18-21, and we ask that you make every effort to be with us on that occasion. This will be our twenty-fifth annual, and let us make it a silver jubilee event. A new feature will be given a trial, in making all our sessions, excepting the one on Friday, open to the craft in general. Every member is expected to pass the word along and bring other craftsmen with them. "The more the merrier."

At this convention the advance in our annual dues becomes effective, and it behooves us to get enough more profit and pleasure than in the past to offset the extra cost.

The members of our Entertainment Committee assure me they are wide awake and stirring, and promise all a good time worth while. Prominent educators and members of the craft from other States will be present, filling a part in our program and are well deserving a large attendance to welcome them.

The usual rates will prevail at convention headquarters, and I would advise you to make your reservations early. I need not say more—only come!

Fraternally yours,

426 Reading Road,
Cincinnati, Ohio.

Joel Kennedy,
Secretary-Treasurer.

NEW JERSEY MASTER PAINTERS.

EVERY contracting house painter and decorator in the State of New Jersey, as well as those living in nearby States, who can find it convenient to attend, is invited—or rather expected—to be present at the twelfth annual convention of the New Jersey State Association of Master Painters and Decorators, which will be held at the Hotel Brunswick, Asbury Park, on Wednesday, Thursday and Friday, July 26, 27 and 28.

The morning of Wednesday will be given up to registration and a general getting together and handshaking. Old acquaintances will be renewed, and there will be an opportunity to make new friends.

If you have never been to one of these conventions before, when you arrive at the hotel, go right to the Registration Committee's desk, sign your name and get acquainted. Don't hang back and wait for somebody to seek you out, for at a summer resort hotel there are so many people besides those attending the convention that it would be difficult for the Reception Committee to spot those who belong to the trade, unless they happen to be personally acquainted. But if you make yourselves known, you will surely get a warm welcome and a hearty greeting.

There are many features on the business program of the convention that will be of great interest to every employing painter, both from a practical and from a business standpoint. Come prepared to take part in the discussions that follow the reading of the papers and to get all the benefit you can from the convention.

The "Question Box" will enable you to obtain help to solve the difficult trade problems that you are up against. Come prepared to put some practical or business question in the box, on which you desire the help of your brother craftsmen.

A business session will be held Wednesday afternoon, beginning at 2 p. m. Two sessions will be held on Thursday, beginning at 9 a. m. and at 2 p. m.; a continuous session will be held Friday, beginning at 9 a. m., and lasting until the business of the convention is finished.

Nevertheless, there will be ample time to enjoy the fine bathing and other pleasures for which Asbury Park is famous, as well as to take part in the entertainment features that will be specially provided for the members and for the ladies that accompany them. And, by the way, do not forget to bring the ladies, for they add much to the

enjoyment of the convention, and you must bear in mind that your wife is as much entitled to a summer outing as you are.

The Hotel Brunswick is the headquarters. It is one of the best kept hotels in that city of summer hotels. But for those who cannot get accommodations at the Brunswick, there are hundreds of other hotels and boarding houses, at all prices, ready to provide you with all the needed comforts. The railroads issue lists of Asbury Park hotels, which will be furnished on application to your nearest ticket agent, or you can write to the Asbury Park Information Bureau, Asbury Park, N. J.

Asbury Park is reached by the Central Railroad of New Jersey, either by train direct, or by boat to Atlantic Highlands and by train the rest of the way; also by the Pennsylvania Railroad. Tickets issued from New York are good going by any of the three routes named, and returning by the same or any other route at your option.

Practical Exhibit.

A committee on Exhibits of Practical Work has been appointed, consisting of William P. Symonds and Edward Hurst Brown. All members of the New Jersey Association are requested—without further notification—to do their part to make this exhibit a success. The following suggestions are made for practical exhibits:—

Decorative sketches of any kind; photographs showing rooms that have been decorated; photographs giving interior or exterior views of your shop or store; one or more panels or pieces of wood trim finished in enamel or hardwood finish—regular commercial work such as you would expect an architect to be satisfied with, and not specially prepared to show something extra fine. A label should be attached giving the specification or method used in finishing. Grained panels; specimens of sign painting or show card work; painted blinds that do not stick; painted fly screens that are not filled up with paint; screens showing wall paper decorations; in short, any practical example of first-class workmanship that will interest your brother craftsmen and instruct those of the public who may care to come and see what good painting is. Also send samples of time sheets or daily time reports, or other office helps that you use in your shop.

Help the Committee Make the Exhibit a Success.

All articles intended for exhibition should be sent to the Executive Committee, care Hotel Brunswick, Asbury Park, N. J., so that they will be received not later than July 25. If you cannot do this, bring them with you.

ASSOCIATE MEMBERS' MEETING.

THE representatives of the Associate Members of the New Jersey State Association of Master Painters and Decorators held a meeting at the rooms of the Newark Association on the evening of Friday, June 9, the purpose of which was to arrange for the entertainment to be given to the convention on Thursday evening, July 27.

Some of those present asked that it be made perfectly clear to the master painters that the change from an afternoon entertainment and clam bake was made by the Executive Board of the Master Painters' Association, and not by the material men.

Secretary Witt, of the Master Painters' Association, said he would make a statement to that effect in sending out the notices of the convention. The Executive Board had thought that the change would be of benefit to the Association, and would tend to prevent the recurrence of the charge that many painters went to Asbury Park for the sole purpose of participating in the entertainment furnished by the manufacturers, and did not attend the sessions of the convention.

A number of suggestions for the entertainment were made, and after discussing them at some length, it was decided to leave the matter in the hands of the Entertainment Committee, with power to act. It is safe to say,

however, that the master painters and their families attending the convention, will find that Thursday evening, July 27, will be one of the most enjoyable occasions in the history of the Association.

CONNECTICUT STATE OUTING.

A SPECIAL meeting of the Executive Committee of the Society of Master House Painters and Decorators of Connecticut was held June 7, and the date for the summer meeting and outing has been fixed for Saturday, August 19. It will be an all day session, followed by a shore dinner, and will be held at the Tabard Inn, Morris Cove, New Haven, where these outings have been held on several previous occasions. The inn is easily accessible by electric cars from the New Haven depot, or may be reached by automobile over some of the good roads for which Connecticut is famous. It is hoped that a large number of enthusiastic Nutmeg State master painters and visitors from other States will be present at the outing.

CANADIAN CONVENTION POSTPONED.

SECRETARY STEWART N. HUGHES informs us that at a recent meeting of the Executive Board of the Canadian Association of Master House Painters and Decorators it was thought wise not to hold the annual convention, in July, at the Brant Hotel, Burlington, as previously announced, but because of present conditions in Canada, due to the European war, it would be best to postpone it until later in the year. It was therefore decided to hold the convention some time in December, the exact date not yet being fixed. The sessions will be held in the New Technical School, in Toronto. This will give those attending the convention an opportunity of observing the

work of the school. The Association hopes to have a large number of master painters from the United States in attendance. Announcement of dates and arrangements will be made in due time.

TESTIMONIAL TO PROFESSOR LADD.

IT had been the intention of the International Association of Master House Painters and Decorators to present at the Cincinnati convention a set of testimonial resolutions to Professor E. F. Ladd, of Fargo, N. D., in recognition of the services he had rendered to the master painters of the country in obtaining paint labeling legislation. Because of his unavoidable absence from the convention, the presentation was omitted, but a beautifully engrossed copy of the resolutions, suitably framed, was sent to Professor Ladd after the convention. Our illustration is so clear it is not necessary to reprint the resolutions.

John Dewar, chairman of the Testimonial Committee, sends us the following extract from a letter received from Professor Ladd:—

"There has just come to hand the testimonial from the International Association of Master Painters and Decorators, as presented through the Committee on Testimonial and the officials of the Association.

"I cannot tell you how much I appreciate this unexpected honor and confidence on the part of those with whom it has been my good fortune to be associated, to some extent, in endeavoring to improve the paint condition of this country.

"A testimonial such as has been presented through your efforts and those of others in the Association, seldom comes to a man, and I have had nothing that has touched me more fully than this token of appreciation that will always be prized by myself and family."

TESTIMONIAL

TO

Edwin Freemont Ladd

Director, Agricultural Experiment Station
North Dakota Agricultural College, Fargo, North Dakota.

Who first advocated and had enacted into legislative form the honest labeling of those paints, colors and other products pertaining to the painting craft, thus ensuring the user of these products full weights and measures of known composition.

Whose nation wide campaign for these principles has been promulgated through a desire to aid the painter in obtaining honestly labeled paints, to assist the house owner in securing durable painting work, and whose practical paint tests have been instrumental in demonstrating the superiority of honestly labeled products.

International Association of Master Painters and Decorators.

Chas. Haenrich
Committee on Testimonial.



Wm. H. McPhee President
William H. McPhee Vice President
Wm. H. McPhee Secretary-Treasurer

Testimonial Presented to Prof. E. F. Ladd, of the International Association.

Notices from Secretary McGhan

EXECUTIVE BOARD MEETING.

International Association of Master House Painters and Decorators of the United States and Canada.

OFFICIAL ANNOUNCEMENT.

President William J. Albrecht directs that the midsummer meeting of the Executive Board of the International Association of Master House Painters and Decorators of the United States and Canada, be held at the Hotel Breakers, Cedar Point, Ohio (Sandusky), Monday, July 17, 1916, at 2 o'clock in the afternoon.

This place of meeting was selected by the president because of its central location, affording the minimum of travel or inconvenience to the greater number of members to attend this meeting. The hotel accommodations, etc., are all that could be desired.

The Ohio State Association also meets at the same place, opening the following day, July 18, and those who can afford the time of a few days would find it most enjoyable.

It is sincerely hoped that delegates to this meeting will come prepared to arrange an exceptional program for the annual convention to be held at New Haven, Conn., in February, 1917.

Yours fraternally,

Southern Building, Washington, D. C.,
June 1, 1916.

A. H. McGhan,

Secretary.

BRIGHT PROSPECTS AHEAD.

Editor The Painters Magazine:—

Dear Sir—There is every reason to believe that the meeting of the Executive Board of the International Association of Master House Painters and Decorators of the United States and Canada, which is to be held at Cedar Point, Ohio, July 17, will mark the turning point in the history of the Association, and progress will then be towards the larger field of usefulness.

Charters for new associations have been forwarded Tulsa, Okla., Texarkana, Tex., and Fort Worth, Tex., the latter city already reporting a membership of forty-eight. A new association has been established at Canton, Ohio, of twenty-five members, and State Organizer Marsh reports very good prospects of shortly establishing an association at Waterbury, Conn., of twenty members. Associations at Louisville, Ky., and Hot Springs, Ark., have been reinstated, and several individual members at other points have been enrolled. This office is constantly corresponding with a number of points where there are no associations—such as Norfolk, Va., Wilmington, Del., Portland, Me., and others. They all express interest, and every effort is being made to enroll them in membership.

Hundreds of reputable master painters in cities where there are no State associations are being addressed by this office.

It now only remains for the Executive Board, at their forthcoming meeting, to arrange a proper and interesting program to insure not only a large increase in membership, but a further extension of the usefulness of the Association, and that will undoubtedly be done.

Yours fraternally,

A. H. McGhan,

Secretary.

Washington, June 2.

Secretary McGhan has sent to the entire membership of the International Association—now a list of 2,300—a copy of a pamphlet issued by the secretary's office of the National Association of Manufacturers, 30 Church street, New York city, and containing a reprint of the report of the Committee on Industrial Education, read by H. E. Miles, chairman, at the twentieth annual convention of that association, held in New York city, May 15.

There is one thing you can give, and yet keep. That is your promise.

NOTES OF ASSOCIATION ACTIVITY.

CHARTERS have been forwarded to the following new associations:—

Fort Worth, Tex., J. N. Johns, secretary.

Texarkana, Tex., G. S. Winn, secretary.

Tulsa, Okla., S. J. McGee, secretary.

President Albrecht reports Canton, Ohio, having organized, with twenty-five members, Chas. Felbush, secretary.

Reinstated associations:—

Louisville, Ky., Frank Hartman, secretary.

Hot Springs, Ark., F. H. Olmstead, secretary.

Increased membership and renewed interest in State and local associations is reported by many, among them being A. P. O'Connor, secretary Colorado State Association; H. W. French, secretary Denver, Colo., local; W. P. Knapton, secretary Salt Lake, Utah, local.

O. V. Marsh reports the organization of a local association at Waterbury, Conn., of twenty-four members, and very good prospects of organizing locals at Norwalk and New London, Conn.

C. W. Stowe, secretary Los Angeles, Cal., reports increases.

Axel C. Stenderup, Marquette, Neb., and Lee R. Ammons, Pentress, W. V., were enrolled as individual members, and the secretary's office is in correspondence with several hundred individuals, residents of towns and cities where there are now no associations, in an endeavor to have them enroll as members of their respective State associations.

New associations of master painters have been recently formed at Norfolk, Va., W. A. Johnson, secretary; Wilmington, Del., J. Robbins, secretary. Every effort is being made to obtain affiliation of these associations with the International.

Effort is being made to reinstate associations that have drifted apart at several points, such as Newport, R. I., where a good friend of the International, in C. P. Ward, of Dorey & Ward, is interesting those locally, and Mr. Schwenzfeier, of Bliss & Schwenzfeier, at Pasadena, Cal., is likewise assisting in trying to bring the members of that association together again.

New York State Secretary-Treasurer Carl Goddertz is very much interested in securing the membership of the Jamestown, N. Y., association, and the secretary's office is assisting by correspondence with the local secretary, Geo. I. Moone.

The mid-summer conventions to be held by the State associations are:—New Jersey, July 26-28; Colorado, July 25-28; Connecticut, August 19; Illinois, August 1-4; Ohio, July 18-21; Wisconsin, July 25-27, and Missouri, in August.

COMMERCIAL ORGANIZATIONS AND THEIR REACTION TO THE GOVERNMENT.

THE following address was delivered by A. H. McGhan, secretary-treasurer of the International Association of Master House Painters and Decorators of the United States and Canada, at the twenty-first annual convention of the National Association of Manufacturers, held in New York on May 17.

The International Association of Master House Painters and Decorators of the United States and Canada, which I have the honor to represent, is very appreciative of the opportunity of appearing before this convention, and presenting from their point of view the necessity of closer relations of commercial organizations with the government.

In advocating closer relations with the government, attention is called to such very close and century old relations which existed in the past between the governments of the older countries of Europe and commercial organizations. Business in the leading countries of Europe has been backed up by the respective governments in the past, and will be backed up more than ever in the years following the present war, in their efforts to attain or secure trade, therefore it is well at this time that full meaning be given the term "Preparedness." Ask yourself, should not "Industrial Preparedness" be the watchwords? It is

now more than ever a fact that relations between government and business should be mutually helpful.

Scarcely an industry in the whole field of business can be named to aid which, some government bureau is not constantly at work. It is not possible to detail each department, but to very briefly present to you the efforts of some departments closely related to manufacturing.

The Federal Trade Commission, but recently appointed under the new Department of Commerce, makes the remarkable statement that 200,000 corporations out of a total of 260,000 engaged in the manufacturing and mercantile business of the United States were eking out an existence; 100,000 of them did not earn a penny. Out of 60,000 successful corporations, doing business of \$100,000 a year, over 30,000 charged off no depreciation whatever. Only 10 per cent. of our manufacturers and merchants know the actual cost to manufacture and sell their product; 40 per cent. estimate what their costs are, and 50 per cent. have no method, but price their goods arbitrarily. Most of the manufacturers and merchants who do not know what their goods cost are basing their selling price on what their competitors sell for, and with only this knowledge for a basis they are frequently cutting prices and demoralizing the industry in which they are engaged.

Bradstreet gives nearly 20,000 failures in the United States in 1915, and says when the causes of failure are examined in detail it is found that incompetence caused the greatest number of failures, within a fraction of 30 per cent., while lack of capital, one time the most fatal cause, accounted for slightly over 27 per cent.

No doubt a failure caused by an improper cost accounting would be placed under the head of incompetence; therefore, in view of this record, it is plain that changing business conditions make imperative that which the Federal Trade Commission calls attention to. It is, therefore, easily seen that the system of cost accounting must be very lax, and, as an Association, we are doing all possible to remedy that fault in our industry.

When business was done on a larger percentage of profit, questions of accurate cost and of operating efficiency were not so important, but in most lines of industry today the large percentage of profit has passed, and a proper cost accounting system becomes imperative.

The facilities possessed by the government for gathering and disseminating valuable information are vastly greater than the individual business could either secure or afford.

The Bureau of Foreign and Domestic Commerce, Department of Commerce, has a printed form of agreement into which it will enter with a commercial organization by which it will furnish that industry or organization exceptional assistance and information relative to exports, etc., in return for the maintenance of a proper bureau by that commercial organization, which bureau is primarily for the interests of the organization maintaining it. A number of such agreements are now in successful operation.

As another instance of the information obtainable by associations from a government source may be cited the work that is carried on by the Bureau of Standards of the Department of Commerce. The functions of this bureau, as the name would imply, include the custody of standards of measurements used in commerce, manufacturing and science, the standardization of measuring apparatus, the determination of the properties of materials used in trade and technology, and the conduct of investigations of problems connected with standards. This work, of course, is of a general nature and does not redound to the exclusive benefit of any one private manufacturer for the exploitation of his product. Work of a general nature in the testing of insulation, lamps, paints, clay products, cements, bitumen, optical instruments, weighing devices, thermometers, etc., may be carried out. Work of a personal nature along similar lines is invariably referred by the Bureau of Standards to private research laboratories. An important example of such laboratories is that known as the Institute of Industrial Research at Washington, a corporation conducted by scientists of national and international reputation, who are experts on special problems and who undertake investigations and researches for manufacturers or associations in various fields, such as metallurgy, paint technology, food and drug products, cement, petroleum, utilization of waste products, etc. Much of the work carried on at this institute is for national associations of manufacturers, such as the Paint Manufacturers' Association of the United States, whose technical problems

have been under the supervision for many years of H. A. Gardner, assistant director of the institute.

It is especially interesting to note the co-operative work that exists at the present time between some of the officials of the Bureau of Standards, the officials of private laboratories such as the Institute of Industrial Research, and members of the International Association of Master House Painters and Decorators of the United States and Canada, in an effort to better conditions surrounding the manufacture and application of painting products. Representatives of these institutions and organizations, acting in a body under the title of Committee D-1 of the American Society for Testing Materials, are constantly carrying on series of practical paint tests and laboratory research investigations into the properties of painting materials, all of which result in a vast amount of information of importance. Standardized methods for the analysis of painting materials, standards for the purity of raw materials used by the paint grinders, the durability of various painting products and other information of this character are annually reported at the meeting of the society. It is probably safe to state that the cost to any one organization of conducting the work that is thus done in a co-operative way would be in the neighborhood of one hundred thousand dollars a year.

The constant agitation conducted by the Master House Painters and Decorators of the United States and Canada, co-operating with the Paint Manufacturers' Association of the United States, has resulted in placing in the statutes of eleven States, laws governing the manufacturing and marketing of paints. This has been greatly assisted by the investigations of Professor E. F. Ladd, Commissioner North Dakota Agricultural Experimental Station.

In another branch of our industry, and one of vital importance is that of vocational training. We believe the government should assist in the education of the youth in the industrial arts as well as in the sciences, to which it pays a great deal of attention. We are co-operating most earnestly with such institutes as the State College of Iowa, Ohio Mechanics' Institute, the Wisconsin State Board of Industrial Education, the Boardman Schools of Industrial Education of Connecticut, and trust to bring our request for vocational training in public school system before the Federal Government.

With these brief illustrations of the necessity of co-operation as illustrative of our co-operation with governmental authority, State and Federal, and in the interest of organization generally, we have to ask that you will, by concerted action, co-operate with those authorities who may be so beneficial to your interests. Individual interests can do but little, but through the medium of your separate organizations your voice then becomes the composite voice of your membership, and the State will heed your requests and your requirements. Then conditions of complete co-operation between commercial organizations and the State may be fully attained, the faults of the past remedied and precaution taken to meet the oncoming changes.

In connection with the foregoing address, Secretary McGhan desires to again call the attention of the painting trade to the following article:—

"OVERHEAD CHARGES."

An Address by A. H. McGhan at the Thirty-first Annual Convention International Association of Master House Painters and Decorators of the United States and Canada Held at Washington, D. C., February 10, 1915.

Mr. President and Gentlemen:

The subject of overhead cost of conducting business has been before you for discussion several times, but always in the shape of a report by an individual—a reflection of his opinion or business. Now the Washington Association presents this composite report of actual operations of twelve of the members of the Association who have willingly reported and exposed the details of their business for the benefit of the craft at large; twelve being the number constituting a jury, their verdict is the opinion of the trade of a city, not one man. The Washington Association has adopted this report to enable its members to have something to stand upon in law if occasion requires.

The subject is one of cold facts and figures, and I would waste your time justifying its presentation as a legitimate charge, equally as legitimate as the charge for labor or materials.

The different costs scheduled, which you have before you, are those that you must meet, and none can be charged direct against any operation. The Washington Association, in sched-

Compare Your Own Overhead to This Schedule and See Where You Land.

	INDIVIDUALS.												Average, \$16,244.47	Your own overhead.
	1	2	3	4	5	6	7	8	9	10	11	12		
Individual volume of business by year.	\$58,000	\$19,059	\$15,000	\$16,328.70	\$16,000	\$15,000	\$12,000	\$11,500	\$8,746	\$8,000	\$6,000	\$5,400	Total \$104,933.70	
Rent (office or shop or both. If you own your shop or office what would it rent for?)	300	210	240	300	360	360	180	240	120	180	60	168	Average month	18.71
Boy or Clerk (If none are employed state what you pay for necessary typewriting, or approximate loss of time of men doing what a shop boy would do if employed).	936	572	520	780	364	520	520	156	156	312	208	182	" week	8.38
Office Expenses (include printing, postage and the many small expenses that occur even in the smallest office).	84	75	240	60	120	120	60	204	19.20	60	240	84	" month	9.40
Advertising (include what you pay for advertising in newspapers, programs, or for placards, signs, or advertising of any kind whatever, in addition to Association dues, or membership payments in business organizations).	42	123	240	115.30	792	60	60	48	18	60	36	120	" month	15.12
Telephone (include the telephone company's regular charge, and approximate the cost of a cost to you of telephone messages, telegrams or messenger service).	108	105	120	97.80	84	120	99	45	36	144	30	48	" month	6.92
Drayage (include the cost of livery, if you keep a horse or automobile. Add additional drayage that your team or automobile does not handle. Approximate car fare for the men).	600	480	420	312	720	300	420	324	300	420	240	168	" month	32.67
Insurance (casualty or fire).	427.30	49	75	160	175	86	2	9	12	5	3	10	" year	84.44
Lost accounts (include bad debts or what you may have lost by failure or cost of suits at law, or any cost of collection you may have had).	2,700	300	100	14.65	100	50	50	50	288.60	75	35	40	" year	312.77
General Expenses (cost of anything which you cannot charge to any one job, such as cost of brushes, drop cloths, burners, ladders, ropes, paint pots, sponges, tools and other necessary shop appliances).	840	725	300	380.58	200	500	180	165	163	150	150	225	" year	331.55
Individual overhead.	\$6,037.30	\$2,639	\$2,235	\$2,220.83	\$2,915	\$2,116	\$1,571	\$1,241	\$1,112.80	\$1,406	\$1,002	\$1,045	Average overhead	
Individual percentage of overhead.	10.3%	13.8%	12.5%	13.6%	18.2%	14.1%	13.1%	10.8%	12.7%	17.0%	16.7%	19.3%	14.08%	

uling these costs of twelve different establishments, say that the overhead cost of conducting the paint business in the city of Washington is 15 per cent. (143-10, to be exact). This result is arrived at, as you will see, by taking the total volume of the twelve businesses—\$194,933.70—an average business of \$16,244 and separate businesses from, in round figures, \$6,000 to \$60,000. Each of these separate returns have been gone over by myself with the maker, and if there are apparent differences in the manner of conducting business, it is those very differences that the intent of this paper is to develop.

You will note that there is no charge, or returns, allowed the proprietor. This has always been done heretofore. After considerable discussion by the Association, and investigation by myself, it was fully proven to be improper to make such a charge as an overhead cost. The returns to a proprietor lie in the margin which he collects over and above labor, materials, and these overhead charges. I herewith submit the opinion of a competent authority on this question:

Chas. H. Schnepfe, Jr., & Co.,
Certified Public Accountants.

Mr. A. H. McGhan, Washington, D. C.

Dear Mr. McGhan—In reply to your query as to the propriety of charging as overhead expenses a sum for the services of a master painter, who is the proprietor, would say that it is my opinion that such a procedure is incorrect, and would tend to unprofitable results.

Overhead expenses is that part of the cost of operating a business which cannot be directly apportioned to the product or operation itself, and includes such expense as rent, light, heat, office salaries, office expenses, telephone, etc. It is customary to add to the cost of material and direct labor a certain per cent. of the material and labor to take care of the overhead expense. Sometimes the overhead expense is apportioned on the basis of sales made. In either case the apportionment must be based upon previous experience or upon an estimated basis of business to be done. Care should be taken that the apportionment is fairly correct. The return to the proprietor is in the nature of profit, and should be added to the cost of material, labor and overhead expenses to make the price quoted.

Yours very truly,

Chas. H. Schnepfe, Jr.

The final result of our investigation is that the best method of apportioning overhead to this business is to first ascertain by your record what the volume and overhead cost of your business has been. Then take the day as the unit, add to that your known overhead. Take business No. 4 as an illustration. If 2,000 days' labor is employed in the year, the overhead is \$1.11; therefore, if \$4 per day is the wage, \$5.11 is your net cost of operating a man per day. If you don't add the overhead cost, you must pay it or you will be the loser.

Don't fail to note that a proper computation of the cost of work consists of three divisions: 1st, Labor; 2d, Overhead; 3d, Material—to that point there is no profit; then add the profit that you in your judgment of your business decide is correct. This last must necessarily represent a certain percentage of your business—and that percentage is for you to determine, which is the only element of doubt left with you. The overhead cost, as we present it to you, is as positive as your cost of labor and material.

YOUNGSTOWN, OHIO, ASSOCIATION.

MEMBERS of the Master Painters' Association, of Youngstown, Ohio, gave the second annual banquet to their employees at the Y. M. C. A. Saturday evening, May 20. About 150 men were present.

Rev. L. G. Batman, pastor of the First Christian Church, was the speaker of the evening, and talked upon the progress the laboring man is making. He reviewed the history of labor from the very beginning, when all workmen were slaves.

W. D. O'Connor presided as toastmaster and short talks were made by Martin McTernan, C. M. Uber, Alex Best, Henry Hall, Louis Mann, E. B. Patterson, Elmer Blare and Frank Oakley. Motion pictures formed one feature of the entertainment, and Harry Padgett pleased with songs.

WASHINGTON, D. C., ASSOCIATION.

THE regular monthly meeting of the Master House Painters and Decorators' Association, of Washington, D. C., was held Tuesday evening, June 6, in their new quarters in the Builders' Exchange.

The request of the men for an advance of fifty cents per day in wages, to go in effect September 1, was considered, and after considerable discussion a committee was appointed to give further consideration to the request and report a line of action at the next meeting to be held on June 21.

The Committee on "Clean-Up Paint-Up" submitted the following report:—

Washington, D. C., June 5, 1916.

Master House Painters
and Decorators' Association.
Gentlemen:—

Your committee appointed to conduct the annual "Clean-Up Paint-Up" Campaign beg to report that the result is very gratifying—the movement having the support of the officials of the District Government, the Chamber of Commerce, the

Board of Trade, the press, and all civic and labor associations, resulted in a general painting and cleaning, which is now apparent, and cannot but result in better conditions of health.

Herewith is submitted audit of accounts by certified public accountant who contributed his services, in fact, everyone approached heartily supported this civic movement.

Clean-Up Paint-Up Campaign Committee.

Gentlemen:—

In compliance with your instructions, we have audited the Clean-Up Paint-Up Campaign Fund, and beg to report as follows:—

RECEIPTS.

Master House Painters' Association, of Washington,	
D. C.	\$120.00
Hugh Reilly Company.....	100.00
W. H. Butler Company.....	50.00
Dyer Brothers.....	50.00
McGhan Scaffolding Company.....	50.00
E. J. Murphy Company.....	50.00
Woodward & Lothrop.....	50.00
S. Kann Sons & Co.....	25.00
Geo. F. Muth & Co.....	25.00
Barber & Ross.....	10.00
Geo. E. Corbett.....	10.00
L. Barr & Co.....	10.00
J. Frank Campbell.....	10.00
Geo. R. Gill.....	10.00
Chas. Macnichol.....	10.00
F. P. May Hardware Company.....	10.00
Moore & Wood.....	10.00
C. A. Herbert.....	10.00
Palais Royal.....	10.00
Pennington & Taylor.....	10.00
Geo. E. Russell.....	10.00
Saks & Co.....	10.00
H. P. Amos.....	15.00
W. J. Callahan.....	5.00
Craven & Co.....	5.00
Edward & Watkins.....	5.00
S. P. Haibin.....	5.00
J. B. Jones.....	5.00
Jas. Linskey & Co.....	5.00
National Electric Supply Company.....	5.00
A. C. Neubeck & Co.....	5.00
M. F. Nicholson.....	5.00
C. F. Nesbit.....	5.00
Thos. W. Smith.....	5.00
W. A. Finch.....	3.00
J. W. Lacey.....	3.00
August A. Weber.....	1.00
A. H. McGhan.....	11.99
Total receipts	\$738.99

DISBURSEMENTS.

Advertising:—	
Buttons	\$178.60
Wagon signs	256.68
Newspaper	142.75
Circularizing	73.26
Theater:—	
Moving picture slides.....	\$32.20
Program	3.00
Total advertising	\$586.49
General expense—including soliciting and collecting funds	\$52.50
Total disbursements	\$738.99

We hereby certify that the above is, to the best of our knowledge and belief, a true statement of the receipts and disbursements of the Paint-Up Clean-Up Campaign for 1916.

Respectfully submitted,

(Signed) Thomas Mears,
Certified Public Accountant.
(Signed) John E. Moore,
Public Accountant.

Weather condition, April 17 to May 17, inclusive:—

Mean temperature, 62 degrees Fr.

Precipitation, 21/10 inches.

Days, rain or cloudy, 19.

The committee takes this occasion to thank all for the hearty support accorded the campaign.

Respectfully submitted,

A. H. McGhan,
Chairman.

The report was accepted, and a rising vote of thanks given the committee.

Report was made that the Washington schedule on "Overhead Cost" was in demand from associations and business houses all over the country—the subject having awakened such interest that Mr. McGhan reported one of the largest paint houses of the country had applied for a number of copies to furnish the managers of their different stores.

John E. Moore, public accountant, being present, spoke on the conduct of business of the contractors from the financial viewpoint, and urged those present to give more consideration to the constantly increasing overhead cost of conducting business.

Several applications for membership were received.

Railway Paint Shop Gossip

THE COMING RAILROAD PAINTERS' CONVENTION.

THE Master Car and Locomotive Painters' Association will hold its forty-seventh annual convention at the Hotel Breakers, Atlantic City, N. J., beginning Tuesday, September 12. A. P. Dane, secretary, Reading, Mass.

The Maintenance of Way Master Painters' Association will hold its thirteenth annual convention at the Hotel Walton, Philadelphia, Pa., on Tuesday, Wednesday and Thursday, October 17, 18 and 19. Secretary F. W. Hager, care the Denver Road, Fort Worth, Tex.

—R. J. Kelly, foreman of the car department, including the foremanship of the painting department, of the Morris Park, N. Y., shops of the Long Island Railroad, and a former well-known member of the Master Car and Locomotive Painters' Association, has resigned to identify himself with the Wolfe Brush Company, as its railway representative, vice W. T. Hogan, resigned. To his new duties, Mr. Kelly carries the best wishes of a host of friends for unmeasured success.

—The Lehigh Valley Railroad's famous Black Diamond train recently enjoyed its twentieth birthday. The train, as originally constituted, aside from the engine, was made up of four cars of wood construction, and the longest, a cafe car, was 67 feet long. Each car on the train was finished in Mexican mahogany, with figured mahogany panels and inlaid beveled French plate mirrors. The ceilings were of the Empire dome pattern, finished in white and gold. Today this train is made up of seven cars, of all-steel construction, and all fully 70 feet in length.

—The Southern Railroad has in its service 1,758

men, of all ranks and all classes, from general officer to painter foreman, who have exceeded twenty-five years of continuous service on the road. There are thirty-four men who have exceeded fifty years of such service, and it is also of interest that there are 235 negroes on the list.

—At this writing, more than \$9,500,000 voluntary subscriptions to the proposed issue of Rock Island, 8 per cent. preferred "rights" are in sight, which appear to attest in the soundest possible way the temper of the stockholders, and their intention to protect their rights in this most valuable property. Meanwhile the paint shop affairs on the road are of a kind that keep a large force of men constantly busy.

—The Norfolk and Western, it is reported, has ordered twenty miscellaneous passenger cars from the Harlan & Hollingsworth Corporation, which means increased inspection duties for Master Painter O. P. Wilkins.

—The Central Railroad of New Jersey is reported to have recently ordered a private car from the Pullman Company, and Master Painter F. A. Weis is smiling indulgently upon his friends.

—Talking about unlimited railroad service, take a glance at the "Old Guard" of the Nashville, Chattanooga and St. Louis, an association of the few employees and officers who have been in the service since the Civil War. Major W. L. Danley, who entered railway service in 1857, continues to flourish as general passenger agent on the road, an office which he has held forty-seven years. By the terms of a recent decision, anyone who has been in the service of the road for a period of thirty-five years may become a member of the "Old Guard."

—Supplementing the slogan of "Safety First," the Southern Railroad has an equally significant one, "Keep Quiet." This slogan is to be encouraged for the conduct

of safe and sane railroading. If adapted for the lines, why not for the shop? The hydra-headed noise nuisance should no more be tolerated in the shop than on the road.

—Master Painter William M. Joyce, of the Baldwin Locomotive Works, has his expert eye riveted upon an order worth while. It comes from the Pennsylvania Railroad, and is for 75 Mikado locomotives. These engines are to be used on the lines east of Pittsburgh.

—The National Safety First train, consisting of twelve cars, sent out by the government, is now making a tour of the Baltimore and Ohio, and from there it will go to other trunk lines. The painting and finishing of this train is said to be especially fine.

—The Maine Central is in the market for one postal car and for six passenger cars. Master Painter J. A. Bradburn's department is constantly taking on increased prestige.

—At its own shops, the Louisville and Nashville is building 1,000 forty-ton box cars, a constructive enterprise which is giving Master Painter George Schumpp some important additional duties.

—Lew. Downing, the master painter for the Minnesota Division of the Illinois Central, is rolling up his sleeves and wading into his spring work. Mr. Downing is a native of the Blue Grass State, and every time they have a blizzard in Minnesota his friends accuse him of humming that famous song, "My Ol' Kentucky Home." Zac Murphy, the master painter for the Kentucky Division of the same line, has always felt sorry for Downing, and suggests that "he is out of his latitude."

—The Boston and Maine has sold to the Altoona Northern 22 of its old passenger equipment cars—20 coaches and two combination smoking and baggage cars. Ten of these cars had not long since been through the shops, and all that was necessary was to paint out the letter board and number panels and reletter them. One of the combination cars was burned off, and all the rest were painted over the old paint. This work was all done in the Billerica shops as a side line to the regular work. The above is the first passenger equipment that has been used on the Altoona Northern, which is a gravity road one way and sixteen miles long.

—Master Painter A. E. Green, of the Chicago and Northwestern, has for some time been turning out of the company's shops at Chicago 140 painted and varnished passenger cars per month. Mr. Green has some 1,988 passenger cars under his expert care.

—The Norfolk and Southern has arranged to build 250 freight cars in its own shops, which will serve to contribute a considerable sum of work to the department under the direction of Master Painters J. W. Rogers and W. H. Truman.

—The Havana Central is in the market for some 675 miscellaneous cars, and Master Painter Frank Robbins is looking forward to an important item of inspection duties.

—Foreman Painter H. M. Butts is giving no small share of personal attention to the painting and finishing of three dining cars, which the New York Central Lines are building at the West Albany shops. These cars are to be strictly up-to-date in every respect, and the finish applied will be quite in keeping with that carried by the Central's dining car equipment.

—On the Chicago and Northwestern, Master Painter A. E. Green finds it good policy to sandblast the badly worn steel passenger cars, and at this writing he has sandblasted 110 cars, out of the total of 400 cars of all-steel construction owned by the company. Mr. Green has facilities for sandblasting four cars daily.

—The Boston and Maine has recently ordered 58 locomotives of various types from the American Locomotive Works. All of these locomotives are to be equipped with superheaters, and will be finished in a manner to please the veteran A. P. Dane.

—At the Como, St. Paul, Minn., shops of the Northern Pacific, Master Painter A. J. Bishop is handling a very large volume of repainting repairs, with every prospect pleasing for a continuance of the work during the summer. All departments of these shops are being worked to their full capacity.

—The all-steel passenger equipment cars—six passenger and two smoking cars—ordered by the Boston and Maine from the Pullman Car Company have arrived at

the Boston Terminal, and as soon as the six baggage cars are received from the Laconia Car Works, the trains running from New York to Bar Harbor, Me., via Lowell, Mass., will be furnished with this fine new equipment, concerning the receipt of which Master Painter C. E. Copp is naturally and properly proud.

—A recent visitor at the St. Paul, Minn., shops of the Great Northern Ry., found Master Painter N. B. Watson with more work confronting him than he was able to handle. These shops are running to their full capacity, and the painting repairs are of a heavy class.

—The equipment needed for summer travel on the Boston and Maine, to beaches and mountain resorts, is fast being turned out of the Billerica shops where, under the direction of Messrs. Copp and Stocks, it has undergone painting and varnishing repairs, following thorough repairs received in the other departments.

—The death, on May 11, at his summer home in Osterville, Mass., on Cape Cod, of William A. Gardner, president of the Chicago and North Western and the Chicago, St. Paul, Minneapolis and Omaha railways, is being universally deplored. In all the walks of railroad life, from the greatest to the humblest, there is genuine sorrow over the loss of this democratic and easily accessible man. He had long been regarded as among the great railroad and business managers of the country. It has been said of him that he was so accessible and his sympathies were so broad that he was constantly giving time and thought to the problems of people who went to him for counsel and advice, and nobody ever went to him on such a mission without coming away feeling better, more self-respecting and more hopeful. It was on the North Western, and under the administration of Mr. Gardner, that the "Safety First" movement on railways originated.

—At the Bloomington, Ill., shops of the Chicago and Alton, Master Car Painter J. H. Whittington is directing a large force of painters in meeting the demands of the other departments of the plant which at present are being worked to their full capacity. At this writing the famous "red trains" are going through the shops for general repairs and for repainting and varnishing.

—On Tuesday, May 30, the College of Mechanical and Electrical Engineering of the State University of Kentucky, at Lexington, dedicated a monument to early American railroading. The monument is in the shape of a section of the original track of the Lexington and Ohio, the first railroad built west of the Allegheny Mountains. The road was opened for business August 12, 1832. The cars were drawn by horses until January 31, 1835, when "an elegant new locomotive of improved model" was put in operation, but later developments proved this power inadequate and unreliable for passenger service, and horses were again resorted to for hauling all passenger cars, the locomotive being employed for moving freight equipment. The Louisville and Nashville secured control of the road in 1881, since which time, or for the latter part of it, Master Painters C. D. Beyer, A. J. Bruning, John Davis and George Schumpp have contributed to the up-keep and the fine appearance of the equipment in a way to efface the early achievements of the Lexington and Ohio's paint shop experts.

—Prospective visitors to the Atlantic City convention next September may well keep in mind the magnificent stretch of open boardwalk extending seven and one-half miles along the ocean. The press agents pronounce this walk one of the "wonders of the modern world." An enthusiastic foreman painter writes this column to say that De Soto would have made no mistake had he waited until the present day and landed in Atlantic City to look for the "Fountain of Eternal Youth." D. A. Little says "it is the playground of the nation." Of course, you are all going to the "City-by-the-Sea" and prove whether David is a true prophet, or just merely the grandson of one.

—The Pennsylvania Railroad has issued inquiries for 20 passenger cars, but naturally a little order like this does not disturb Master Painter John Gearhart and his assistant, S. H. Walker.

—With Second Vice-President J. W. Gibbons as chairman of the Committee on Tests, something original and quite worth while may be expected to come from the efforts of the members of the committee. This committee, by the way, is one of the most important connected with the activities of the association, and it should have the loyal support, and so far as possible, the co-operation of

the entire membership in placing its work on a larger plane.

—Do not forget that there is in existence a committee on passenger car roofs, steel and canvas, with J. H. Pitard, of the Mobile and Ohio, as chairman. The other members of this committee are Gus Derrick, J. S. Gilmer, H. H. Morgan, W. F. Ottman, J. W. Quarles, T. F. Clark, Theo. Himburg, P. J. Hoffman and J. J. McNamara—a live bunch, you will observe.

—It is announced that the Pullman Car Company has set aside 5,000 shares of stock for which officers and employees are allowed to subscribe in various allotments. It is expected that not a few painters in the employ of the company will arrange to avail themselves of the opportunity for this promising investment.

—The Boston and Maine's Board of Directors has voted to request an extension of the notes due June 2, 1916, to July 17, 1916. This will enable the Reorganization Committee to complete its plans. Meanwhile the road's maintenance of equipment department, including the painting branch, is taking care of a large volume of miscellaneous repairs.

—Theodore Himberg, Master Painter of the Denver and Rio Grande, is expecting new equipment in the form of 10 Santa Fe type locomotives which his company has ordered from the American Locomotive Works.

—The Union Pacific has announced an average 5 per cent increase in wages to all shop employees of the company, effective May 8. The increase will approximate \$500,000 annually.

—Fred W. Wright, master painter at the St. Thomas shops of the Michigan Central Ry., is one of the company's live assets, and he is doing splendid service in keeping the road's passenger equipment in a fine state of painting and varnishing repairs.

—At Paterson, N. J., the "old reliable" Erie has George Rollo stationed as foreman painter, and in the person of Rollo you will find a combination of social and expert technical qualities good to encounter. When in the famous New Jersey city run around and look in on the genial foreman of Erie paint shop industry.

—In the retirement, July 1, of A. L. Mohler, president of the Union Pacific, the employees of the painting department lose a friend who has appreciated in a very large measure the part the craft plays in good railroad-

ing. Since becoming president his ambition has been mainly directed toward promoting the development of the men under him, and improving their condition industrially.

—The death on May 29 of James J. Hill, the famous railroad builder and financier, removes the most noted figure in American railway affairs. Mr. Hill was seventy-eight years old, and his fatal illness was only of about ten days' duration. The history of his life is one to thrill the imagination. Mr. Hill was a genius in fashioning the larger movements of railway construction and financing, and his life work must ever remain one of the notable achievements in this highly specialized branch of big business. In the great Northwest country, "the land of far distances," are located many master painters who have reason to revere the name and memory of James J. Hill. Railway paint shop prestige and importance in that fine and boundless country—indeed, we may say in all parts of the United States—have been created and given a stirring onward march through the appreciation and encouragement which he found pleasure in extending to the administration of painting affairs.

—The death of Albert H. Hartshorn, for twenty-eight years a resident of Waterville, Me., and for thirty-five years an employee of the Maine Central, occurred at the family home, May 20, following an illness of many months. Mr. Hartshorn was a son of a former foreman painter of the Maine Central's Waterville shops, and was at the time of his death an employee of the painting department, having worked under his father, then under John Stocks, present assistant to Master Painter Charles E. Copp, of the Boston and Maine, and more recently under Foreman Painter J. A. Bradburn. Mr. Hartshorn was prominently identified with the I. O. O. F., and was a genial and popular citizen and craftsman. He was fifty-one years old, and is survived by a widow and one brother.

—Come to think of it, the M. C. and L. A. has recently become strong on standing committees, eight of them being in active operation, not the least of which is the Committee on "Locomotive Tenders—Interior and Exterior." The chairman of this committee is that facile and diplomatic Bison City citizen, W. A. Buchanan, and he is being assisted by eight live wires radiating from some of the best locomotive paint shops sandwiched between Alamosa, Colo., and Rocky Mount, N. C. It will profit members of the Association to keep their minds fixed on the work of this ably constituted committee.

The Story of the New York Painters' Strike

NOW that the painters' strike in New York city, which began on May 1 and lasted for over a month, has been brought to a close, it may be interesting to the readers of The Magazine if we review the causes which led to it and give a brief account of its progress and final ending.

Leaving out the Boroughs of Brooklyn, Queens and Richmond, which have different wage rates and do not come under the New York city labor conditions, there are in the Boroughs of Manhattan and the Bronx, two master painters' associations affiliated with the New York State Association, and with the International Association of Master House Painters and Decorators, the Master Painters' Association of New York City, which is a member of the Building Trades Employers' Association, and the Master House Painters and Decorators' Association of the Bronx. There is a third association, the United Painters and General Contractors' Association, which is not affiliated either with the New York State Association or the International Association, and whose membership is composed of the better class of boss painters whose principal work is repainting and repair work for real estate agents, managers of tenement and apartment house property and similar work of the same class.

There also are two unions of journeymen painters, District Council No. 9, of the Brotherhood of Painters, Decorators and Paperhangers of America, and the Independent Painters and Paperhangers' Union, an organization incorporated under the laws of the State of New York in September, 1914.

For some time, the painting trade in New York city had been running on what was to a limited extent an open

shop basis, although the wage rate was nominally fixed by an agreement made between the Master Painters' Association and the Brotherhood, at fifty cents an hour, with a week of forty-four hours. As a matter of fact, it was commonly reported that many shops, especially those run by members of the United Painters, or by painters not affiliated with any organization, paid the men a lower rate than the regular wage scale, in some cases as low as \$2.75 per day, and that this practice was winked at by the walking delegates or business agents of the Brotherhood, who allowed certain favored boss painters to evade the agreement. At the beginning of this year, however, it is said that nearly all of the men were receiving the full wages of \$4, or at least, \$3.50 per day. This rate the employers considered to be a fair wage, and in view of the excessive tax rate in New York city, to be all that property owners would be willing to pay.

This spring the Brotherhood decided to demand an advance in wages to 62½ cents per hour, or \$5 per day, with four hours on Saturday. The following agreement was presented to the employers to take effect May 1,

Agreement Submitted by District Council No. 9.

AGREEMENT made and entered into this.....day of 191... by and between..... Contracting Painter and Paperhanger of City, County and State of New York, party of the first part and District Council No. 9, Brotherhood of Painters, Decorators and Paperhangers of America, party of the second part.

That the party of the first part covenants and agree, in consideration of the strict observance by the party of the second part, of certain rules, regulations and obligations, herein set forth that he will faithfully keep and strictly observe the following rules:—

1. Eight hours shall constitute a day's work, viz:—From 8

a. m. to 12 p. m. and from 1 p. m. to 5 p. m. on all week days, except on Saturday, when the hours of work shall be from 8 a. m. to 12 m., and no work shall be done between the hours of 12 m. to 5 p. m. under any circumstances.

2. All overtime, that is all work done before 8 a. m. or after 5 p. m., to be paid for at the rate of double time. On Sundays and Legal holidays, seven hours shall constitute a day's work, to be paid for at the rate of \$1.43 per hour.

3. The legal holidays are as follows:—

New Year's Day, Lincoln's Birthday, Washington's Birthday, Decoration Day, Independence Day, Labor Day, Columbus Day, Election Day, Thanksgiving Day and Christmas Day. No work to be performed on Labor Day.

4. The minimum rate of wages shall be 62½ cents per hour for regular time as specified in Section 1 of this agreement.

5. Men working out of town for a New York employer shall receive the highest rate of wages prevailing, between the home town and the location of the job. All fares in excess of 10 cents is to be paid by the employer.

It is also understood that traveling facilities will be provided if the job is located more than one mile from the railroad station.

On jobs where men have to stay from the beginning of the job until its completion, board for seven days in the week is to be provided.

6. The party of the first part expressly agrees that .he.. will employ none but members of the party of the second part, in good standing—that he will demand and see the working cards of men before employing them.

7. APPRENTICES:—One apprentice is only allowed to shops working ten men or under. No shops shall have more than two apprentices at any time. The wages of an apprentice shall be \$1.25 per day for the first year; \$2.50 per day for the second year; \$3.50 per day for the third year and journeymen's wages at the end of the fourth year.

8. The party of the first part agrees to maintain a weekly pay day, which shall be on each Saturday, not later than 12 m. The employer, however, is at liberty to set aside any other day as pay day, but notice of such day set aside by the employer must be given to the party of the second part and cannot be changed without the consent of the party of the second part. Men laid off before the regular pay day shall receive their pay fifteen minutes before quitting time.

9. All firms who request a daily time sheet shall furnish the man in charge with sufficient stamped envelopes to cover expense incurred in complying with the demand. Daily time sheets specifying in detail the time spent on each room or the amount of work done, shall be prohibited.

10. The party of the second part shall have the right to appoint a shop or job steward in any shop or any job.

The man appointed as shop or job steward shall be one of the former employes in the shop, unless the District Council determines otherwise. The duty of the shop steward is to enforce the District Council rules to the best of his ability, and to report to the Business Agent or Secretary any infraction or violations that may come to his notice. He shall have the supervision of all job stewards in his shop.

11. Any steward, who, through the faithful performance of his duty, shall be found discriminated against or discharged, unless for good and sufficient cause, shall be entitled to and receive the full protection of the organization.

Stewards shall be reimbursed for all postage and telephone expenses incurred by them in performing their duties.

No foreman in any shop or any job shall act as a steward.

12. All men in charge of jobs for over five men shall receive 50 cents additional per day.

13. Any man leaving this shop at 8 a. m. shall stand no loss of time if not able to get to work on account of the distance, or accident.

14. Where men are laid off or discharged in the morning or during the day they shall receive a full day's pay.

15. Where drop-cloths are used they shall be furnished to workmen in a sanitary condition. No member of the party of the second part shall be discharged for refusing to work with unsanitary drop-cloths, or on a ladder or scaffolding which he considers to be unsafe.

All material in excess of 25 pounds shall be delivered to the job by the employer.

No man shall report to the shop or job before 7.45 a. m., nor shall any man be allowed to report to the shop or carry any material during the hours of 12 to 1 p. m., or after the hour of 5 p. m.

17. A sympathetic strike shall not be considered a violation of this agreement.

18. It is expressly agreed and understood that an act of any member of the party of the second part shall not be considered binding on District Council No. 9, unless such act is expressly authorized by District Council No. 9.

19. The party of the first part hereby agrees to furnish to District Council No. 9 a correct copy of the specifications of jobs, also that .he.. will carry an insurance policy covering his men in case of accident, in his employ.

20. Said party of the first part further agrees that .he.. will not sub-let to any employes or others, by contract or otherwise, any wall-washing, painting, paperhanging, paper cleaning of any character, or preparatory work. No painters shall do paperhanging and vice versa.

21. The party of the first part agrees that should it be proved at any time that he paid to his men less than the rate of wages herein contained, he will pay to such men all back pay due to them.

22. All paperhangers must be members of Local Union No. 490, and shall be paid according to the price list of Local Union No. 490, approved by District Council No. 9.

23. All material, such as paints, paper, ladders, planks, scaffolding, paste pots and boards are to be delivered to the job by the employer.

24. The Business Agents of the party of the second part shall have the right to visit all places, shops or jobs wherever work is going on for the purpose of inspection.

The different employers' associations refused to agree to the demands of the union, and on May 1, District Council No. 9 of the Brotherhood, called a strike, and all journeymen painters in New York city, said to number about

10,000, quit work. A few days later, the International officers of the Brotherhood, from Lafayette, Ind., made a request of the Building Trades Council to arrange a conference between them and the master painters' organizations. Accordingly, on Friday, May 5, a conference was held between committees representing the Master Painters' Association and the United Painters and General Contractors' Association, on the one side, and the president and vice-president of the International Brotherhood and several members of District Council No. 9, on the other side. The Brotherhood representatives, after arguing at some length, finally admitted that trade conditions in New York were not all that they should be and agreed to cut out all unreasonable demands, such as shop stewards, job stewards, etc., provided the employers would pay the men \$5 per day.

The committee representing the Master Painters' Association were willing, eventually, to grant this wage rate, provided the Brotherhood would keep their promises and waive the unreasonable demands, but because of existing contracts amounting to a total of hundreds of thousands of dollars, and the great advance in the price of materials due to the European war, they stated that they were unable to give the entire advance asked for at once; for should they do so, the loss on existing contracts, taken on a basis of former rates for wages and materials, would be so great that it would mean ruin and bankruptcy to many of their members. They, therefore, made the following counter proposition:—That they would give the men 25 cents more a day, as soon as they returned to work; on September 1 they would advance the wage rate to \$4.50, and on September 1, 1917, the rate would be raised to \$5 per day, with an agreement that it remain at that figure for three years. This would give them a chance to finish their existing contracts without loss. The committee representing the Brotherhood stated that they thought this proposition was a fair one, that they would report back to the Brotherhood and meet with the employers again on Monday, May 8. At that meeting the Brotherhood committee reported that the men had indignantly rejected the offer of the employers. The master painters thereupon refused to make a better offer.

Several other conferences were held during the month, but without result. The Master Painters' Association, in the meanwhile, had opened a labor bureau, advertised for men, and to a certain extent had succeeded in manning their jobs.

Under date of May 17, the United Painters and General Contractors' Association sent out a circular letter addressed to real estate owners, managers of property, operators, real estate brokers and builders, calling their attention to the demands made upon the employing painters by the Brotherhood, and pointing out that any such advance must, in time, be borne by the owners of real estate, which at present is much overtaxed and burdened with expense. That any demand forced upon the boss painters would only aggravate the present depressed conditions of the real estate market and would drive capital to other channels for investment. Owners were, therefore, urged not to press the boss painters to complete work which could be held in abeyance until such times as the union leaders were willing to accept such terms as were reasonable and fair. It was further stated that the union argument was that property owners could well afford to pay the bill for the advance in the wage rate.

Meanwhile, the United Painters and General Contractors' Association entered into an agreement with the Independent Painters and Paperhangers' Union, an incorporated organization said to have a membership of over 1,500 of the better class of journeymen painters who had broken away from the Brotherhood, as they were opposed to its methods and the class of mechanics that organization was taking into its membership. Paul Wilson, secretary of the United Painters, stated under date of June 2, that "the members of the United Painters and General Contractors' Association are doing all the work they have on hand with the painters and paperhangers supplied to them by the Independent Painters' Union, and everything is working fine at the present time under the circumstances." A copy of the agreement follows:—

Agreement Between the United Painters and the Independent Union.

AGREEMENT made this 30th day of March, 1916, between the Independent Painters and Paperhangers' Union, a domestic corporation, duly organized and incorporated, September, 1914, under the laws of the State of New York, party of the

first part, and the United Painters and General Contractors' Association, a domestic corporation duly organized and existing under the laws of the State of New York, party of the second part,
Witnesseth:—

Whereas, The party of the first part is a duly organized and chartered union, the members of which organization are all painters and paperhangers mutually organized for the purpose stipulated in their charter.

Whereas, The party of the second part is an association consisting of master painters employing men of the party of the first part. The party of the second part covenants and agrees in consideration of observance by the party of the first part of certain rules, regulations and obligations herein set forth, that they will faithfully keep and observe the following rules:—

The party of the first part agrees to furnish to the members of the said Association of Master Painters competent painters and paperhangers, under the following conditions:—

1. That eight hours shall constitute a day's work, viz:—From 8 a. m. to 12 m. and from 1 p. m. to 5 p. m. on all week days, except on Saturday, when the hours of work shall be from 8 a. m. to 12 m.

2. The minimum rate of wages shall be 50 cents an hour or \$4 a day for eight hours' work.

3. The party of the second part expressly agrees that they will employ none but members of the party of the first part in good standing, and the party of the first part agrees that they will furnish to the party of the second part good, competent mechanics to all the members of the Association who are in good standing.

4. The party of the second part agrees to pay their employees weekly, which shall be on each Saturday, not later than 1 o'clock.

The party of the first part, namely, the Independent Union, agrees not to call any strikes on any of the members of the party of the second part, namely, the United Painters and General Contractors' Association, unless charges have been brought against a member of the said organization. The said charges have to be brought before a Grievance Board consisting of two members for each organization, and in case the four men cannot agree among themselves, a fifth man shall be selected to listen to the said charges, and on whose final decision the two Associations will abide by.

This agreement will take effect on the 1st of May, 1916, and to last until the 1st of May, 1917, and can also be extended after that date by the mutual consent of the two parties.

A few days after the beginning of June, the Master Painters' Association signed an agreement with the Brotherhood, bearing date as of June 1. While following in some respects the lines of the agreement originally submitted by the Brotherhood, it, nevertheless, differs in many important particulars from it, and the two documents deserve careful comparison. By signing this agreement, the shops of the Master Painters' Association become closed shops. The full text of the agreement follows:—

Agreement Between the Master Painters and the Brotherhood.

This agreement made and entered into the first day of June, 1916, between the Association of Master Painters and Decorators of the city of New York (and vicinity), party of the first part and District Council, No. 9, of the Brotherhood of Painters, Decorators and Paperhangers of America, party of the second part.

Section 1. In consideration of this agreement the members of the Master Painters and Decorators' Association agree to employ only members of the Brotherhood of Painters, Decorators and Paperhangers of America. The Brotherhood of Painters, Decorators and Paperhangers of America agree to work only for contracting painters who sign this agreement and comply with all its conditions.

Nothing in the above clause shall conflict with agreements already signed or to be signed by District Council No. 9, Brotherhood of Painters, Decorators and Paperhangers of America. It is, however, understood that no agreement will be signed for less than \$5 per day for eight hours' work.

Sec. 2. Eight hours shall constitute a working day, from 8 a. m. to 12, and from 1 p. m. to 5 p. m. on all week days except Saturdays, and then from 8 a. m. to 12 m., with four hours' pay for that day. The noon hour may be curtailed by agreement between the employer and the employee. They are in all cases to consider the above-mentioned working day, and any part of it actually worked shall be known as regular time.

Sec. 3. It is expressly agreed that no work shall be done under any circumstances on Labor Day or Saturdays, between the hours of 12 noon and 5 p. m.

Section 4. Legal holidays shall be as follows:—New Year's Day, Lincoln's Birthday, Washington's Birthday, Decoration Day, Independence Day, Columbus Day, Election Day, Thanksgiving Day and Christmas Day.

Sec. 5. The minimum rate of wages shall be 62½ cents per hour on and after June 1, 1916. All men having charge of five or more men to receive 50 cents per day extra. Double time shall be allowed for all work performed before or after the regular hours, which constitute a regular day. Sundays and all holidays mentioned in the agreement shall be paid double time. Paperhangers shall be paid according to price list of Local Union No. 490, Indorsed by District Council No. 9. All paperhangers must be members of Local Union No. 490.

Sec. 6. Wages shall be paid weekly, at such time and day as designated by the individual employer and in cash.

Sec. 7. District Council No. 9 shall not order a strike against the members of the Association of Master Painters, collectively or individually, nor shall any number of union men leave the work of a master painter, nor shall any member of said Association lock out his employees. The matter in

dispute must first be presented to the Trade Board, who will adjust any difference and render their decision as provided for in Section 8.

Sec. 8. There shall be a Trade Board, or committee appointed or elected, five members of the Association of Master Painters and Decorators and five members of District Council No. 9, who will hold office for one year, or until their successors are appointed or elected. They shall hold court to adjust all disputes and all other matters pertaining to the trade. If unable to agree, they must select or appoint two disinterested outside parties, agreeable to both parties to this agreement, before whom they shall lay all the facts pertaining to the case in dispute and their decision shall be binding on both parties. Should the two parties so selected fail to agree they shall appoint an umpire and his decision shall be final and binding on both parties to this agreement. All expenses are to be borne equally by both parties to this agreement.

Three members of each of the parties to this agreement, being members of the Trade Board, shall constitute a quorum for the transaction of business. Twenty-four hours' notice shall be given all members of said Board for any regular or special meeting. Either party to this agreement has the privilege to call a special meeting to transact urgent business upon notification to the Secretary of the Trade Board to call such meeting.

The regular meeting of this Board shall be once every month, at which time they will receive and adjust complaints and charges of any infraction of the provisions of this agreement by either party.

The Trade Board shall have the power to insist that any member of either Association, party to this agreement, be penalized by his respective Association, for any violation of this agreement or rulings of the Trade Board, after due notice of complaint or charge and upon a proper hearing of the case.

The Board shall elect its own Chairman and Secretary, also have power to employ a stenographer, when the occasion warrants. They are to keep correct minutes of all meetings and copies of their minutes are to be sent to the secretaries of both Associations, parties to this agreement.

Any change or alteration of this agreement must be presented by the party desiring the change to the other party, in writing. The party receiving the request will present same to his Association, and if satisfactory it shall become operative immediately. Should the Association wish to place it in the hands of the Trade Board they shall have the right to do so.

Sec. 9. APPRENTICES:—The privilege of employing two apprentices is granted by this agreement, where ten or more men are employed, otherwise only one to be employed. This privilege is not to be abused by the Master Painters on the one side or the Brotherhood of Painters on the other side. And the Brotherhood of Painters agree not to recognize the half finished product by furnishing a journeyman's card to an apprentice before he has served his time at the trade.

The wages of an apprentice shall be \$1 per day for the first year; \$2 per day for the second year; \$3 per day for the third year and \$4 per day for the fourth year.

Sec. 10. The journeyman shall have the privilege of working for whomsoever he sees fit, according to the terms of this agreement, and the employer is to be at liberty to employ or discharge whomsoever he sees fit, according to the terms of this agreement.

Sec. 11. A member of the Association of Master Painters sending his men outside of the city or jurisdiction of this District Council, shall pay the higher wages, and the shorter hours shall prevail, as prescribed in Section 62 of the Constitution of the Brotherhood of Painters, Decorators and Paperhangers of America, also pay car fare and board. It is also agreed that the employer shall pay all car fare over 10 cents in the Greater City.

Sec. 12. Any man going to work, leaving his shop before 8 o'clock a. m., shall stand no loss of time if not able to get to work on account of distance or accident. Where a workman is employed for a fractional part of a day he shall be paid for no less than four hours time, except in cases where a man is discharged for drunkenness or where he quits, or where the weather conditions prevent continuation of employment, or any other act conceded prejudicial to either party to this agreement.

Sec. 13. The Business Agent of the party of the second part shall have the right at all times to visit all places, shops or jobs, where work is going on.

Sec. 14. It is expressly understood and agreed that District Council No. 9 and the Association of Master Painters and Decorators, their agents or representatives, shall not authorize any violation of this agreement.

Sec. 15. Should any occasion arise where any section of this agreement shall be declared illegal, it shall not invalidate the other portions of this agreement, but any such clause or clauses shall be stricken out.

Sec. 16. This agreement must have the approval of the National Board of the Brotherhood of Painters, Decorators and Paperhangers of America.

Sec. 17. This agreement to be in full force and effect from June 1, 1916, to May 31, 1917.

The foregoing agreement was signed by the president and secretary of the Master Painters' Association and of the District Council No. 9, on behalf of their respective organizations.

Announcement has been made in Meriden, Conn., that the following paint stores will close at 1 o'clock Saturdays during June, July and August and the first Saturday in September:—Little Somers & Hyatt Co., J. F. Butler Company, J. Lacourciere Company, William Bailey, Wendt & Schoenrock and Grimore Bros.

The Painters Magazine and Paint & Wall Paper Dealer

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July

1916

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THE PAINTERS MAGAZINE and PAINT & WALLPAPER DEALER

JULY 1916

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THE COACH PAINTER.
THE PAINTER.
THE MASTER PAINTER.

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MEET THE ISSUE SQUARELY.

Many painters have hesitated to advance their prices for work to correspond with the increased cost of materials and the advance in wages, because they imagine that their customers will think that any advance is unjustified and is evidence of what they call "robbery" on the part of the painter. They know that the cost of living has advanced; that everything they have to buy whether for business or personal use costs more than it did two years ago, and it seems likely that the higher prices will prevail for some time to come, even though the war in Europe should come to an end sooner than we now anticipate. Yet, unfortunately, they cannot grasp the logic of the situation, but are so afraid they will lose business if they ask prices for work that are really justified that they take contracts for less than they are actually worth to do the work right. There are but two things that the master painter who pursues this policy can do. He can keep up the quality of his work and lose money or he can reduce his quality in order to endeavor to come out whole. The first alternative is deliberately inviting bankruptcy; the second one is attended with so many risks that the painter who takes it is very unwise. In the first place, he cannot always get away with it and in the event of the property owner watching closely and insisting that the painter live up to his contract, he usually finds the work costs more than if he had started out to do an honest job and moreover he loses his customer for future work. If, on the contrary, he succeeds in cutting the corners so closely that he comes out whole, the result is so inferior that his work does not give permanent satisfaction and, in the end, he loses reputation and his opportunity for continuing a successful and profitable business. There is but one safe solution of the problem that confronts the contracting painter in these times of advancing costs and that is to frankly increase his estimates so as to cover all the advance and to explain to his customers the reason why the work costs more than it did two years or more ago. Any reasonable man expects to pay more for work when materials and labor cost more

and the painter who is honest with himself in asking higher price and honest with his customers in endeavoring to maintain a high standard of quality in his workmanship, will in the end find it to be the safest and most profitable course to pursue.

INCREASED

WALL PAPER

PRICES.

When advancing cost of raw materials makes it necessary for manufacturers to raise the price of their finished product, it is usually done in such a manner that the burden falls upon the ultimate consumer and not upon either the jobbers or the retailers or, in the case of a building material, upon the contractors. When the paint manufacturers found it necessary to make substantial advances in the price of paints, because of the great increase in the cost of lead, zinc, colors and other materials entering into their composition, they sent to their customers explanatory letters, which might be used in showing to retail purchasers and property owners the reason for the price advances they were compelled to make to meet the increasing cost. But when wall paper prices were recently increased to retail dealers and decorators, the manufacturers and jobbers adopted what may have seemed to them the simplest plan and reduced the discount from grade prices, instead of advancing the latter. Undoubtedly this may have appeared to them to have the same effect as sending out notices that the grade prices would be advanced twenty or twenty-five per cent., but it has unfortunately meant that the retailers and decorators have been compelled to bear the burden of the increase, under the plan adopted, whereas, if grade prices had been advanced and a circular letter sent out, explaining the reason for such advance, the trade would have had no difficulty in passing the increase on to the ultimate consumers—the property owners. Although there is a very pleasant fiction that the grade prices, marked on the backs of the samples in the wall paper books, are secret, in reality the system of marking is so transparent that almost any woman buying wall paper can tell the grade price without asking it. Hence, in the absence of a statement that prices have been advanced, which is backed up by a corresponding advance in quoting prices by jobbers and manufacturers when showing goods to the customers of decorators who are sent to headquarters in order to see the effect of goods in the roll, instead of in the small sample book pieces, or to have the advantage of a larger variety of patterns to choose from, the customers resent any attempt on the part of the decorators to make them pay an advance on the grade price, as printed in the sample books. As a consequence the margin of profit left to the decorators under the present reduced discounts is very small after the overhead expenses have been deducted from the selling price. When the competition of the modern wall paints is taken into consideration, it seems strange that the wall paper manufacturers and jobbers should have overlooked the fact that, in cutting down the profits of the decorators, they were in effect playing into the hands of the flat wall paint and prepared kalsomine manufacturers, by making these materials relatively more attractive as a profit-bringing proposition for the decorators.

It is not too late for the wall paper manufacturers and jobbers to withdraw the lower discounts and to send out notices of a general increase in prices, accompanied by explanatory letters and card hangers, which may be prominently displayed by all retail dealers and decorators, stating that, owing to the increased cost of materials, all prices have been advanced twenty-five per cent. above the grade prices printed in the wall paper sample books. Such a course would protect the decorators and enable them to pass the burden of the advance along to the ultimate consumer without in any way diminishing the prices received by manufacturers and jobbers for their goods.

THE

WALL PAPER

SHOW.

For some years there has been a waning interest on the part of the wall paper manufacturers in the advance showing of the coming season's styles that for many years has been held in New York City during the month of August. Originally lasting for the entire month, the time was gradually cut down until it was reduced to ten days, and last year many of the manufacturers stayed away altogether, while, of those who did come, some stayed less than a week. It is true, the wall paper situation was in a more or less chaotic condition last year, because the European war had rendered the source of many important supplies uncertain. But, apart from this, many of the manufacturers had come to consider this annual show of the new styles a needless expense that could be cut out to advantage. But they had reckoned without the buyers, and they met with such decided objections on the part of this important element of the situation that the manufacturers have arranged to revive the show, which this year will begin on August 14. It is true this is not a formal convention, as it is sometimes miscalled, and no set time is fixed for the showing to begin, but the matter has been talked over in a friendly manner by the different manufacturers and enough of them have already announced their intention to be in New York on the date given above to insure the success of the season's opening. No one hotel has been agreed upon, but in all probability most of the exhibitors will return to their old headquarters at the Breslin and the Imperial, which are so conveniently located for the purpose. The chief reason for the buyers wanting the show to be continued is that it takes the place of a convention of wall paper jobbers, enabling them to get together in the lobbies of the hotels and discuss the situation of the wall paper business from the broad viewpoint of all sections of the country. They can also renew acquaintances in the trade and compare the different lines, getting in touch with any novelties that may be offered a month or so in advance of the regular visits of the manufacturers' salesmen. But what is perhaps of even more importance, the annual visit to New York gives the buyers an opportunity to see the newest decorative effects in the leading hotels and theatres; to study the color combinations in the leading women's shops and on the stage at the summer shows, for they realize that the choice of colors for decoration will be largely influenced by the fashionable colors for women's wear, and these are foreshadowed in the New York shops and theatres. The buyers want to come to New York in August; the

manufacturers seeking their trade needs must come, too, and the advance showing of wall papers still remains a fixture of the trade.

SHORTAGE

OF PAPER

STOCK.

At a recent meeting of the Wall Paper Manufacturers' Association, held in New York city last month, a very serious condition was put frankly up to them by the representative of one of the largest companies in the country producing paper of the grades used in the manufacture of wall paper. Although numerous items have been printed in the general newspapers and in the trade periodicals from time to time, calling attention to the shortage of paper, due to the European war, it is doubtful if the wall paper manufacturers realized the seriousness of the situation until they were frankly told that they must prepare to reduce their output to eighty per cent. of normal, and even then that the manufacturers of paper would not guarantee deliveries nor the maintenance of prices if present conditions continue. Before the beginning of the war the normal imports of soda sulphite, which is used in the manufacture of paper, amounted to twelve hundred pounds for every working day of the year. At the

present time these imports have been reduced to practically nothing, with no available American source of supply to take their place. Soda sulphite is the bleach used in the production of wood pulp paper; and without it it is impossible to manufacture white paper of the grade used for all ordinary wall papers. Just what action the wall paper manufacturers will take has not been announced, but it seems altogether likely that if it should be impossible for them to get the paper stock needed to produce a normal quantity of wall paper, that they will almost as a matter of course be compelled to further advance the prices of their finished product. However, while no one can foretell the future, it might be possible that some unforeseen circumstances may serve to bring the war to a close sooner than has been anticipated, and should that be the case the supply of soda sulphite and other materials needed by the wall paper manufacturers may again become normal and the present difficulty will be overcome and there would be no marked shortage in the output. When it is taken into consideration that the run for next season does not usually begin until late November or December, the changes that may occur in market conditions and available supply are something that it is impossible for any one, even with the keenest foresight, to predict.

A Talk With the Veteran Painter

Edmund P. Edwards Gives His Ideas About Test Fences—When to Paint—Putty—Durability of White Lead—Something About Colors and Also a Few Experiences.

THE Veteran Painter was seated just inside the front door, reading the June issue of The Painters Magazine as the Reporter reached the store, and as he saw him rose to greet him heartily.

"Come into the back shop, where we will not be disturbed," said he, "for I would like to talk over some of these things. I don't know that what I have to say will be very new or startling, and you need not publish it unless you think some of the painters will be interested in it."

"I am sure they will be glad to have your judgment upon anything in the paint line," replied the Reporter, "for a man who has spent as many years in the business as you have, and has always made it a point to study and observe, as you have done, possesses a fund of experience which is worth much to the trade."

"What you say is very flattering," said the old gentleman. "Now I have been reading that article about test fences. In my judgment they are a splendid thing and the manufacturers and master painters have learned many lessons from them, but there are many things which they cannot tell us. A fence has only one exposure. Which way do they face?"

"I think they usually run east and west, with the painted panels facing south," replied the Reporter. "I am not sure whether any of them face differently."

"A house," continued the Veteran, "has four sides and very often the wearing properties of the paint will depend not only on the direction of the exposure, but on the situation of the house. A building that is surrounded by fields, and where the wind, the heat of the sun, the rain, snow and cold can affect the paint will frequently show quite different results from another house on a city street, where there is only a small space between the adjoining buildings, or where it is surrounded by trees and shrubbery. So that we cannot altogether be guided by results shown by a test fence, built in the open and facing south, when we come to paint a house in a very different situation."

"Nevertheless," said the Reporter, "the test fences give us an opportunity to compare a great many different materials, under precisely similar conditions and on a large enough scale to give an actual service test, and in that way they have a distinct value."

"I admit that," replied the Veteran. "Now there is nothing about the construction of a building that is so sensitive as paint and so readily affected by changes in the atmosphere. Take an architect's specification and see how carefully all the other materials are described. The size, the quality and every thing about them are carefully specified and those materials are expected to conform exactly to the specifications. And everything else in the construction of the building shows plainly what it is

and can be measured and inspected by the architect to see whether it is exactly what was called for, except the paint. The paint alone is a closed book in the hands of the master painter. He is the only one who knows what he is going to put on the building."

"That is true," said the Reporter. "You mentioned last month how easy it is for the painter to deceive the architect, even when it is specified that the paint must be brought to the building in closed packages."

"A coat of paint," continued the old gentleman, "is estimated to be about one two-hundredth of an inch in thickness. How little attention is paid to the exterior painting of a building, both as to quality and workmanship, by the architect and the owner. Price is the main consideration that governs them in the selection of the painter who is to do the work. For an architect to write a specification for a new building and to call for only two coats of paint on the exterior does not do justice either to the painter or the property owner. It is impossible to make a satisfactory job of painting on a new house with two coats."

"I am afraid the architect often knows that fact just as well as the painter," said the Reporter, "but he is anxious not to make the cost too high, for fear the owner will not go on with the work. So he calls for two coats of paint and perhaps tells the owner that he ought to give it another coat in a few months."

"If he does tell him that the owner often forgets the advice," replied the Veteran. "Now the architect will insist that the painter shall prime the building as soon as the wood is in place, which in my judgment is an error. The best job of painting I ever did was on an addition to a house that was exposed to the weather for three or four months before it was primed. Finally the carpenter came to me and says:—'When are you going to paint that house?' I says:—'When the owner asks me to do it.' Finally I received the order to go ahead. I primed the outside. Then the work was done on the inside; the trimming, the mason work and everything connected with it. When the inside was sufficiently advanced I went on the outside, puttied up the nail holes and cracks and gave it two additional coats, allowing ample time between the coats for the paint to thoroughly dry. That house stood for years with only three coats of paint."

"Which certainly is a good argument in favor of waiting for the wood to season before painting it," said the Reporter. "Every one, who is at all acquainted with the methods of lumbering practiced today, knows that the modern kiln dried lumber contains sap acids that were dissolved out during the rafting of the old-time lumber that was allowed to stand and weather for months before being sawed up."

"Some years ago," said the Veteran, "a painter in Pennsylvania wrote me a letter in which he said:—'I want to thank you for your aid in The Painters Magazine, when you took the ground that outside painting was done too quickly after the work was in place. A customer of mine had a new house and I had the painting contract. He became dissatisfied because I did not commence the painting and notified me that unless I be-

gan work at once he would give the job to somebody else. I took The Painters Magazine to him and showed him the "Talk with the Veteran Painter," in which you said that woodwork ought to stand and weather before being painted. He was perfectly satisfied and I retained the customer."

"Which ought to have pleased you," said the Reporter. "But to go back to that house you were speaking of—"

"As I said," continued the old gentleman, "when the three coats of paint on the outside had been completed, the nail holes and cracks had received two coats of paint over the putty, which prevented the cracks from showing or any rust coming through to the surface from the nail heads. Now, if a house gets only two coats of paint in all, you can soon pick out all the nail heads and cracks on the surface of the paint. Just see what the architect demands of two coats of paint, in comparison with the other materials in the building. Two coats of paint! Think of it! And the architect expects that to protect the building. Everything else that has entered into the construction of that building is protected from the elements, but those two coats of paint, which together are only one one-hundredth of an inch thick, have to stand heat and cold, rain, snow and sleet and act as a protection to the surface upon which the paint is spread."

"I am afraid people do not always stop to think of the work that the paint is required to do," replied the Reporter. "But they regard it as only a surface beautifier."

"They ought never to forget," said the Veteran, "that, while paint improves the appearance of a building, its chief mission is to protect it. Now, putty is an important thing in a house, while a great many people regard it as a very trifling matter. A salesman from a putty manufacturer came in here and offered me five grades of putty at varying prices. I asked him how many were pure and he says:—'Only one, and we cannot get any of the painters or sash manufacturers to buy it because they want something cheaper.' I have found it so difficult to get pure putty that I can depend on, that we have made all our own putty in the shop for years, using only pure whiting and pure linseed oil."

The Veteran's Nephew, who had been standing near during the last few remarks, interrupted to say:—"A good many people would be surprised to know how much putty is used on one of the modern factory buildings. A salesman told me the other day that he had sold two hundred casks of putty, of one thousand pounds each, for glazing the sash in a new munitions factory at Stamford, Conn. The building is practically all sash and it is an immense affair."

"Speaking of putty," said the Veteran as his Nephew went out of the room again, "there is always a difficulty with wood finished in the natural. I have mixed putty with white lead or part white lead and whiting and tinted it to match the wood as nearly as possible, but after a time the wood itself darkens and every nail hole shows out as a lighter spot. The only way is to make the putty a little darker than the wood and then the nail holes will show at first, but will disappear as the

wood naturally darkens. But there ought to be some better way."

"There is," replied the Reporter, "but it is expensive. If the carpenter, when he nails the trim in place, will take a sharp chisel and raise up a piece of the wood at an angle, then drive the nail under that raised chip and finally glue the chip back in place again, there will be no nail head to putty up and no need to have any of them show. So far as I know, this is only used on the very best work that has a cabinet finish."

"If it is necessary to blind nail floors," said the Veteran, "it should be equally necessary to blind nail trim, where the nail heads show a great deal more than they do in a floor. But I suppose people would not be willing to pay for it."

"That's the the same old cry," replied the Reporter. "I do not take much stock in that argument, for I believe that people who want nice things about their houses are willing to pay a fair price for what is right, but the trouble is that they do not know that these refinements of workmanship can be had. You painters generally think more about giving an estimate at the lowest possible figure than you do of trying to induce the owner to spend enough money to have his work done right, so that it would give satisfaction to the owner and be a credit to yourselves. I cannot understand the attitude of a good many building trades contractors in that respect. They do not seem to be able to understand that it is good policy to try to educate their customers up to want the very highest standards of workmanship, rather than to endeavor to satisfy an imaginary demand, which they themselves have been largely responsible in creating for cheapness. And then, after you have been doing all you can to try to make people think that cheapness is the only thing to be considered, you get dissatisfied because people are guided in the main by price in awarding their contracts. They would not be if the best men in the trade would talk quality and let people see that they cannot have both low price and high quality, but must take one or the other."

"That reminds me of an experience I had a good many years ago, when I was asked to give an estimate for exterior painting and inside finish in a large house on Broad street," said the Veteran. "When I learned that three other men were to figure I declined to give the architect an estimate. The owner, who was a lady, came to me and said that she would withdraw all the other bids if I would be willing to paint the house at my own price, and I agreed to do it. But I had constant trouble with the architect, who wanted one of the other men to do the work. At the same time, he had another house just like it, that he was building on another street. One day I was passing there and stepped in. I was always a regular Paul Pry about any job that I lost, and I found a man who had once worked for me at work on the quartered oak trim. I asked him how he was finishing it and he says:—A coat of liquid filler and two coats of hard oil. He said he knew that was not the right way to get a good job, but his boss had told him to do it that way. After I finished my job I sent in my bill, which was for eleven hundred dollars. Then I went to the owner and asked her to go look at the other house, and I says to her:—'If you find the work there

any better than here, or if you think it is as good, then give me one dollar and I will receipt your bill, but if you think my work is better then I will expect you to pay my bill. The next day she called me up and told me to come see her that afternoon. When I got there she said:—'Mr. Edwards, I am perfectly satisfied with the work you have done for me and that it is worth all that you have charged me,' and she gave me a check for the full amount of eleven hundred dollars."

"Which certainly must have been very gratifying to you," was the comment of the Reporter.

"It certainly was," answered the Veteran. "Now, there has been a great deal of experimenting with paint, especially with white lead, to improve its durability and to adapt it for exterior painting. How many painters can tell you how long it takes for two coats of white lead paint, not tinted, to chalk off? I can tell you. Eleven years! I didn't do the painting, but I sold the material and watched the work. How many painters can tell you how long it takes for tinted white lead to chalk and wash off? I can tell you. Twenty years! In both cases there was enough lead paint left in the grain of the wood to serve for a foundation and two coats of white lead paint, tinted in one case and white in the other, put both houses in good condition."

"That is a remarkable record," said the Reporter.

"In reading the different articles in *The Painters Magazine*," continued the old gentleman, "it is not very difficult to distinguish the practical from the theoretical. And there are various opinions by both classes of writers on the same subject. One man who has been in the business for years will suggest the use of twenty-five per cent. of zinc and seventy-five per cent. of lead. Another will increase the zinc so that it equals the lead. Another will advocate the use of pure lead without the addition of any zinc. Now, why should there be these three different opinions?"

"Because they come from different places, where the climatic conditions are entirely different," replied the Reporter.

"That is just what I was going to say," was the old gentleman's comment. "I believe that the claim made by different persons that climatic conditions may require different combinations to combat them is perfectly reasonable. There has been a good deal said about the effect of dampness upon paint. Now, I made an experiment of this kind at one time. I took a whitewash brush and wet down with clear water a portion of weatherboarding that had been painted. When partially dried I gave the surface one coat of white lead paint, tinted, and watched the results. There was no bad result. If two coats of that paint had been applied to a new board with moisture behind it then it would have blistered."

"I would have supposed that it would have blistered on old paint," said the Reporter.

"My experiment seems to show that it would not blister on old paint, when there is no moisture back of it," replied the Veteran. "A great many people have the idea that oil will allow moisture to go through it. Now, in my test, the moisture was between the old paint and the new. It was tried out in the fall and when the warm weather came that would have made blisters, the

moisture had either come through the paint skin and evaporated or had been absorbed through the old paint into the boards. I don't know which. And in the case of two coats of white lead paint applied on new wood that had blistered from moisture beneath, that paint finally went back to the wood and adhered to it and there was no further trouble."

"In Pittsburgh," said the Reporter, "you meet with conditions entirely different from any you find here. The air is so full of soft coal smoke, containing more or less free sulphur, that you have a chemical action of sulphur on the paint. Why I have seen a snowstorm in Pittsburgh and the first flakes that fell came down black, because they brought with them the smoke in the air. It stands to reason that such a climate would have a very different effect on paint than the climate we have here in Elizabeth, where the people burn anthracite coal both in houses and factories."

"I don't doubt that," replied the Veteran, "and the painter should make a study of the climate and endeavor to meet the conditions. I know a lady told me once that she had to have her house in Jersey City painted every year because it got so dirty. I asked her why she did not have it washed off, and she replied that she had never thought of it."

"It surprises me that painters do not recommend washing houses that get dirty," said the Reporter. "They have the facilities and I believe property owners would often pay for having their houses washed if the matter was brought to their attention when they would not spend the larger sum needed to paint them."

"There has been a great desire, on the part of paint manufacturers, to stop chalking," said the old gentleman. "I could never see the reason why, unless there is something different from the observations I have made. My theory is that, as soon as you stop chalking, you do a detriment to the owner. Now here is a non-chalking paint," he said, as he opened a package and took from it a number of rather thick, hard scales of paint of a light lead color, "I know when the house was built, for I thought I had bought the lot from a real estate man, but when the owner came back to town, he refused to accept my offer and sold the lot to another man, who built a house. This is the paint that was put on the house. I did not get the job, although I painted it once afterward. It has been painted several times and the last man who painted it used pure lead. Now here are two pieces of board, taken from a house that had been painted two coats of English lead and five years later had two coats of Jewett's lead. Seventeen years afterward, they cut a window through, and I sawed off those pieces of board. One of them shows the paint, just as it was darkened by dirt and smoke. Another board I washed off and the paint was very white by comparison. See how thin the paint is, as you look at the edge of the board. It is hardly perceptible. Yet the board is well covered and it does not seem to need painting badly. Is there any use trying to improve a paint that will show as good results as that, after seventeen years' exposure?"

"Well, it certainly looks pretty good," answered the Reporter. "Have you had that sample long?"

"Yes, I have had those boards put away for a

number of years. Now I am going to show you another example that will bear out my theory of the adaptability and durability of pure white lead for an exterior surface. That's a board which was taken from a house built in 1790. It has always been painted with pure white lead and you can see what a very thin film of paint is on the surface of the board, as compared with the thickness of these paint scales that were so hard they would not chalk."

"I think you ought to send those samples to the exhibition of practical work, down at Asbury Park, during the State convention," said the Reporter. "I feel sure the members would be interested."

"I am willing if you will bring them back safely to me," replied the old gentleman. "Now, while I advocate test fences and think they are a good thing, both for the master painter and the manufacturer, still, it is only by long time exposure that we can determine results. The representative of a corporation making pure white lead came to me once and asked me to test their product; to expose it to the atmosphere and write an article giving the result of my test. I says: 'When do you want it?' 'In thirty or sixty days,' was the answer. I says: 'No, sir; time is the adjuster of durability in paint.' 'How long do you want?' he says. 'Not less than a year and a half or two years,' I answered. He says: 'I can't wait.' 'Then get somebody else to write your article,' was my answer."

"You were perfectly right," said the Reporter.

"A man came to me once and wanted me to prime his weatherboards to keep the lumber from cracking," said the Veteran. "Now, it seems to me the paint manufacturer is up against a pretty hard proposition when his material is expected to do things like that, which are almost impossible. There are so many men in the business who are forced by the owners and architects to do work when the weather is unfit that a large part of the painting in this section of the country is ruined on that account. These men very often are trying to carry on the business without enough capital to carry them along and they want quick returns in order to pay their men when Saturday comes. I have even seen them painting when it is raining."

"I have seen that done by men who have a reputation for good work and who ought to know better," said the Reporter.

"Now I want to bring this talk to a close by relating a little experience that I had when I was doing the station painting for the Jersey Central," said the old gentleman. "I said one day to the man in charge of the car paint shop: 'Give me a sample of your car color——'"

"It was the old car body yellow, wasn't it?" asked the Reporter. "I can remember it when I first began commuting on the Jersey Central, twenty-one years ago."

"Yes, it was the old yellow color," answered the Veteran. "Well, I matched it, and after I had made the match, I went to the paint shop and said: 'I want to show you what I have done.' The foreman painter looked at it and said: 'How many different tinting materials did you use to make that?' I says: 'Three.' 'Why,' he says, 'there are seven in ours.' I says: 'Four of them are superfluous, in my judgment. Maybe I'm wrong, but don't you have to turn your cars end for end to keep them from fading out unevenly, every now and then?' He says: 'Yes.' 'Well, you won't have to do it if you use my combination,' I

answered. You know the Jersey Central runs east and west and the cars get the sun on the south side of the road, so that one side of the car is more exposed to the strong light than the other."

"Did they adopt your combination?" asked the Reporter.

"They never told me," was the old gentleman's reply, as the talk was brought to a close.

"We Know How"

The Slogan Whose Application Has Built Up a Big Business for a Leading Philadelphia Wall Paper House.

By George Wilfred Wright.

THE words "We Know How," on the sign displayed before the store of Kayser & Allman, 1522 Chestnut street, Philadelphia, might be objected to by those merchants whose timid souls dislike to tell the public what they can do for them and why they can do it best. But this hustling, enterprising concern comes out boldly and states a fact that is likely to awaken interest in anyone who has painting or decorating to do. If an individual wants a job done, he certainly wants to find people who "Know How" to do it and who are not afraid to say so in capital letters and

underscored italics. Being attracted by this rather unique sign, I decided to interview this company and learn something of the way they applied this slogan to their work for Philadelphia folk and what their success was in its operation.

"This concern," said Sidney K. Allman, one of the members of the firm, "was originally established in 1870 by M. M. Kayser, as a paint and wall paper store, when Philadelphia was a much smaller sized city than at present and when demands were quite different from now." Their first store was at 406 Arch street. For several years Mr. Kayser



Kayser & Allman's Wall Paper Store.

carried it along, progressing rather slowly but on a very secure basis. It was continued later by his brother, Samuel Kayser, and the two nephews, J. P. and S. K. Allman. In 1886, the present firm name was adopted and a broadening and expansion of the business was undertaken. Additional space was needed to handle the increasing demands of the trade, and the buildings at Nos. 408 and 410 Arch street were taken over.

"The store and show rooms of painters and decorators," explained Mr. Allman, "were quite different in those days. Our methods of showing goods and of handling and executing orders have wonderfully changed, during the last two decades, but we have always kept pace with the growing demands of the people and this idea of serving and guaranteeing satisfaction has been a factor in developing our business."

Not long after occupying the new stores at 408 and 410 Arch street, it was seen that still more room was needed, and the building at 418 Arch street was secured, and in 1892, they leased the stores at 932-934 Market street. It was plainly visible that "Knowing How" paid handsomely, and a constant increase in the business was the satisfactory result of this crack policy. For excellent reasons, these stores were all given up, in 1897, and a removal was made to 1214-1216 Market street. The location was much better in this part of the city and a greater number of people could be brought in contact with the store. Ten years ago, however, a careful study was given to the section around Fifteenth and Chestnut streets as an excellent place to locate definitely. It was in the heart of the retail district, which was visited every day by hundreds of shoppers. The store at 1522 Chestnut street was leased and fitted up as a model decorative establishment, which under the present skilled management has become one of the busiest and most successful wall paper houses in the city, if not in this section of the country.

Mr. Allman stated that this house was the oldest continuous retail establishment in Philadelphia, carrying a big line of high grade wall papers and wall decorations in general.

The present store of Kayser & Allman is one of the most attractive and best laid out establishments that will be met in many a day's journey. The show window is one of the sights of the neighborhood. It is said to be the largest single pane of glass in any store in the country. The extreme length is nineteen and one-half feet and the height is ten feet. It can easily be imagined what an extraordinary opportunity this window affords the firm for the display of the handsomest and newest designs in Wallpaperdom. Many striking and novel effects have been shown during the past year. One, which is well worthy of mention, was a complete library, tastefully fitted up exactly as it would be in the home of the individual; the window space being large enough to get the full size room effect and the view being more realistic because it was not marred by any part of a sash or joints of the window glass. The idea was to show the latest and most stylish wall paper designs and wall decorative effects for a library and to further emphasize the finish and design by a complete set of furnishings. This window, designed and executed by Mr. Allman, won the first prize in a recent contest given for the best decorative scheme in a home.

Speaking further on the value of the show windows as a means of attracting and holding the attention of the passing public, Mr. Allman remarked:—"We consider no effort too great to keep this window at its very best, and we constantly trace new business to the displays we always have shown here. The first glass that was placed in the front of the store was blown in. We came down here one morning and found that a heavy gale, which had been blowing fiercely throughout the night, came against this big pane with such an unusual force that it crashed it into a thousand pieces. But we immediately had another one in its place and it has stood the strain all right, thus far."

Perhaps the over-sagacious merchant would have said, "Well, that's a lesson for me. Now I'll be sensible and have my window like those of other stores." And in his earnestness to "keep within bounds" and make his store "like those around him," he would have completely defeated the very plan that would bring thousands of dollars' worth of business his way. To get away from this eternally sameness and the following of the trail of others should be the chief aim and object of the business concerns, especially in their publicity. There is nothing more cheapening and offensive than plagiarizing or trying to make a direct application of another's ideas under a guise.

The Kayser & Allman window is changed frequently. The showing is never allowed to become stale and unappealing to the passer-by. Rather than allow this, they would change it every day; at least! And then don't wait until your city runs a clean-up campaign and you get ashamed of your and here's another lesson to the average wall paper store—change your window displays once a week, display, such as it may be.

The show window feature brought us to another question of securing public attention and creating desire. "Do you employ advertising in any way to get a larger patronage?" asked the writer.

"We are said to be the oldest continuous street car advertisers in the United States," replied Mr. Allman, "and for twenty-five years we have run cards in most of the street cars of Philadelphia." When questioned as to the results obtained from this method of advertising, Mr. Allman said that he could hardly tell of the specific good it had done, but as a help to build their business and to bring their name and merchandise prominently before the public, in a general way, the street cars had no doubt benefited them. "We have preferred to use the street cars, rather than the newspapers, simply because we did not run bargains frequently," he continued, "but at certain seasons of the year we advertise in a broad way a line of special goods at an attractive price, and we always get results from using newspaper space."

The experience of this house, in their advertising, is somewhat different than that of many others in similar lines. Scores of advertisers will not be induced to enter their advertising in the street cars nor on sign boards because they feel the cost would be so high for a sufficient showing as to be quite prohibitive. They have been advised, in most cases, by skilled advertising men who knew exactly what they were talking about, and they were right. But it should be remembered that, twenty years ago, the cost of street car advertising was a little bit less than it is today, and the probabilities were that

an advertiser could very easily drive a bargain with the men who leased the space from the car company and cover the entire city at a comparatively small cost per car per card. Having once intrenched himself, it was easier to stay in than it would be today, and far less costly.

Street cars are very useful for a big city campaign, and there have been cases where goods have been sold in enormous quantities through this method of advertising. But before biting on the bait of other successful advertisers with which a so-called clever solicitor has covered his hook, the

but it is perhaps a less popular way to purchase this commodity than to go direct to the dealer.

"How do you compare the designs and the demand for wall papers and wall ornamentation today with those of say twenty years ago?" inquired the writer of Mr. Allman.

In reply, he stated in substance:—"Wall papers and all decorative effects are undergoing a change: that is, there is a distinct trend today toward the simple, plain, chaste design rather than the gorgeous, elaborate, heavy ornamentation that was so popular a few years ago. You can see by the style



Where Customers Can Select Wall Hangings Undisturbed.

prospective advertiser had best inquire into the nature of that concern and their standing with the company and procure all the available information and study it before he signs the contract.

"It may be an interesting fact to some of the readers of *The Painters Magazine* to know that this company was the original house which sold wall papers by mail," said Mr. Allman. For many years we did National mail order advertising, in such mediums as *Comfort* and other similar publications that were used by mail order advertisers. A large and successful department was kept going for many years, until there arose such rabid competition that it did not prove as profitable as the other departments." There is still considerable wall paper sold today by the mail order method,

of houses that are being erected, nowadays, that the less elaborate trimmings and heavy ornaments that are used the better it is liked and the more it is admired. In interior decorations, the more simple the treatment of tints, color tones and shaded effects, the more pleasing it is to the owners of the home. We contend," asserted Mr. Allman further, "that it is the imperative duty of the decorator to raise his business to a higher level and strive to place his art of decorating homes on a more elevated plane. This can easily be done by a diligent and thorough campaign of education. He will be better satisfied with his work and his customers will be far better pleased with his service."

On this point, this up-to-date Philadelphia decorator explained further that the man whose busi-

ness is located in smaller cities should keep in constant touch with the latest and newest ideas in color tones, tints, harmonious blends, and the wide line of the higher grade wall papers, through which he will become better equipped to place before his patronage the correct decorative scheme that is so popular at the present time. "Before the decorator can properly explain and show to advantage these better and more truly artistic effects, he must be well educated up to them himself," declared Mr. Allman, "and this can be best accomplished by getting in contact with a house that will co-operate with him in this work. I mean a concern that has more in view than merely selling him a bill of goods and then forgetting all about him until the next time he wants something in the decorative line."

Since the firm of Kayser & Allman are wholesalers of wall decorations, outside of Philadelphia, it was interesting to know to just what extent they carried their plan of co-operation in helping to educate and otherwise advance the decorating business as a whole. To questions along this line, Mr. Allman responded somewhat as follows:—"We get out large sample books showing the choicest and best combinations obtainable in wall finishes and wall papers. These we put in the hands of our dealers. Then we offer our assistance gratis to the decorators, in other cities, who perhaps are not as well informed on the various effects that may be obtained in decorations as the experts we send them. To make this point plainer," continued Mr. Allman, "let us suppose a decorator, in a city fifty miles away, has a contract which requires unusual skill and he would like the advice and help that more experienced men can give him, both for the value of the work to the party employing him and also for his own benefit. He may then send to us, if he wishes, and we will dispatch a high grade man to offer any suggestions that will be of help to him in his work. We have men who make special trips to various sections, calling on our customers and aiding them by suggestions and further helping them in the arrangement and execution of special designs. We feel that a decorator should make a study of his business in this way, and all that can be done to encourage him will surely push the art, as a whole, toward a more perfect end."

It is evident from what this progressive decorator has said that the contractor, who has a job requiring extraordinary skill, may get the best assistance if any part is difficult for him to handle. The Kayser & Allman people assert that if decorators, finishers, painters and those who really belong to the progressive class, would procure books on their respective line and make a careful study of the higher classes of work, they would receive vast benefit. Further, if these men of the craft would go to the big cities occasionally and get in contact with the concerns that are doing some of the newer and finer work in interior decorations for the homes of the wealthy classes, they would get ideas and suggestions that might be of value to them in their local field.

Considerable work in the decorating and interior refinishing done by this concern is that of churches, theatres and public buildings. During the past ten years this class of work has increased and many fine specimens of their work can be pointed out in Philadelphia and nearby towns.

The attention of the writer was called particularly to the change that has taken place, within recent years, in the decoration of homes and residences in so far as the interior is concerned. Mr. Allman maintains that the present trend is toward the simple treatment. The startlingly elaborate design no longer appeals to the eye, and the gaudy effect, that was so popular one time, has largely given place to the plain but rich effect which seems to the quiet and refined taste much better than the bolder, showier styles of former days. The true decorative period is thus being ushered in and to the fine artistic temperament it has a wonderfully sympathetic ring.

In no store has this idea been better carried out than at Kayser & Allman's. They have just finished the walls of their store, and the effects in color blending and harmony of tones are indeed pleasing. No one could see the way they have wrought the finishes on side walls, ceiling, coving and cornices without admiring the exceptional taste and executive skill in carrying out the scheme. A customer, entering this store, will be attracted by the way they have illustrated their own ideas in this work, and at the same time they have carried out the latest and leading designs in high grade decorations for interiors or homes. Added to the effect achieved by the brush and the wall finishes is that of the new and better lighting systems that are used by the leading concerns of the day. This store is lighted with the nitrogen lamp, which has the overhead system and throws a fine, luminous glow over the ceiling and walls, blending all the tints in perfect harmony.

One of the most noted improvements in the wall paper and decorative stores of the present day is the better way of showing samples. At Kayser & Allman's there are four booths on the right hand side of the store, which are constructed similar to a room in a private home. They are prettily furnished, hardwood floors covered with choice rugs, and contain two or more easy chairs. Here the wall papers and similar articles are shown the customer. These booths, at this store, are finished in white and fitted with curtains of an attractive shade. They would not be called elaborate, in any sense, but they are an example of fine workmanship throughout. The writer asked if they could be considered a valuable asset in making a sale or in helping a customer. Mr. Allman replied that he considered these booths of great importance when it came to showing goods. "We take a customer in here and place the line he wishes to see before him; it may be a man or a woman, but the attention is not diverted by looking around the store or at something else; here anyone can concentrate and be quite free from any interruptions which would be the case if the store was entirely thrown into one room." Such was the substance of Mr. Allman's comment on this newer and far more satisfactory way of getting a customer's undivided attention, when selecting and seeking suggestions in interior decorations. In their other stores, it was explained, they sold, as do many other merchants, over the counter or in a room where the person buying has so much before him that he finds it hard to center his thoughts on any one particular design. Experience led Kayser & Allman to see that booths, arranged with finishes and wall paper effects, with curtains draped to give the proper blend, would have a much bet-

ter tendency to draw trade, and their view seems abundantly rewarded by the increased patronage.

The volume of business handled by this company may be comprehended, when we consider that besides this large store on Chestnut street, they have a warehouse at Eleventh street and Washington avenue, containing eighteen thousand square feet. Here one hundred employes work, during sample book time. The regular force includes about forty-eight, but when the busy season is on and a heavy rush for goods is made, their force will total as high as two hundred and fifty people.

In 1904, a New York office and salesroom was opened at Broadway and Nineteenth street. Recently they moved to Fifth avenue and Forty-fifth street. While the general appearance of the New York branch resembles the Philadelphia headquarters, the business is strictly wholesale.

Twice each year three men are sent out who travel Eastern Pennsylvania, Delaware, Maryland, Virginia, New Jersey and Southern New York. Besides their newest samples and specials in the trade, they are prepared to render any help they can to the dealer, in the way of closing big contracts and suggesting the latest styles and methods in the highest grade work.

Kayser & Allman may be considered one of the more progressive houses that will be a great factor in making the decorative business closely allied with real art and whose aim and object is to enable the man who contracts for the work to turn it out with credit to himself and a good margin of profit besides. This is an unsurpassed business ideal, and the success they have attained, thus far in their career, is of a most encouraging nature and shows what may be accomplished where right principles are closely followed and practiced.

Automobile Paint Shop Information

Repainting—Choice of Colors—Monograms—Attention to Details—Cleaning Up Cars
—The Chassis

By M. C. Hillick.

IN repainting automobiles it is often necessary, as a matter of curtailing expenses, to make one coat of color serve the purpose of two, and in order to successfully accomplish this venture resort must be had to the use of heavier coats of material, or to coats of the most opaque pigments. The transparent pigments, so-called, cannot very well be used for one-coat work, and when it is desirable to approximate the effects of these transparent colors, about the best that may be hoped for is a color cast to the shade of the transparent article, but holding to the solidity and the covering capacity of the commoner pigment.

It was formerly the case that no intermediate quality existed in the field of the lake pigments and all the effects were obtained through the use of glazing processes, but manufacturers, during these latter years, have recognized the need of lakes with much of the brilliancy of the old time materials and the added advantage of greatly increased covering capacity, which, at a reduced cost, may be employed to produce a job that will wear and do splendid service. When, therefore, the call comes, as it is sure to come, for a one-coat job flashing the shimmer of some glorious lake, the thing to do is to get the surface in shape, cutting away the nibs and knots of dirt and otherwise dressing the old fabric down to a smooth and neat condition and then seek, by the aid of a simple preparation coat, to fit the surface to receive a single coat of color in a manner to satisfy the car owner. This coat had best not be a flat or "dead" affair; rather should it be flowed on with enough varnish in its composition to give it the lustre of the traditional eggshell, but no more, and then, above this, fetch out the richness to deceive the very elect. It is not expected, of course, that a lake of this class will show the depth and the riches of the rare and expensive sorts, but, for emergency cases, and for cheap work to wear for a time and look princely, it will do what many painters have long hoped for.

Something to help out the effect in this type of work can be done by running some lines of contrasting color about the surface, and tricking the moldings, if any, out in a coat of solemn black. Without robbing the surface of its attractiveness, black breaks up the monotony of a single-color job about the most effectively of any color. Indeed, it is a natural decorative pigment of surpassing dignity and with a dressiness quite the equal of any.

In the event of using a coat of rubbing varnish over the color coat, when striping is omitted, it is good policy to use some of the color in the varnish, both to preserve the purity of the color and to enrich the field prospect. Another help when working for a quick and cheap job is to encourage a selection of some neutral color, such as dark gray, or medium deep brown, or a deep, rich red, which can be built up at the expenditure of two coats of pigment, or three, at most, and the surface developed into a fine state of color effect. Gray, of two or three shades, makes a most excellent pigment for moderate priced jobs, and gives, on the whole, great durability, with the added advantage of being an easily cared for color and showing the ravages of service less than most pigments.

The browns are colors which have many merits for work which must be brought along at little expense, and with some black and imitation gold lines, cast in pairs around the edge of the panels, the ornamental feature will show off with telling effect. There are at present some light blues which cover solidly at one coat, and these colors may be handled with fine results on cheap work. Just put under them a coat of light brown or one of lampblack, to hold them forth at their full strength, and then cast a line of black and one of Arctic white or silver white across the most appropriate spaces, and the result is certain to be worth a second look.

In fetching up these cheap surfaces have a care that all defects are well taken in hand and puttied.

and then dressed down to match the surface about them. The main thing is to bring the surface up to the point of coloring without a blemish. When the surface disfigurements have to be brought down on the final color coat, it means an added expense, with the chance that they may not be entirely obliterated. The only right way is to break up all such defects prior to the application of the color and to make the surface good and perfect. After the color there is then little to do in addition to applying the regular coats of material, and the finish will look complete.

For this cheap class of work a good, heavy bodied varnish is the best, for obvious reasons. And in finishing such work the surface should be given all the varnish it will accommodate and take care of. In this manner it will have the protection which it needs, together with the increased body and lustre afforded by the larger and deeper flow of varnish.

If one is expert in putting on monograms, simple styles of these ornaments will do much to lead the eye away from the lack of refinement of the finish. The ornament, while small, is a wonderful help in relieving the sense of sameness. As the lamented A. F. Manchester used to say:—"That little patch of color warms up the entire job." And especially the class of jobs here referred to. In designing the monogram the initial of the surname is to be invariably made more prominent than the letters of the Christian name, and this initial will therefore need to be painted in stronger color effects than the succeeding letters. It is to be understood, of course, that the colors used in striping are in a sense to govern the colors of the monogram, but this is no longer rigidly adhered to. Upon these old jobs, at any rate, where the employment of the monogram is made to serve a utility purpose quite as much as a feature of decoration, the choice of colors need not be determined by the striping pigments, although they should harmonize with the surface color. At all events, there are no arbitrary laws to govern the scheme of color selected.

A novelty in contrasts is shown by applying the monogram entirely in gold, or imitation of gold, and then glazing the first letter with ultramarine blue, the next with verdigris, and the third with carmine. Another effect may be obtained by painting the letters in vermilion, then glazing with carmine, shading the carmine with asphaltum, and finally high lighting with pale canary color. An ornament of this kind will make the chronic grumbler forget his troubles. In designing a monogram the size of the panel or space in which the design is to go should not be ignored; this is more essential than choice of colors for the design.

In getting out these cheap jobs of painting as a means of meeting the demands of all sorts and conditions of car owners, it is good business to send the car out with all the little details attended to. These may not, at the time, appear to count for much, but in the long run they serve strong advertising purposes and help to bring in a better paying class of trade.

Edges of fenders, bolt heads, under parts of the car, the top, etc., all need a careful inspection, and an equally careful touching up with the right color, to bring everything out prim and fine. Perhaps the top will need attention. If a rubber one, it will require sponging off with tepid water in which a wisp of castile soap is allowed to float, with a thin coat of dressing to follow. The leather top, if hand buffed, will scarcely need more than a sponging off

with a weak solution of castile soap and water. The machine buffed one may be treated likewise until the grain of the leather begins to go raw, at which time a dressing of the same material suitable for the rubber fabric is in order. The mohair top will go very well with a simple brushing off with a whisk broom; in any event, never use any of the ordinary dressings, nor a solvent solution, for all such are absolutely ruinous to the fabric.

The vacuum cleaner is almost indispensable for removing dust and dirt and foreign accumulations from the upholstery and from the interior of the car generally, and this work needs to be performed prior to the painting operations. Then, when the finish is complete, a light cleaning out will suffice to put the interior in a condition to well correspond to the other appointments.

Recently a friend of the writer has been picking up a lot of business in cleaning up cars, this work being generally taken care of by the garage plants. In every town there are a number of car owners who are the very elect in motor car affairs, and these men find the painter, if conveniently located, the most agreeable man and the most reliable and the best prepared to handle the cleaning up of the car. A couple of finely cleaned and polished cars furnish taking advertising matter, and if the painter is prepared to take care of this class of work, he can generally, during the summer months, get all that he is able to do in connection with his regular work of repainting. Incidentally, this car cleaning will be the means of bringing in additional painting and varnishing repairs. Of all men, the painters should be best prepared to use the various cleaners and polishes now floating on the markets. Some of these mediums are positively ruinous to the varnish, some are slow death to the luster, and some are simply cleaners, offering no life-giving element to the finish. Therefore, with his practical experience the painter is in a position to make intelligent choice, after careful tests, of a cleaner that not only cleans but feeds the finish as well.

In the repainting processes above considered, the chassis should come in for thorough treatment, which they often fail to get. It is a temptation to hustle the painting of the chassis along without giving the coats enough time to dry thoroughly, or to defer work upon them until the body is practically finished, and then slighting the processes, or otherwise suiting the finish to the brevity of the time at disposal. We believe it to be economic practice combined with good business to make the finish on the chassis compare favorably with that on the body of the car, and this cannot be accomplished short of careful and complete surfacing and finishing processes. These parts of the car are exposed to a ruinous form of service; consequently, unless they are kept under a strong body of varnish, with a sure and fine foundation supporting it, the appearance of the running parts is certain to be at all times inferior to that of the body.

The final coat of varnish should have ample time to dry before exposing it to a test of the elements, this applying to both body and chassis. A day or two of waiting for the finishing coat to shape up and grow mature and firm, will many times save some free after-treatment for the painter, and perhaps a dissatisfied customer, both of which are likely to prove expensive.

Choice of colors for the chassis is a matter that may very well have more attention bestowed upon it. Most any color will surely not do for these parts of

the car unless the painter is prepared to make the best of a bad bargain, which a practice based upon this theory fails to lead to. The color for the chassis must conform in shade and tone to that on the body of the car. It ought never to be darker than the body; it may appropriately be several shades lighter, and, in fact, should always be somewhat lighter in order to give the effect of a strong support for the body and to set forth, in due order, the attractions

of the body color. It can only do this when a lighter color, and one of no small distinction, is selected. Striping for the chassis is a feature which helps to relieve the color scheme, and to divert attention from any possible surface defects. Not much of this style of ornament, at this time, is needed, but a modest display executed by a master hand is the thing to be admired. The colors used to line the body surface are rightly due for the chassis.

Bulletin Painting

By R. H. Forgrave.

Rapid and Efficient Methods of Painting Large Signs—Freehand Sign Painting—The Importance of Learning to Use the Eye for Measuring Short Distances.

THE question of time and convenience of work always interests the bulletin painter who is rushed with work. That he can paint a number of signs, within a small radius, quicker than he can the same scattered over a larger territory, goes without saying, owing to the greater distance traveled going back and forth, for in order to do good work the surface must be given one or more coats of paint and allowed to dry between coats and before lettering.

As in other things, one must be ready to do quick and effective work in sign painting. If there is much traveling to do, the most convenient and quickest way to reach different points is always the best. I have found that a team, with a wagon to carry the necessary equipment, beats traveling by railroad or electric line all hollow. I have had no experience in going by motor truck, but no doubt it is still better than a wagon, for by either method you can go when and where you wish, and above all, your tools are always at hand.

To do quick work, a full complement of tools is absolutely necessary. Besides tools, buckets, cups, ladders, etc., you should never start out without a swing scaffold. It is just as necessary in doing efficient work on a bulletin board ten feet high as on a wall fifty feet high. No one can do his best work from ladders. He must have a scaffold of some sort that he may move around freely and have the use of both hands.

Most bulletin work nowadays is expected to be substantial, with clear cut lettering and illustrations. As to quick, cheap work on old buildings, rough boards and the like, the quickest way to produce a passable sign is to rough out the letters with stout paint, then immediately cut in the lettering by painting the background without priming or preliminary work.

The work is sometimes facilitated by giving the boards a flour paste size into which there should be a small quantity of glue. Dry paste may be carried along for this purpose. First class work cannot be done in this manner, for, when you come to straighten up the edges of the letters with the ground color, you are bound to come in contact with wet paint, which, being of a different color from the ground, will mix with it and show after drying. Still, if one is careful to have the edges of the letters comparatively true,

before the ground is put in, so that the ground may only cover a small part of the lettering, and then cover where the ground and edges of the letters join with a third color, the work will look very well. Stout, flat paint should be used in all stages of this class of work, while the letters should be in light tints and the ground dark. Dark and light blues, red and black, with brown, are the best. White, of course, is necessary. Yellow letters, with a blue or black ground; blue letters with a black ground, and white with any dark ground are the best combinations for such work.

There are several different ways of laying off work. Every artist has a preference. Some use a compass and a rule and do a lot of unnecessary measuring. This is a time costing habit, and the use of sticks and all mechanical measurements should be avoided as much as possible. With the exception of lines to determine the height of the letters, always use the eye. It is better to make a few errors in the beginning and fix up the line of letters, when nearing the end by widening or narrowing the letters and spaces than to acquire the habit of depending on measurements. The learner will be surprised how soon he can accurately judge the space a line of certain-sized letters will occupy. A mechanical habit is a hard thing to overcome. It is always easier to learn to do things right than to unlearn the habit of doing them wrong.

An efficient way, and many good sign writers practice it, is to begin the line of lettering in the middle, working both ways. Small errors in judgment may be rectified by making the lower bar of an E a little longer or shorter, or widening an O, as the case may be. Experienced painters, who depend on the eye exclusively, seldom make a bad error. If they do it is due to carelessness and they see it before they get very far. The beginner's mistake is invariably in getting the line of lettering too long for the space he wishes to occupy. A person can judge a foot closer than he can an inch or fraction thereof. Perhaps it is because a small error is not so evident in a larger space as in a smaller one.

To paint a large and complicated sign with considerable lettering, the writer prefers a small sketch of what he wishes to paint, usually about the scale of an inch to a foot, marking the principal points on

the sketch, then, solely by the eye, putting corresponding marks on the large space, using struck or ruled lines, however, to denote the heights of the letters to correspond with the position and scale of the copy.

There are cases where one is compelled to do some mechanical measuring. It usually occurs from some unusual shape or size of space where one is compelled to change the scale where painting from a copy. A few squares drawn on the small sketch, with the same number on the large space struck to a scale, no matter what odd shape it is, will help you out.

Another important thing the learner should practice is drawing perpendicular, horizontal and curved lines and angles; like laying off, use no measurements or guides, depend entirely on the eye. Perhaps there are things herein enumerated that a person with defective eyesight cannot learn to do.

I had a boy with me once who could, with a pencil, draw an almost perfectly straight line in any direction he chose, but when it came to painting a perpendicular bar of a letter two feet high, where he had to reach above his head, he would get the top narrower than the bottom, but could close one eye and do it. His eyes did not focus right. Two parallel lines, at a short distance, seemed wider than they did when close.

Painting letter bars to conform to a certain width is good practice. This enables one to get the bars of a line of letters of the same height all of the same general width. It also enables one to correct slight errors.

Some sign painters become so efficient that, without any guide or measurement, they can take a given space and paint a line of letters, leaving the same space at each end, and they will be straight across the board and practically of the same height.



Signs and Sign Painting

By Arthur H. N. Rogers.

SIGN painting or display lettering, as we might very well call it, is now one of the greatest and most effective mediums of business advertising.

The rows of business premises displaying a monotonous string of black and gold signs are now almost unknown. Business men are becoming more and more exacting in the architecture, color and methods of attracting the public attention to their stores. It is becoming one mad rush of competition, and as the public is ever fickle, it means that novelties of design, color, and mechanism must constantly be employed.

Unfortunately, the craze for novelties is making our cities hideous by day by the ugly electric signs hanging from the store fronts, or rising from the

and chaser signs are working and demanding of all and sundry that you should chew a certain kind of gum; smoke somebody's impossible cigars, or cripple yourselves for life by using so and so's corn-plaster. This kind of think may be display lettering, but it certainly is not sign painting.

The forefathers of the sign painters' craft were artists, their works were often valuable examples of form and color, many of which are still in existence, carefully treasured and preserved, not for their age alone, but for their artistic merit.

Where present-day sign painters fail is that they don't realize the value of conventional or decorative treatment and good coloring. The public is attracted much more by good, sound work than we realize.

The most successful bulletins ever seen by the writer were hand painted posters, flat color treatment. They were beautiful pieces of color and draftsmanship; posted as they were amidst scores of other posters, they always attracted and held attention. One class of manufacturers who, today, seem to grasp the value of good form and color are the automobile manufacturers. Their magazine and store window advertisements are often remarkably fine pieces of work. The designers and painters of these are men of no mean ability, and as the cost must be fairly high, it is reasonable to suppose, by their continued use, that the results justify the cost.

It is a common saying that "the man who pays the piper calls the tune," and this is often used to excuse



Figure 1.

roofs with their skeleton framework against the sky, and worse than hideous by night, when these flash

work, which neither reflects credit upon the craft nor on the individual who has done it. Business men are not so unreasonable, but they will pay for the best, but how often, after leaving the sign or poster to the painter's judgment, they only get some form of that worst of all sign work, a painted imitation of "raised lettering." To say that raised and shaded letters should never be used would be to speak as a crank, the type is permissible, but only when circumstances make it impossible for the spectator to read it from any but one point.

In my criticism of raised letters I want it clearly understood that I meant *imitation* raised letters. I have nothing but praise for the carved wood letters, for they are truthful and don't make any pretense of being other than they are.

An attractive sign is given in Figure 1, where the letters all seem to radiate from the center, but (and here is the point) are the results equal to the labor? As a sign for a decorator, we might say yes; for in this case it would demonstrate brush work, therefore, calling the attention of the public to the skill of the painter.

A sign gives the hall mark of respectability or otherwise to the firm using it, therefore, it should always be in good taste, it should speak its message clearly and quickly; the decoration, be it figure or ornament, must be decorative in treatment and never natural; coloring in bold, flat masses, emphasized by bold outlines. The lettering also should be finished in the same way, the words, according to their importance, being brought out by single or double outline. This is where a study of the value of color is most useful. If the painter will remember that yellows have an advancing effect, reds are stationary, and that blues and greens appear to recede from the observer, many novel effects may be obtained by the use of this knowledge alone.

Figure 2 is a sketch showing a conventional treatment of the rose, which would be a type of sign most suitable for a florist. The formation of an

inner panel by the main stem of the design gives the colorist a good chance of subordinating his ornament to his lettering. The ornament and outer ground should be low in tone, but rich in effect, the inner panel and lettering should be sharp, clear and

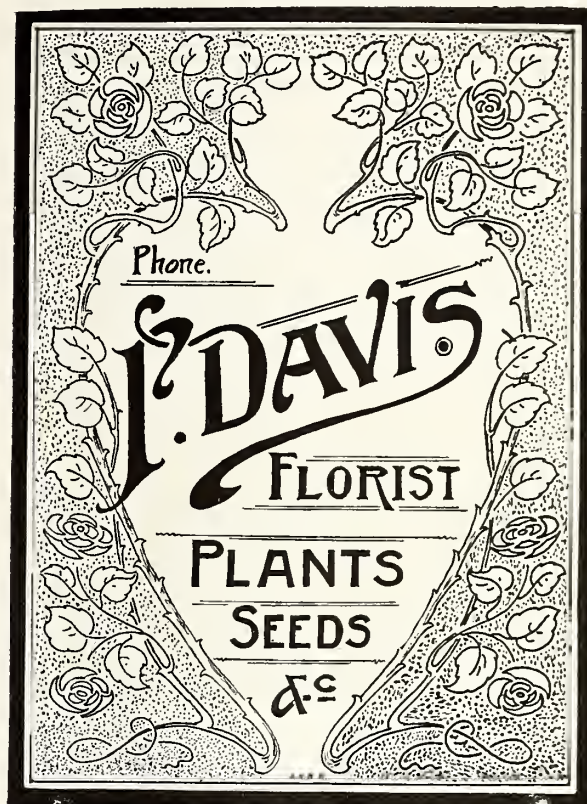


Figure 2.

harmonious, thus the sign would deliver its message, while the rich decorative effect would hold the attention.

Oil Lampblack vs. Carbon Black

THE United States Government Service Departments (Navy, Lighthouse and Army), in specifying lampblack, dry or ground in oil, make a particular point of the fact that they will reject any lampblack that does not produce the bluish gray tint with white (lead or zinc), or that is not made by burning fatty oils and collecting the soot, or that contains traces of unburnt oil (empyreumatic matter) or shows on incineration over two-tenths of one per cent. of ash.

Gas black or carbon black has been ground in oil and sold as lampblack, but this could hardly be done nowadays, since the trade has become posted on its characteristics, chief of which are that it is more granular in form and denser than

lampblack. When used for tinting whites (lead or zinc) in comparison with oil lampblack, it produces a brownish gray tint instead of the bluish gray of the latter. Nearly all the gas black or carbon black, so-called, if not all, comes from the natural gas belt of West Virginia, where it is collected on revolving cylinders.

While gas black cannot be disposed of as lampblack, it is being used to a great extent in admixture with mineral extenders in structural iron paints, bridge paints, wire cloth blacks, coal-tar paints and by varnish makers in black enamels, etc. Prices of this blacks have been advanced as well as those of lampblack since the beginning of the European war.



Questions Answered

We solicit questions on any topic connected with painting, decorating or paperhanging, and will use our utmost endeavors to supply any practical information, through this department, that any of our subscribers may be in need of. We cannot, however, answer any question unless accompanied by the name and address of the writer—not for publication, but as a guarantee of good faith; nor can we undertake to supply answers to such questions as this department covers by mail or in any other way than through the pages of The Painters Magazine. Inquiries should be received not later than the twentieth of the month to insure answering in the succeeding issue.

White Lead and Zinc White Paste in Oil for Interior Flat Finish.

N. A. H., Illinois, writes:—"I am using some white paste that is claimed to consist of 60 per cent. white lead and 40 per cent. zinc oxide, ground in linseed oil. When I thin it with linseed oil, it works very tough and does not cover up well. When used for interior work, on walls that were painted before, I have to use more turpentine than I care to do so as to make it dry flat. Please advise how to thin or use it."

Answer: Most likely you expect too much in the matter of oil absorption of the white paste you refer to. If the article is strictly pure lead and zinc in the proportions named, the maximum amount of oil for thinning 100 pounds to a paint of good hiding power should not exceed five gallons, which would produce about eight and one-half gallons of paint ready for use. That the paint works hard or tough may be due to the paste being in stock too long, as zinc oxide often acts badly when ground together with lead. As for its use for interior flat finish, it may be ground too soft to admit of the addition of linseed oil and at any rate we cannot see how you can produce a flat effect, no matter how much turpentine you add in addition to the oil. Shop mixture of white lead and zinc for flat wall finish are out of date and you had better try one of the interior flat wall finishes offered by most every paint manufacturer in the United States.

Painting Over Old Tacky Surface.

J. B. H., New York, writes us as follows:—"I have the exterior of a house to paint that was painted six years ago, the brick work with Tuscan red and the woodwork a dark green, in both of which fat oil and varnish was used. In sheltered places, where the paint has retained gloss, it is tacky enough to lay gold leaf on, while in exposed places it is quite flat, yet quite soft, and on the mortar joints it is quite glossy, a condition I have never seen before, as the gloss usually disappeared from the paint on mortar joints first. Now, I should like to know whether any special treatment is required before repainting, as most likely the bricks are to be painted white, this time, and to burn the paint off the bricks is out of the question. The woodwork, where most exposed, shows bad

cracking and scaling and the paint will be burned off. Can you suggest any way of treating the tacky paint so that the new paint will give satisfaction?"

Answer: We have known Indian red and Tuscan red to act the way you describe, even when mixed with linseed oil that was not fatty, but this usually happened where the paint was used on iron. The surest remedy would be to remove the paint but, as you say that this is out of the question, we cannot suggest anything that we could guarantee to be successful. But unless something is done to harden the old tacky paint before applying new paint, the latter will give you all sorts of trouble, such as creeping, crawling and alligatoring. We would suggest that you should not undertake to do anything during moist or humid weather, but wait until you have had a week of dry weather with plenty of sunshine, then you might do one of two things. Go over the whole surface with a coat of lightning drier (a mixture of strong brown japan and 62 degree benzine), letting this coat dry hard before starting to repaint.

Or make a solution of pure borax in water (two pounds borax to twelve gallons soft water) and go over the surface with this, using a large sponge, applying the new paint as soon as the solution has dried. Try this first as it is least expensive and is a good prevention against crawling, but before going ahead ascertain if the tack in the old paint has disappeared.

Japanning Tinware on a Small Scale.

N. A. H., Illinois, says that he has some articles of new tin that he would like to japan or to coat in imitation of japanning and would appreciate our advice as to the best method of accomplishing the work.

Answer: Japanning is an art and the process employed varies to a great extent and cannot be done successfully without the proper stoving apparatus and a thorough knowledge of the materials required for the different effects. Quite some skill is necessary to meet with success. Want of space in these columns prohibits us from publishing a description of the various formulas for the lacquers, the degrees of temperatures required for baking them on to the article, the grounds in use, etc.

You can imitate japanned tinware by first cleaning the new tin of its coating of palm oil by immersing it in strong salsoda solution, then wiping with a dry cloth and rubbing it over with fine whiting. Apply the very best turpentine asphaltum varnish with a fine varnish brush and bake each coat in the oven of a gas stove at a heat of 212 degrees F., giving as many coats as are required to produce a high gloss and uniform covering.

Stearine Pitch.

L. P. S., New Jersey, wants to know what is stearine pitch; also whether it is good for mixing with asphaltum to make an elastic paint.

Answer: Stearine pitch and candle tar pitch

are obtained by the distillation of animal fats or refuse. Both are used instead of linseed oil in the manufacture of asphaltum varnish, imparting elasticity but not as high a gloss as boiled linseed oil.

Paint Scaling Within Six Months on Frame Dwelling.

J. B., Rhode Island, painted a frame house last November, two coats, an olive drab, trimming it white. He sends us scales of the white and says that the olive drab, which was used on the clapboards, did not scale at all, while the white trim did only on the southern and eastern exposures. Where the paint was sheltered, it did not scale, but it can be easily removed by washing, the washing showing oil and very little color. Wants to know if we can tell him what kind of oil could produce this action and what caused the white to scale.

Answer: The white scales you sent us show the worst shriveling that we have ever noticed in a paint film as thin as this appears to have been. We can only infer that the paint was applied on a very cold and damp surface and that it was entirely too oily to be used under such conditions, as it should have had more drier and some fair portion of pure spirits of turpentine and should also have been well rubbed into the surface, on first coat especially. We are unable to tell from the scales whether the oil was pure linseed oil, but believe it was, and also that if the scales represent a film of two coats, the paint was really too thin; that is, it contained too little pigment for application to an exterior surface in cold and damp weather. The same may be the cause of the color washing off easily in sheltered places, that is too thin a paint and a lack of drier.

Dissolving and Utilizing Paint Skins.

F. C. R., Michigan, writes:—"Please state in your next issue the best manner in which to handle the sediment of a lye barrel, which sediment is the result of cleaning paint pails by placing them in the said lye barrel for a time. At one time I had a man working for me who was very successful in using up this by-product of paint, but I did not learn just how to do it."

Answer: Into a good tight barrel, place about fifteen gallons of water and two pounds concentrated lye, also about five pounds of unslaked lime. Stir until the lye and lime are dissolved, then put in your dirty paint pails and whatever paint skins you may have and stir occasionally with a strong the skins dissolved, take out the buckets, rinsing in clear water, let the lye in the barrel settle until nearly or quite clear, pour off the lye water carefully from the top of the sediment, which when sufficient oil and drier is added and the mixture well strained, will do for fences, rough siding or wooden paddle. When the buckets are clean and first coating brick walls.

Removing Polish from Automobile Body for Re-varnishing.

G. A. V., Montana, wants to know how to remove the heavy coating of a sticky film from an automobile body, produced by repeated coatings of a much advertised floor polish in many applications, so that the

surface can be varnished and produce a high luster while drying hard.

Answer: As we understand it, the polish referred to is recommended for floors only, and how anyone can use this material as a polish for varnish surfaces on an automobile body is beyond our comprehension. However, as long as people believe that anything will do for every surface, there is no other way but to let them get experience by paying for it. This polish may be good enough as a floor oil, but it is not good for preserving automobile finishes, nor any other exterior finishes.

As to removing the films produced on varnished surfaces, such as automobile bodies, etc., this polishing oil is difficult to remove, because, as we understand its composition, it is chiefly a petroleum product such as paraffine oil and paraffine wax, which will not saponify like linseed oil with lime or ammonia.

Hence the only way to remove this sticky film is confined to the use of a paint and varnish remover of the same type as that which dissolves any paint or varnish in a very short time, an article that is patented and sold under various brands by many manufacturers.

By referring to our advertising columns you will find announcements of these removers, some of which are probably handled by dealers in your territory, and by closely following directions you will have no trouble in varnishing over the surface, after removing the sticky film of polish.

As to the varnishing of the body, etc., of the car, after removing the polish we are not in position to suggest any particular brand of varnish. This is up to you, and all we can say is to use the best coach varnish that can be had and pay the price asked, allowing time for the material to dry hard and uniformly.

Putty for Glazing.

A. C. K., Pennsylvania, writes:—"I thank you for answering my question about putty, but I wish to have a full understanding as to the best putty for glazing sash, something that will wear well for years. The putty I prepare myself is composed of four parts whiting, one part of white lead, raw oil and a little drier. Before glazing a sash I give a coat of white lead and raw oil, and when this primer is dry, I put in the glass and putty. Then I paint over putty and sash with white lead and raw linseed oil. On jobs done a year ago I notice cracking of the paint on the putty and indications of peeling; especially where the putty appears to be soft, while on other parts it is hard and no trouble showing there. Can you explain this?"

Answer: The very best thing for you to do is not to make your own putty, as you have no facilities or apparatus for making putty. Putty should be made in an edge runner mill, commonly known as a chaser, which usually has a pan of not less than 6 feet, sometimes 8 feet diameter, with a wheel weighing anywhere from one to two or more tons, that condenses the whiting and makes a uniform mixture with the oil. When thoroughly mixed, the resulting paste is placed on a platform and thus allowed to sweat or ripen for several days, then returned to the chaser for another kneading. This sweating process expels all moisture and makes the material fit for use. Common, cheap putty cannot be expected to be composed of best whiting and pure linseed oil, but if a consumer orders pure linseed oil and whiting

putty from a reputable firm, he will get what he is looking for, and then, if he follows your method of priming sash, he will have no trouble whatever as to good wear.

The usual rule is, when the very best glazing putty is desired, to specify white lead, whiting and linseed oil putty, when manufacturers will understand that this putty is to contain 10 per cent. carbonate of lead and 90 per cent. carbonate of lime (whiting), with sufficient pure raw linseed oil to furnish it in proper consistency.

Good putty should not contain boiled linseed oil or drier of any kind, and if made with white lead, it will dry in proper time without any bad after effects. Your idea about making putty is out of date and will cost you more than you can buy it for from reputable people. The paint law of your State will protect you against imposition if you are willing to pay the price for the right goods. Don't be a back number, but obtain the material made by modern methods and save money.

Finishing New Floors in Wax.

A. C. K., Pennsylvania, asks:—What is best way to finish new floors for wax finish for good wear?

Answer: You should have stated the kind of wood of the floors you have in view, and, of course, you do not expect to finish a soft pine wood floor in wax. Oak floors make the best job in wax, but other hard woods, like maple, chestnut, etc., may be finished that way. You can make your own floor wax by shredding beeswax, dissolving it in a water bath with turpentine, but we would advise you to purchase floor wax from a reputable supply house or manufacturer and follow directions. No filler or varnish should be used, the first coat of floor wax acting as the filler, the second coat as finish. The wax is applied with a varnish brush and then gone over with a weighted floor brush with a long handle, until the proper polish is obtained.

Spar Varnish Crawling on Refinished Work.

W. C., California, would like an opinion as to the cause of spar varnish crawling between the first and second coat on a two coat job, especially on a refinished door and on refinishing an outside door after the old varnish has been removed, the door having been partially bleached with oxalic acid and denatured alcohol, then varnished with two coats. In a short time the bleached spots show white through the varnish. Wants to know a remedy.

Answer: We think that the crawling between first and second coats on the two coat job is due to the first coat not being thoroughly dry and hard, when second coat was applied. This may have been due to the slow drying of the varnish or undue haste in applying the second coat, or to the surface not being cleaned down in such a manner as to harden the first coat. Spar varnish, as a rule, is intended for exterior work, and in order to wear well, must be necessarily of slow drying nature. If spar varnish is used on inside jobs, it should be used only as a finishing coat over a first coat of hard drying inside varnish.

As to your second question, would say that when wood is bleached with oxalic acid the use of denatured alcohol is not good practice, because the denaturant used retards its efficiency. Wood alcohol is better for the purpose, but neither will remove the traces of acid in the bleached wood. Several wash-

ings with clear water and thorough drying out before the varnish is applied is the proper method. A better method of bleaching wood is repeated washings with a solution of 18 ounces chloride of lime and 2 ounces of soda crystals in 10 pints of water, followed with a wash of dilute sulphurous (not sulphuric) acid, and subsequent rinsing with clear water, which removes all traces of chlorine and does not injure the wood nor any paint or varnish applied after thorough drying.

Coloring (or Painting) Muslin Dark Green.

C. R. A., Rhode Island, desires us to publish instructions or suggestions for coloring muslin dark green.

Answer: It depends very much upon whether the muslin is sized (starched) or unsized. If sized, your color must not be brittle or too rapid in drying, therefore, use dark chrome green or bronze green of the shade desired, ground fairly stiff in linseed oil; add a mixture of coach japan and rubbing varnish, equal parts, enough to produce a semi-paste, and thin with turpentine for good work. Before applying the color, moisten or dampen the muslin. For cheap work, mix your oil color with a benzine varnish and benzine drier in equal parts and thin with benzine, but do not moisten the cloth in this case. If you wish to do good work in painting muslin, do not have your color too oily and do not use oil in thinning the paint.

Enameling Iron to Resemble Agate Ware.

B. G., New Jersey, asks for information as to how the effect or appearance of agate ware can be produced on iron by the application of baking enamel or otherwise.

Answer: We have never had occasion to do any work of this kind, but will say that the iron must be clean to start with, free from mill scale and rust spots. An enamel paint will not produce the effect desired as a glaze is required, which permits the metal to show through, thus producing the agate ware effect. But unless you have facilities for baking such a glaze or transparent baking japan on the articles in question, we should advise you not to undertake the work. If the articles are not too large and you have the stoving apparatus, you can, no doubt, obtain the baking japan or varnish from a reputable house in your town, together with direction as to temperature required.

Pigment Value of Sample of Earth Resembling Raw Sienna.

K. & T., Pennsylvania, in sending us a small sample of powdered earth, ask our opinion of its suitability for use as a paint. They state that it is found in quantity in their locality and when calcined gives a red color.

Answer: We regret to report that our expert finds this earth to be ordinary clay, that owes what little strength of color it has to the presence of a small percentage of sesqui-oxide of iron. As to its use in place of sienna, either raw or burnt, it is deficient in tinting strength or staining power, and in place of ocher, either in its raw state or burnt, it is very inferior in color and opacity. It might be used as a filler for cheap paint on rough work, but it is very doubtful if a market could be found for it that would pay for its preparation.

self, but do you draw them from those about you? The more brains you use, the more you can stir up to action from your clerks and associates, and you must cultivate the confidence of your customers, consider their needs, and be ready with profitable suggestions for their work at all times. Take into consideration every factor which would increase the percentage of net profits from your labor and investment.

It is well to remember that your responsibility does not end with the money in the cash drawer. You are not justly through when a sale is made. The most effective of all advertising is by word of

is the serving end, and this is by far the most closely related to the store's progress.

There are probably more failures caused by improper service than for any other reason, a friend was not made by the sale. It is not easy to tell just where a sale will lead, the money in the cash drawer by no means closes it. The goods must always measure up to your selling talk.

An interested customer is really necessary. If your products make good on the job you are sure they will come for more, but if they fail you are not only unsuccessful in that individual case, but you hinder others from coming.



A Preparedness Show Window.

the mouth. When a man tells something good about something that he has bought and the place in which he bought it, the good words are passed along and gather momentum as they go.

The satisfied buyer is prompted by the satisfaction he feels to tell others of his good fortune. That is the kind of a customer every store should strive to make.

You should carefully and constantly watch every detail from your source of supply down through the display, sale, packing, shipping and courteous collections.

Though the assertion has often been made that the selling end is the most important part of the company's business, many feel certain that it is the buying end, but one end that is more important

Now all this is boosting and preparation for a good reason.

Let the Mail Man Help.

The mail man goes to every possible user of the products you carry. He can be one your best salesmen. He can take the message to the man or family who knows little about the goods you handle. He can put your convincing selling story right into their hands. Don't forget to use him, but remember you must tell in your advertisement just *how*; avoid generalities, give good, reason-why points. It really isn't so much how many times you tell this as how well that starts the buying and keeps it up.

Preparedness means the right stock, of right

quality and variety, properly displayed, well advertised through your windows, in your local papers and the movie shows. Preparedness for good future trade means being agreeable to every one who comes in, whether they buy or not. It means "Welcome" on your door mat, and a friendly hand shake and a smile after they get in.

The accompanying illustration shows a good design for a "preparedness" window, and is very simply put up. The back walls can be decorated with a good, flat, gray wall paint, the black portion, a flat black, and lettered as shown. The stars can be cut out of a gold paper, or if not, a

dark blue paper may be used and pasted on the background in the circle as indicated.

Use a large American flag also as shown, and do not put anything on the steps, but group your display nicely around on either side, so that the central design is left clean and strong as shown. Use some cards advocating preparedness against bad weather, hot sun, etc.

It is also well to emphasize the fact that anyone contemplating the selling of his property can prepare for a better market price by painting his buildings, etc.

Keep boosting; you will find yourself *prepared*.

Hints for the Country Craftsman

Will Organization Help Any?—Things That Will Be of Benefit—Should Be an All Around Painter—The Proper Care of Material—Economy in the Paint Shop—The Essentials to Success.

By R. H. Forgrave.

IN these days, when the cry for efficient men and women in every business and calling is heralded far and near, there is, perhaps, no other trade or business that needs efficient and skilled men more than the paint business and trade. As to the mechanical part of the trade, we can do no more than say that first class and efficient mechanics are in demand in every branch of it, and, on the other hand, that the ranks are filled with men of inferior mechanical ability, to say nothing of the artistic side of the trade, while more than many are far below mediocrity. This sad state of affairs exists to the largest degree in the trade in small towns and villages, owing to the fact of so many pickups and other mechanics who practice painting, in connection with their regular trade, as a makeshift to tide over the slack times in their own calling. This is largely the result of circumstances, due to the fact that there are but few of the mechanical trades that keep men busy the year round, and the painters' trade being obviously the most readily picked up is the one to which Handy Andy first turns his attention, abandoning it the first time any thing in his regular line turns up.

I have, for years, studied and tried to devise a plan to better the condition of the country painter, but have never found a plan that is feasible. Organization won't do it, for the simple fact that there are not enough regular mechanics in one locality to form a body large enough for protection. Even in cities as large as Indianapolis, Dayton, Columbus and Toledo, organization as a means of protecting the painter's interest has been more or less of a failure in putting a check to property owners employing cheap, half-skilled workmen. The unions have not even been able to drive out the open shop in the small cities. What can then be expected in the case of the isolated workmen in villages and towns? There is nothing to help him only his superior ability and his natural business qualifications. This, I think, is the most serious drawback to the trade in the

country, holding wages, in general, to a point a little above that of the ordinary day laborer in work that requires little if any skill, and this deters young men from taking up painting as their life's vocation. They see nothing in it and will not, nor can they be induced to devote their time to serving an apprenticeship in order to become efficient, when they see good mechanics who get but little if any more wages than the novice, whose ability is measured by the amount of space he is able to cover in a certain time and whose knowledge of the trade extends no farther. In my wide acquaintance with painters in this part of the country, I cannot call to mind more than two or three young men who have served what might be called an apprenticeship, with a regular painter, outside of members of his family, that is, boys who have worked at the trade under the direction of a parent or brother.

The average country painter must be an all-around man if he would succeed. About the only thing I know that would help him in competition with the novice, who uses mixed paint, is to acquire a good working knowledge of mixing and tinting; then contract-work by the job, cutting out all day work, if possible. His superior knowledge of conditions will allow him to make many advantageous contracts, inasmuch as every observing and experienced man knows that there is often a vast difference in the amount of material and labor required to do jobs that, in the number of squares to be covered, are nearly of the same size. This knowledge enables him to make a fairly accurate estimate, while, on the other hand, it is guess work with the man who does not know.

An observing man who knows the capacity of his men can tell almost to the hour how long it will take to do a job and almost to the gallon the quantity of material it will require. A great help is in arranging work to suit your convenience, as much as possible, without inconveniencing your patrons too much. Another help is in making advantageous use of the

odds and ends which naturally accumulate in the shop, which I shall hereafter describe.

Economy must be practiced in the paint business, if the country painter would succeed in the highest sense of gain. The country painter, as a rule, wastes considerable material during a season, which, during his spare time, he might fix up for future work at little if any cost except his labor. Some painters are much more particular about this than others. All material is bought by weight or measure, hence every bit that goes to waste costs the painter money he has already labored for. If some painters were more careful and would give a little time and attention to the saving and use of remnants, they would be surprised at the amount of work done with the stuff that would otherwise be wasted, and which has cost them next to nothing to put in shape to use. I believe there is more wasted material in the paint trade, than otherwise might be used, than in any other of the building trades. Therefore, if there is any way to increase the income without costing as much or more to do so, it is a duty that the painter owes to himself.

Painters who work part of the season at something else are more likely to have material go to waste than those who work the whole year at painting, because the odds and ends which have accumulated during the busy days are allowed to stand until they have become practically useless and require considerable time and labor to get them in shape.

One of the greatest wastes is in brushes. Every painter should have some kind of brush keeper. A very simple and convenient arrangement is to solder three square shallow pans together with a suitable handle. The pans should be shallow enough so that when the handles of the brushes lay on the edge, the bristles will recline on their sides, without the handles slipping from the edge. This keeps the points of the brushes in good shape and obviates the necessity of standing them on the bristle ends, as is the case when an ordinary paint bucket is used. One pan should be for brushes that have been used in light colors; one for dark colors and one for varnish brushes. Just before the day's work is done, brushes should be worked free from color, as much as possible, before laying in the receiver. You will find, if you keep your brushes in good condition, they will last much longer, while the time required to do so is far less than to put a brush that is in bad order in condition. A brush is never improved by allowing it to get in bad shape and then cleaning. The work required in cleaning and making it fit for use amounts to more than the cost of a new brush.

Brushes should, as far as possible, be kept in the fluid in which they are used, if for a short time, but, if they are not to be used for a considerable period, paint and varnish brushes should be kept in oil. Distemper, paste, whitewash brushes, etc., should be washed out and placed in a damp place, preferably laid on a board and placed on the ground, where the sun cannot strike them. If brushes stand for some time in oil, which does not cover the bristles, they will become gummy and be more or less lousy, as long as they can be used.

A brush should never be used in such a manner as to become fan-tailed, or lop-sided. Rubbing too hard wears out the center before the sides, giving it a forked or fan-tail appearance. Using in the same position, without turning in the hand, wears one side faster than the other. If you want to do good work and do it quickly, you cannot be too particular in caring for your brushes. A few moments' time spent

in putting them away in good shape often means more time saved later. Then the satisfaction in using a good brush is something.

A brush that is somewhat gummy may be cleaned by putting it in kerosene long enough to cut the gum, when it may be washed with soap suds. A brush that has dried hard may be cleaned by using sal soda water and if working the bristles from time to time until the soda has softened, the paint, it can be washed out with soap and water. You must be on the watch, or the sal soda will destroy the bristles as well as soften the paint. However, I never could see any economy in cleaning bristles in which the paint had become hard. Varnish remover will do it without seemingly injuring the bristles, but the cost of the remover, together with the time required, amounts to as much as a new brush costs. Cutting the outside bristles off in a semi-hard brush in order to put it in a working condition is a bad practice; still it is done by many careless workmen, so the best way to clean brushes, after all, is not to let them get in such a shape as to need it.

The business of the city shop is somewhat different from that of the country painter, inasmuch, as most country painters' work is irregular, coming in a bunch in the spring, early summer and fall months, while the city man works the year round. For this reason the country shop has more remnants in proportion to the amount of work done, that are likely to go to waste.

For the purpose of saving remnants the painter should have at least two vessels (a barrel in two parts is ideal), one for light and one for dark tints, into which he may throw remnants and shop accumulations from time to time, such as settlings of oil paint, paint skins, cleanings, hard paint, old putty, bits of varnish; in fact, anything that will make paint. If the painter will do this, it will be but a short time until he has enough stuff to make several gallons of fairly good paint. Hence, when he wants to do work of which the color is not particular, he may take enough of this stuff, into which may be put an alkali water of the strength of about a pound of commercial sal soda to a gallon of water. Do this several days before it is wanted for use. Stir frequently until all the hard matter and skins are dissolved and the mass has become smooth and free from lumps. Add more water until it has become of about the consistency of thick cream or soft soap. Then add oil, until it has become of a working consistency and strain. If it gets thick, like liver, when oil is added, the alkali water is too strong. Nothing can be told of the strength of the alkali products without testing. Some soda is a great deal stronger than others. If too strong, more water must be added.

In the absence of a regular paint strainer, a very good substitute may be made by taking a piece of fly screen and cutting into a circle, somewhat larger than the mouth of the vessel into which the paint is to be strained. Double over from the center outward until in the shape of a shallow funnel. If the paint does not fall through readily, it may be rubbed through with a small paddle.

Paint made as described, with the exception of the oil, costs next to nothing and makes good paint for board fences, old barns and sheds and such like. Sometimes it turns out to be the very best of paint. As to the alkali, you should aim to get the water of the strength of what eight ounces of soda to a gallon of water would give. If you should use tested soda of the strength that ready-mixed paint makers

use, which contains only about twenty per cent. of combined water, you should use not more than five ounces to a gallon of water. Of course, the stronger the soda water, the quicker it will dissolve the hard matter, to which you may add water afterward to bring it to such a strength as to not liver when oil is added.

When a batch of light tints of old paint and paint skins are indiscriminately mixed together, the resulting tint is a kind of drab, with the strongest colors predominating. Some very beautiful tints may be had by the haphazard mixing of several tints. However, if you use every tint under the sun, you are only using the three primary colors, red, yellow and blue.

A great saving of time, trouble and material is to have a complete kit of tools, particularly when the painter does a general painting and paperhanging business, such as country painters generally do. If he would do a general business, he must have a wide range of mechanical knowledge. He must not only be a painter, but a paperhanger as well. He should have a working knowledge of the principles of decoration. He must be a glazier. He should know how to paint up brick walls, and several other things that fall to him to do, according to the locality. He is often called on to do small jobs of plaster patching. He

should have the necessary tools and know how to do it. Large breaks in plastered walls should be repaired with plaster, but as a makeshift in fixing small places in ceilings that are too large to stop with plaster of paris, muslin may be pasted over them, if the job is to be papered. Stretch tight and tack until the paste dries.

Another waste is in allowing ladders and tools to rust and decay. Ladders, trestles and such like should be kept in a dry place, and remember, that "a stitch in time saves nine." Hence, when anything gets broken or in bad order, it should be repaired at the first opportunity. Insecure appliances are often the cause of accidents.

Some painters maintain that a ladder should never be painted, as the paint covers the defects which cause them to be dangerous. I do not advise painting defective or decaying ladders, but I cannot understand why a new, sound ladder should not be painted, for paint will surely extend its life the same as other wood. For the same reason, you might argue that buggy wheels, elevators or anything that may cause accidental injury to the person, should not be painted. If all parts of a ladder are well painted and kept so, there is little if any likelihood of its decaying. A break in a painted ladder may be as readily noticed as in one that is not painted.

Business Hints for Wide-Awake Painters

Not How Cheap, but How Good.

ONE of the most difficult problems the painter in the smaller towns and country districts has to meet is the competition of the handy men and Jacks of All Trades, who hire themselves out by the day to property owners, who buy the cheapest paints they can obtain from local hardware dealers or from the large city mail order houses.

A couple of months ago The Magazine published some suggestions for meeting this class of competition, written by R. H. Forgrave, an experienced, practical painter from a small Ohio town, who has been up against the conditions he describes, and has endeavored to meet them in such a way as to secure the best results for his customers for the amount they can be induced to pay. His recommendations have brought out criticism from some of our readers, partly, we believe, because some practical considerations enter into the question that are not always understood by those who are not confronted with the problems that the village painter has to meet.

In his suggestions, Mr. Forgrave speaks particularly of the painting of old, weatherbeaten structures that have either never been painted or from which whatever paint they may have had has long since departed, leaving an open, porous surface, which would suck up the oil from ordinary paint like a sponge, leaving the dry pigment on the surface of the lumber. It is manifest to the practical painter that under such conditions an ordinary paint film, no matter how good the quality of the material, will fail to produce a satisfactory job.

In describing his method, Mr. Forgrave unfortunately used a misleading term, when he said:—"All you can do is to cheapen your paint until you can meet demands." He then gives a formula for a paint composed of equal parts of pure white lead and whiting, thinned with pure linseed oil and such dryer as may be needed. Although this is a cheaper paint than pure white lead, in the judgment of a good many practical painters, when no water is added, it is a better paint for an old, weatherbeaten surface than any other white paint which can be used. In effect, it is a white lead putty, reduced with enough oil to enable the painter to apply it with a brush. Every painter knows that a putty of this kind will fill up the pores of the wood and leave an excellent surface for subsequent painting, and any one who has attempted to dig out the putty from an old sash that has been glazed with honest putty, knows that this material hardens like a cement and almost indefinitely resists the wear and tear of the elements.

The use of a material of the kind described by Mr. Forgrave, although not general among house painters, is quite common among carriage painters, who know it under the name, roughstuff. It sometimes contains other materials, such as ocher, but the principle is that it is made up of a hard, drying pigment that fills up the pores and builds up a surface on which paint can be applied.

This mixture of whiting and white lead has been used in the best class of interior house painting, as formerly practiced in Scotland, although whether it is still in use, we do not know. Many

of our older readers, who were members of the associations in the early nineties, will remember James Marks, of Bayonne, New Jersey, one of the most thorough craftsmen who ever came from Scotland to this country, albeit a picturesque and interesting personality. The writer of this article was well acquainted with Mr. Marks, who, on one occasion, described to him the method used in the leading Edinboro shops for finishing enameled panels and wainscots. After the wood had been given a coat of oil, it was draw-puttied with a white lead putty, using a broad bladed putty knife to apply it. After this putty had hardened sufficiently, it was sandpapered, giving a smooth, hard surface upon which the flat lead and enamel coats were applied, the result being a finish of unusual excellence and durability.

In speaking of the foregoing method of treating old and weatherbeaten wood, and in the use of white lead putty as a surfacer under enamels, we wish to go on record as being distinctly opposed to anything which in any way savors of dishonesty or trickery. The painter who resorts to such courses is building a disastrous future for himself. The man who cuts corners; who uses materials merely because they are cheap and utterly regardless of their suitability for the purpose or their durability, can never hope to gain a reputation which will enable him to achieve success.

The lure of cheapness is unfortunately attractive to many property owners and it is equally unfortunate that painters are willing to listen to them. It is true that it may seem to be the line of least resistance to cut your prices down to the lowest possible notch by using inferior materials and cutting the quality of your work. But if you yield to this temptation, you will never get anywhere, but to the end of your career will remain a cheap painter, looked down upon as an inferior by the men who employ you, because you haven't nerve enough to tell them what is right and to stand up for quality and charge a fair price for it.

We believe that, even in the smallest village, the painter who will be honest to himself and his patrons; who will talk quality and do the best work that is in him, using the best materials he can get, will soon build up a reputation for good work that will enable him to advise his customers what they should do and will insure his advice being taken by those whose custom is worth having. And what is more important, he will be able to build up a business that will bring him a good living and that he can take pride in.

If the temptation comes to you to try to underbid the fly-by-night, so-called painters, who make possible the sales of the cheap dope put out by some of the mail order houses, which is dear at any price and which never gives satisfaction, put it away from you. It is better not to get a job than to do it at such a low price that you needs be dishonest to come out whole. Make quality your watchword. Be honest with yourself and your patrons, and take as your business slogan the phrase:—"Not how cheap, but how good."

Every painter, whether in the village or the city, needs to bring his ability to the attention of those who need his service. That is advertising. Do not neglect it. The method must depend on your locality. In some places you can advertise best by personal calls on prospective customers.

In others, by postal cards, circulars, personal letters, bulletin boards or newspaper announcements. Here are some advertising suggestions you may make use of:—

PAINT PROTECTS

Your house from the wear and tear of the elements. Can you afford to take the chance of using cheap paint and an untrained workman for the sake of saving a few dollars, when it means inferior protection and frequent renewal of the paint? When we do the work we guarantee a job that will give permanent satisfaction. It may cost you a little more in the beginning, but you save money in the end.

P. Green & Co.,
Practical Painters.

SAVE MONEY IN PAINTING

By having the work done right in the first place. Good material, applied in a workmanlike manner by painters who know how, will outlast two to one the cheap mail order and department store paint slathered on by a handy man. And what is more, good paint protects your lumber from decay. Cheap dope does not.

P. Green & Co.,
House Painters.

DON'T HOLD A DIME

So close to your eye that it hides the dollar beyond. A little saving now, by using cheap paint and hiring unskilled labor, will cost you many times as much, because of inferior durability and failure to protect your house from decay.

P. Green & Co.,
The Red Front Paint Shop.

LET PREPAREDNESS BE YOUR WATCHWORD

And don't forget to prepare your house to resist the hot summer sun and the storms of next winter by having it painted now. When we do the work, we guarantee it will be done right and you'll get a full dollar's worth of paint value for every dollar you spend.

P. Green & Co.,
Painters with a Reputation.

YOUR SUMMER VACATION

Gives an opportunity to have your house repainted and newly decorated while you are away. Select your wall papers before you go; leave the key with us and everything will be done in good shape when you come back. We will be responsible for the safety of your house and its contents.

P. Green & Co.,
Painters and Decorators.

BARGAINS IN ATTRACTIVE WALL PAPERS.

We have a few odd lots of high grade wall papers that we are closing out at low prices in order to clear our shelves for the new season's goods. We'd be glad to submit suggestions and quote special figures for work to be done before the fall rush season.

P. Green & Co.,
Wall Decorators.

YOU APPRECIATE A WELL-KEPT CAR?

Why not let us look after it and keep it clean and polished? We know how to take care of a varnished surface so it will hold its gloss longer and look better than with ordinary treatment. It won't cost much by the month, and your auto will not need repainting so soon as if it is neglected.

P. Green & Co.,
Auto and Carriage Painters.

Law Points for Painters and Dealers

By A. L. H. Street, Attorney and Counsellor-at-Law.

Effect of Statutory Safety Requirements.

A LAW enacted in Nebraska in 1911 reads:— "All scaffolds, hoists, cranes, ladders, supports or other mechanical contrivances, erected . . . for use in the . . . painting of any house, building, bridge, viaduct or other structure, shall be constructed in a safe, suitable and proper manner," etc. Another section of the same law gives a right to sue for injury sustained as a result of any violation of the law.

The case of Butera vs. Mardis, 157 Northwestern Reporter, 1024, has just afforded occasion to the Nebraska Supreme Court for upholding the constitutionality of this statute. The court also decides that a palpable violation of the law on the part of an employer constitutes actionable negligence, rendering him liable for consequent injury to an employee; but that the statute does not preclude the employer from showing that notwithstanding violation of the provisions, the particular accident resulted from the injured employee's own negligent failure to take such care for his own safety as an ordinarily prudent person would have done in the same circumstances. In other words, the law does not abolish the customary defense of contributory negligence.

Judicial Control Over Trade Unions.

IN a suit brought against the Brotherhood of Painters, Decorators and Paperhangers of America to compel reinstatement of one Meyer Solomon as a member, the New York Court of Appeals has recently decided that in the absence of statute, mandamus will not lie against an unincorporated association to compel reinstatement of a member; that where an incorporated union affirms the action of a local unincorporated society in expelling a member, the union is not liable in damages, although the member be reinstated by mandamus, unless the union acted in bad faith or through fraud; and that damages against the members of an unincorporated association must be awarded against all or none, under the laws of New York (112 Northeastern Reporter, 752.)

Selection of Material by Architect.

A GENERAL contractor for the construction of a building sublet painting and staining to be done in accordance with plans and specifications prepared by the architect. The specifications contained the following provision:—

"Rafter ends and underside of eaves of monitor and of main roof, also the lapped boarding of monitor and main walls, shall have two coats of creosote stain of gray color, to be selected by the architect."

The subcontractor began the work by painting the window and door frames, but, when he approached that part of the work designated as staining the lapped boards composing the walls, the architect objected to the creosote. The result was delay and finally the general contractor employed others to do the work, and sued the painting subcontractor for damages for failure to complete the contract. In affirming judgment for plaintiff general contractor, the Kansas City Court of Appeals said:—

"Defendant insisted that the specifications requir-

ing 'two coats of creosote stain of gray color to be selected by the architect' meant that the color only was to be selected by the architect. We think it clear enough that the material of gray color was to be selected by him, and the effect of the evidence given by the defendant himself shows that he thought so, too, or at least acquiesced in that view." (J. B. Evans Construction Company vs. Hatton, 185 Southwestern Reporter, 1191.)

Damages for Breach of Contract.

WHEN a painter has been awarded a contract or subcontract for work on a building and the other party repudiates it, without good excuse, while the work is wholly or partly complete, the painter may at once enforce a claim for the value of any work already done and for damages through being prevented from completing the work, based on his consequent loss of profits. This statement is supported by a recent decision of the United States Circuit Court of Appeals for the Eighth Circuit.

In connection with cases of this kind painters should recognize the importance of having all contracts for work reduced to writing, to guard against possible renunciation of the contract before work is commenced. This will render it much easier for him to establish the terms of his contract, in case the other party disputes him as to what the agreement was. One of my clients finds himself at disadvantage through having failed to reduce to writing an agreement for the painting of a large apartment building. Before work was commenced the other party repudiated the agreement and awarded the work to another. Had my client a written contract, it would be plain sailing to hold the defaulting party liable in damages, but it is a shaky case for us now because there is indication that the other party will deny the terms of the agreement, or even that any contract was made at all. We have the burden of proving what the contract was, and with no disinterested witnesses to the transaction, we may be unable to convince a jury as to the facts. But you may depend upon it that my client will be more careful in the future in the matter of having his contracts put in "black and white."

Painting as "Hazardous" Occupation.

THE New York State Industrial Commission, denying a painter's right to an award against a farmer, the roof of whose building he was painting, under the New York workmen's compensation act, says in the matter of McComsey vs. Simmons:—

"The building upon which McComsey was working was one of the farm buildings. It is clear that the business of Simmons was not one of those dominated 'hazardous' in the compensation law, nor was he having his building painted for pecuniary gain within the decisions of our courts under the compensation act.

"The decision already made disallowing the claim is clearly right and the motion to open the case and grant an award is therefore denied."

Painting Subcontractor's Right to Lien.

ACCORDING to a late decision of the Michigan Supreme Court, failure of a general contractor to complete his contract for the construction of a building does not deprive the right of a subcontractor, workman or materialman to enforce a lien for what they have actually furnished under the contract. (*Silz vs. Wilcox*, 157 Northwestern Reporter, 77.)

Things Which Do Not Avoid Lien.

THE right of a painter, decorator or dealer to enforce a lien against a building for work or materials furnished for its improvement or repair cannot be defeated by the fact that the work may be torn out or covered over by the owner on substitution of new materials. In other words, should an owner express dissatisfaction with painting done or wall paper hung, and have the work done over by another contractor, the right of the first decorator to a lien would not be defeated, he being able to show that he did the work in substantial compliance with his contract. I find authority for these statements in the recent decision of the Oregon Supreme Court, in the case of *Dailey vs. Cremen*, 156 Pacific Reporter, 797. Speaking of a lienor's rights in such a case, the court said:—"He furnishes material 'to be used' on the projected improvement, and, if it is

actually furnished and used, it is not his fault that it is afterwards torn out and other material substituted."

In the same case, the court had occasion to pass on questions pertaining to the right to enforce a lien against real estate for materials furnished or work done in an improvement made by a lessee of the property. Right to lien in such a case is not defeated, the court holds, by the fact that the improvement may have been made by the lessee "in violation of the terms of the lease, unless, perhaps, in a case where the party furnishing the material or labor had such actual knowledge of these terms as to make him guilty of assisting in the perpetration of a fraud upon the lessor. The right to enforce a lien * * * is created by statute and not from contract, and arises from the employment of services and the use of materials with the owner's consent or knowledge. Under our statute these things must concur to authorize a lien against the owner of a building for labor or materials and by the lessee in making repairs or alterations in the building:—First, the materials or labor must be furnished for the purpose of the improvement; second, the lessor must have had either actual or constructive knowledge that the improvement was being made. If these things concur, the owner is liable, unless he gives the notice of nonresponsibility required by the statute."

Some Early Reminiscences

By A. Ashmun Kelly.

I STARTED my apprenticeship in the painting trade May, 1867, which would make it forty-nine years ago. In common with all painters, I could tell many stories connected with my apprenticeship and subsequent days, some at least of which would have a general interest. I recall working for a railroad company when we lived in a red caboose, or more properly a caboose or cabin car: the word caboose has a sinister sound, don't it? Well, one of us had to do the cooking, and not one of us liked to cook as well as we liked to eat, even to eat the cooked stuff that our cook turned out. The rule was that any fellow finding fault with the food was to be cook, and you may be sure that we took mighty good care not to criticise the cuisine. But one day I came frightfully near finding fault—I had taken a mouthful of fried something, I forget now what, but it sure was salty, and I forgot myself and exclaimed:—"Great smoke, this is salty!" but suddenly recollecting, I added, "But I like it salty." That saved the day for me. Yet you see what a close call it was.

Forty-seven years ago there was no Painters Magazine, no publication of any sort for painters, no, not even a price list, or catalogue. No ready mixt paint that I remember. We had ready prepared oil colors, but mixed our own pots of paint. No ready prepared kalsomine or water color of any sort, so that we took whiting and glue and boiling water and prepared hot stuff for ceilings, walls being painted with oil paint or papered. The

ceilings were whitened, never colored. Amateurs did color the kalsomine, either with ocher or Venetian red, and over this they would place stencil work, mostly in lampblack; but we painters never did any work of that sort. Parti-colors were much favored; when we painted the windows and shutters of the lower story it was usually with three colors, such as salmon for panels, a sort of lilac for stiles and rails, and a dark color for moldings. About the same indoors, for the lower rooms, with white flatted for upstairs. There was also a great deal of boiled oil used indoors and outdoors. But it was real, genuine boiled oil, much of it boiled in our own shop, but even that which we bought was real. The Civil War had not long been over, and much benzine was being used in place of turpentine, though I believe we, in our shop, used only the turpentine. During the war turps rose to a prohibitive price, several dollars per gallon. I think, and mighty scarce at that, as the South had the source of supply. One thing I remember more clearly than any other connected with my apprenticeship days, and that was the fact that working ten hours a day seemed a picnic, for I had been a farm boy, used to working twenty-five hours a day. We made that extra hour by getting up an hour before daybreak. In May the sun was high in the heavens when we quit work at six, and I did not mind the three or four miles' walk either. Sometimes I had to carry the whole shop's outfit of ladders, etc., but what of that?

Stencils and Stenciling

Suggestions for Designing, Cutting and Using Stencils—Color Schemes—Stenciling Wall Paper Borders—Block Printing—Japanese Stencils.

By A. H. N. Rogers.

STENCILING is a very old art, yet new effects are being constantly produced by it. Almost all materials may be decorated by this means, linens, burlaps, wall papers, hangings, dress goods, lace, chiffon, etc., are materials which we see ornamented by means of the stencil. When the decorator wishes to reproduce the same design or ornament a number of times, as for instance, in the treatment of a band, border or frieze, he generally calls to his aid this method of stenciling; that is, he carefully cuts out his design on specially prepared paper and proceeds to apply his color through it with a brush.

This is a very quick way of covering large sur-

tough cartridge or tag paper or heavy architectural detail paper, and then traced over on the other half. The paper, if not specially prepared stencil paper, should be given a coat of oil, made of half raw and half boiled linseed oil, and allowed to stand for twelve hours; this will make the paper easy to cut, tough and pliable, and will prevent the absorption of the color when in use.

Next get a piece of plate glass and lay it on a solid bench, place the drawing over it, and with a very sharp pointed knife proceed to cut out the pattern, as shown in Figure 2, being careful not to break or cut through any ties. By this word ties we mean those strips of paper left in cutting the



Figure 1.

faces with ornaments and, therefore, great restraint should be shown, as in the hands of any but a skilled decorator there is a tendency to overdo it. A stencil should always be designed and cut for the particular job in hand. When this job is finished, be it a simple band in a hall, or a full set of stencils for a church, they should be at once destroyed, then there is not any temptation to repeat.

From an artistic standpoint, ready-made stencils are to be condemned, as they are seldom in true sympathy with the surroundings in which they are used, and they do not reflect any credit on the man using them or upon the craft as a whole.

In preparing the design for a stencil, we must always remember that a good space is just as valuable as the ornament, therefore, the design must not be crowded, great care being exercised that the style of ornament adopted is in keeping with the architecture, or in the case of a room, with the furnishings.

In making a symmetrical design such as Figure 1, one-half of the design should be drawn first on

stencil, without which the whole thing would fall to pieces. For instance, in cutting a stencil of the letter "O," a tie would have to be left both top and bottom, or else the center would fall out. These ties are afterward filled in with the brush. The correct and incorrect placing of ties is shown in Figures 3 and 4.

It will be noticed in Figure 1, that the ties have been so arranged as to form part of the ornaments and will, therefore, not require filling in. Some ornaments are so designed that the ground is cut away, leaving the ornament so touching itself that ties are not needed; this type of stencil is shown in Figure 5.

Two or more colors may often be used through one stencil and at the same application. In Figure 1, two tones of red might be blended into the flower, two tones of green into the leaves, and a pale brown used on the stem, the decoration being very much improved if the brown color is continued as an outline to the leaves, this part of the work being done with a sign-writers' brush.

If it is necessary that a stencil be cut for each color, take your drawing, and, if three colors are to be used, place it above three sheets of stencil paper. Fix to the bench or drawing board by firmly pushing a strong sewing needle in at each corner, insert a piece of carbon paper between the drawing

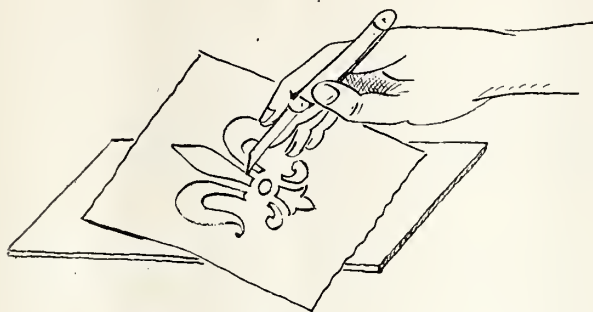


Figure 2.

and the top sheet and proceed to trace just those portions you need for that particular color. Remove by carefully lifting the drawing and tracing off the needles. Now, replace the drawing by slipping it over the needles again, insert the carbon paper and trace those portions to be stenciled with the second color. Repeat this with the third and you will have then three stencils, which, when all have been applied, will give the full design.

The tools needed are, push pins, to hold the stencil in position; a stencil brush for each color (these are round brushes of various sizes, the bristles being square on the end); a piece of cardboard, previously coated with shellac to act as a palette on which the paint is worked into the brush; a putty knife or a piece of wood sharpened to a point, and the paint.



Figure 3.

Fix the stencil in position. Starting from the center if it is necessary that the ornament should finish the same at each end, take a little of the paint from the can with the mixing stick (never dip the brush in the paint), place it on the palette and take up by dabbing the brush on it, then apply to the stencil with a stippling motion. If any portion of the stencil does not lie close to the wall, it should be held in position by the pointed stick or the putty knife. Care must be exercised that too much color is not taken up on the brush or it will be beaten under the stencil and make a ragged edge. If this should happen, place the stencil face down on paper and wipe clean with a piece of rag and turpentine.

Paint for stenciling is best mixed with three parts turpentine to one linseed oil if being used on a painted surface. This mixture will not clog up the stencil as quickly as if mixed with turpentine only. After use the stencil may be cleaned by laying it, face up, on paper and cleaning with a piece of cheese-cloth and benzine. This should be repeated

on the back and the stencil hung up to dry. If there are any broken ties they should be made good by fixing strips of paper with liquid glue.

When the stenciling is to be done in distemper, the best results are obtained by mixing the pigments with water to a smooth paste and binding them by adding a little cooked starch. If the paint is being applied to a fabric, which has to be laundered, such as window hangings or table runners, mix a few drops of the following fixative:—One pint of turpentine, one ounce oil of wintergreen and one ounce acetic acid.

It has been the practice with some of the best decorators in Europe to use the quiet months in the winter for printing borders and friezes, to harmonize with certain plain surface papers for which there is always a ready sale. This was found to be good training for the apprentices and kept the best of the men employed during the slack months. It was also a very good investment, for it soon became known that these firms had exclusive designs. For this purpose stencils, and often block printing were used. The blocks for printing are generally made from such woods as gumwood, pear, cherry, cedar, basswood and sycamore. These require some skill in cutting, but a

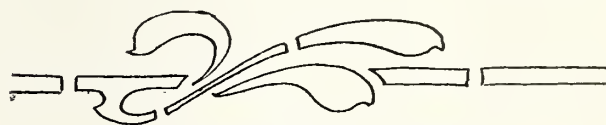


Figure 4.

very useful block is easily made by fixing a piece of linoleum on a board. Trace on the design, and with a sharp Sloyd knife cut away the ground. This is worth a trial, for some very good effects may be obtained, especially if the distemper color is mixed as before mentioned. A good method, in cutting stencils where a bold symmetrical design is to be used, is to draw one-half of the ornament, fold the paper backwards and cut double. This will take a little more pressure on the knife, but is a great saving in time.

The Japanese are experts in the art of stencil cutting and much may be learned from them. Most of their designs are of the most delicate character. They seldom use paper ties, their method being to cut two stencils at one operation, and afterwards paste these together, after placing several fine silk threads across in such a way as to produce an exceedingly strong stencil plate. The writer has used

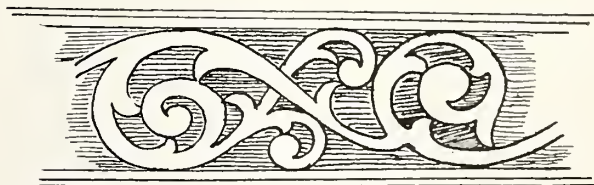


Figure 5.

this method in preparing large stencils, using fine cotton or linen threads. In one instance, the brick walls on the outside of a large shop were to be decorated. The space between the upper windows was arranged in large panels. The difficulty was

how to produce a stencil of this size, which could be used in the wind. The difficulty was overcome by fixing the stencil securely to a piece of very open but firm wire netting, with a wooden lath fastened top and bottom. This stencil was very strong and quite easy to handle.

The air-brush is playing a very important part in stencil decoration and very little practice is necessary to produce some rich and pleasing effects. In the preparation of friezes, etc., it is invaluable, especially if a block be used, in placing a coarse outline around the ornament.

Railway Equipment Painting

Flat Color vs. Enamel Color.

“**F**LAT color vs. enamel color,” as discussed at the Detroit convention, proved in the writer’s estimation, to be the most interesting subject and the most thoroughly debated one presented. To the carriage painter, this matter has been definitely settled long since, only the vehicle painter terms the mixture varnish-color, instead of enamel color. The results sought for through the use of the two differently called pigments are the same and, when you come to get down to the precise composition of the two, it is found to be one and the same. In other words, enamel or varnish-color, whichever you may choose to call it, is composed of flat color and a sufficient quantity of varnish to give the mixture a certain measure of gloss, this being regulated to suit the preference of the painter and the requirements of the work. When the mixture contains a comparatively small amount of varnish and a correspondingly increased amount of color, we should off-hand call it a form of enamel rather than varnish-color, although it would contain the complete ingredients of the latter under the control of a different quantitative combination. A “Reader” of this department has recently written us concerning the definition of enamel, also that of varnish-color, and of the latter we would say that it is a material in which the varnish predominates and the color holds a subordinate position, and we believe that this is what H. M. Butts had in mind when he contributed his share to the discussion above referred to. In coach work, the varnish-color, as known to the carriage painter, is rubbed or mossed off as a means of killing the gloss before coating it under an additional layer of pigment, whereas the enamel coat, or the subdued gloss varnish-color, as one might properly enough call it, needs no preparation work to fit it for the reception of the following coat. The main consideration, as Mr. Shaffer, of the Pennsylvania Railroad, pointed out, is to have the enamel coat perfectly dry throughout, prior to putting varnish over it. Let the gloss be of a very mild type and there will be no trouble of a serious nature when it comes to laying gold leaf over it or applying other ornamental effects to the surface. This class of coating will save a varnish coat, it is said, and, in addition, it will hold the varnish out with a stronger body, and, if anything, with a finer brilliancy. Color manufacturers are not, as a rule, disposed to sanction the use of varnish in japan ground color that is to be used in the form of a flat coat, the basis of their objection being that the varnish unites with the japan, making a hard, repellent surface for the reception of the varnish and one that has a tendency to chip and scale and roll out of place. The advocates of the

flat color coats for car work appeared to lose sight of the discoloring properties of the varnish; at any rate, they made no admission of the fact, although it is a well-known condition which all users of flat color must reckon with. With two or three coats of finishing varnish laid directly over the color, it requires no unusual exercise of the imagination to picture the percentage of “off shade” imposed upon the color by the stain of the varnish. It will be noted, therefore, that either practice has some disadvantages, with the “enamel color” credited with the capacity to save at least one coat of varnish, when the two-coat rule is in force.

Perhaps the flaking and scaling propensity, which is so often connected with the color having varnish as a binder and “bodying up” material as a part of its composition, can be overcome quite effectually by the use of finishing varnish alone, inasmuch as this class of varnish has long been known as capable of giving good service when employed as a priming preparation. Years ago, a coat of finishing varnish was esteemed a most excellent primer for metal surfaces. The writer has in mind a New England carriage making firm that for a long period made use of this material in priming all new work, both metal and wood. In view of this fact, it would seem that in this matter of preparing an enamel coat for the car, the use of finishing varnish in the color might be made much of, to the advantage of all concerned. More adhesion, greater suppleness and a tougher wearing film might be established, all of which would make for greater durability, and through the saving of at least one coat of varnish, for greater economy and, co-incidentally, for a briefer painting and varnishing period. When any of these surfaces carrying a semi-gloss film, which the varnish does not lay to with the desired tenacity and from which, upon certain occasions, it crawls with amazing rapidity, refuse to offer the necessary receptiveness, a rub over with a soft sponge and cold water will quickly save the day.

The Removal of Fixtures from the Car Interior.

QUERY No. 1, for the next convention, covers an interesting subject, and one which the master painter in the car department has a deep concern in. Between him and the foreman carpenter there has long been a more or less acrimonious controversy, with the final decision resting upon the actual requirements of the situation. As the query stands worded, we take it that both wood and steel cars are to have consideration, but the status of the two classes is so distinct, and so different in the essential details involved, that what would do, as a regular practice in the one case would prove inadvis-

able in the other. In the case of the steel car no great amount of trimmings need necessarily be taken out, except in the event of making unusually heavy repairs. When the interior is grained, it is deemed essential to remove the baskets, especially if of the continuous sort, in many shops, although even this practice is not absolutely necessary, but as a matter of economy and expeditious handling of work it has its advantages. Frequently the sash are taken out, but this is not usually considered an advantage to the painting department, except when there is much discoloration of the wooden sash to be removed by scraping, or through the medium of varnish remover. In the case of the metal sash it is, save in emergency cases, a needless expense to take the sash out. Probably the parts which most need removal in the average steel car are the steam pipe shields. From the viewpoint of safety first, and as a critical matter of sanitation, the detachment of these shields may be deemed almost an absolute necessity. Most notably is this true of the smoking car, and as the proof of the pudding is in the eating, we invite the doubters on this point to witness the removal of the steam pipe shields from the smoking car interior. The writer knows whereof he speaks and can testify that under these useful fixtures, in the average smoking car, steel or wood, it is easy to hobnob with the festering bacteria in sufficient quantity to sweep pestilence broadcast. Underneath these shields may be found noxious reminders of "Bull Durham," accompanied by the saliva and microbes, not to mention the other forms of infectious or contagious bacilli, and here exists the urgent need of the purifying effects of lye, caustic soda, etc. One thing is certain, if the removal of trimmings means better sanitation, then the work may well be encouraged. Remember the lesson of the lowly steam pipe shield.

The Protective Capacity of Varnish.

IN the turmoil of advancing prices, there has come a regiment of makes of varnish intended to chiefly meet the requirements of the buyer afflicted with extreme economical tendencies, and the results are fast becoming manifest. In large part, we believe, this evident lack of appreciation of the important part which good varnish plays in the preservation of the steel car, or the wooden one for that matter, is due to the remote location of the buyer from the humble scene of the foreman painter's daily activities, coupled with the ever-present desire to hold in leash the expenses of the monthly requisition. The fact that paints and colors have advanced in price enormously is in itself sufficient reason why varnish, the chief and final protector of these materials, as they find distribution on the surface, should be of the best possible grade, regardless of the price. It is not simply the wear and tear of this commodity that is alone at stake, important as this fact is, but the cost, first and ultimately, of all the pigments confined under its protecting vestment, is at the mercy of the elements when the varnish is shorn of its sheltering power, or when it is deficient in this factor of strength. Of what use is the laying of a secure foundation, primary and secondary and final, if, at the end, the entire fabric is to be turned over to the flimsy guardianship of a cheap and inferior varnish, having only the allurements which a picturesquely worded price list is able to convey? Varnish, as Master Painter John T. McCracken, of the Interborough Rapid Transit, once alluded to it, is, in substance, the final

summing up of the painter's attainments, and they are largely, and often mistakenly, judged by the character of this indispensable material. Indeed, it is by the measure of service which the varnish yields that the reputation of the master painter is so often, to his undoing, judged. In other words, he not infrequently finds himself made the scapegoat of a transaction concerning which his expert experience is not solicited. If, as the receiver of a certain railroad declares, the price of varnish has advanced fifty per cent., then it remains to be demonstrated, as a miracle in an era of balloon ascensions of all things salable, low, upon the basis of former quotations, the varnish purchased today can be counted the equal in quality of that bough six or twelve months ago. Why not, as a matter of real economy, reason on these things?

Getting the Best Out of Colors.

PERHAPS no color is more difficult to bring out in form and shade to the precise "tone" which the manufacturer granted it, than Pullman car body color. This is true to a marked degree when an attempt is made to force the drying of the color and ending the process by varnishing over the pigment before it is completely dry. We have seen examples of this sort of "hurried work," and without exception they have shown anywhere from two to twice that number of shades of color. In all cases of handling Pullman car body color, it is a wise policy to allow the pigment to dry full and thoroughly before coating it over with varnish. To all appearances the color may be supposed to have reached an adequately dry state, but the application of varnish discloses the imperfectly dry condition of the pigment, and reveals the patch work shade of color running all the way from light to deep. The sure and safe way is to let this color dry over night before varnishing over it.

The Preservation of the Steel Car.

IN a recently published article, M. K. Barnum, superintendent of motive power of the Baltimore and Ohio, has drawn some deductions from a consideration of "The Life and Maintenance of All-Steel Cars," which, from the point of view of the master car painter, cannot fail to prove interesting. Mr. Barnum, it seems to us, shows convincingly that it pays well to keep the steel car equipment painted in a thorough manner. He cites numerous notable instances in support of his conclusions, and draws the inference that the life of steel and gondola cars will approximate sixteen years. At a late meeting of the Pittsburgh Railway Club, Mr. Lynn, master car builder of the Pittsburgh and Lake Erie, in a paper entitled "The Life of a Steel Freight Car," agreed in many essential respects with the conclusions reached by Mr. Barnum. In both papers referred to, the importance of careful and frequently painting the steel car equipment was frequently emphasized. As a matter of fact, Mr. Barnum intimates that thorough painting will probably prolong the life of steel freight cars between 25 and 50 per cent. He reasons something like this:—Assuming that the average life of a car is sixteen years, and that the cost of painting, each time, would be \$5, the reasonable expenditure of \$25 or \$30 for painting would prolong its life about five years, and upon cars costing \$1,000 this would seem to be a most excellent investment.

THE ASSOCIATIONS

INTERNATIONAL EXECUTIVE BOARD.

THE mid-summer meeting of the Executive Board of the International Association of Master House Painters and Decorators of the United States and Canada, will be held at Hotel Breakers, Cedar Point, Sandusky, Ohio, Monday, July 17, at 2 o'clock in the afternoon.

The central location of the place of meeting should assure a large attendance, and the ever increasing importance of the International Association in the trade requires a careful preparation of the program for the thirty-third annual convention to be held at New Haven, Conn., in February.

Earnest consideration of the importance of this meeting is asked of every affiliated association.

The presence of every member of the Executive Board is earnestly desired.

Yours fraternally,
Wm. J. Albrecht,
President.

A. H. McGhan,
Secretary-Treasurer,
Washington, D. C., June 14, 1916.

OHIO ASSOCIATION'S SILVER JUBILEE.

THE program has been issued for the twenty-fifth annual convention—the "Silver Jubilee"—of the Master House Painters and Decorators' Association of Ohio, which will be held at Cedar Point on Lake Erie, Tuesday, Wednesday, Thursday and Friday, July 18, 19, 20 and 21, opening with the afternoon session of Tuesday.

The following program has been arranged for the business sessions:—

TUESDAY, JULY 18, 2 P. M.

1. Called to order by the president.
2. Prayer.
3. Address of welcome.
4. Annual address of president.
5. Minutes of last convention and Board of Trustees meeting.
6. Appointment of committees.
7. Report of officers and committees.
8. Paper, "The Value of Gentlemanly Journeymen to the Master Painter," by Edward Hurst Brown, of The Painters Magazine.

Question Box.

WEDNESDAY, JULY 19, 9 A. M.

9. Report of delegates to International convention.
10. Discussion, "How Can We Extend Our Season?" opened by A. M. McKenzie, Hamilton, Ontario.
11. Paper, "Economy and Care of Used Brushes in the Paint Shop," by E. H. Cook, Painesville, Ohio.
12. Paper, "Selling Service in the Painting Business," by A. J. Lamb, Cleveland, Ohio.
13. Paper, "Fire Prevention Methods in the Paint Shop," Milo S. Clapp, of the Warren Paint Company, Warren, Ohio.
14. Report of the Nominating Committee.

Question Box.

THURSDAY, JULY 20, 9 A. M.

15. Paper, "Direct Contracting vs. Sub-Contracting," by B. W. Hardt, Cleveland, Ohio.
16. Paper, "Trade Education in the Public Schools," by Frank L. Glynn, director of Trade Education in Wisconsin.
17. Paper, "Measurements for Estimating," by Waldo G. Edwards, Boston, Mass.
18. "Demonstration of Wall Paper Salesmanship," by Robert N. Hunter, Brooklyn, N. Y.

Question Box.

FRIDAY, JULY 21, 9 A. M.

19. Selection of place for next convention.
20. Report on election and installation of officers.

21. New business.

22. Adjournment.

Now the Ohio master painters believe in the truth of the old proverb that "All work and no play makes Jack a dull boy," so they have arranged for the entertainment of the members, the ladies and the guests, with the usual attention to detail that has made these conventions so enjoyable in previous years. As all those who have ever attended one of these gatherings know, Cedar Point is peculiarly adapted for combining a good time with the business of the convention. In the first place, the lake offers the finest bathing to be had anywhere in the country, (Don't forget to bring your bathing suit.) Then, as Cedar Point is essentially a pleasure resort, the numerous attractions of the place give the committee an opportunity to get up a novel scheme of entertainment, which at the same time does not run into much expense, and as everyone pays for himself—that is an item that counts.

A "Silver Jubilee Carnival" is on the program for Tuesday evening. What that is to be, the committee prefer to keep as a mystery, but you may be sure it will be some carnival.

Wednesday afternoon will be given up to the Sports Committee, who have arranged for guessing contests for all, pipe filling and light contests for the men, a potato race for the ladies, and a grand grab bag for the children. (Grandpa Locke will officiate as usual.)

The Silver Jubilee Banquet will be held on Wednesday evening, with John Theobald as toastmaster. And let us mention that as he has an eye for the beautiful, the ladies had better come prepared with speeches.

The great ball game between those old-time rivals, the Northern Ohioans and the Southern Ohioans, will be held on the beach, at 3.30 o'clock on Wednesday afternoon. William J. Albrecht has been appointed umpire, because his official position as president of the International Association demands recognition of some kind, and he will decide all close points in the game by Cushing's Manual, with no appeal from the decision of the chair. George Herron, who knows nothing about the game, has been appointed score keeper, so that nobody will know who really has won.

At 8 o'clock on Thursday evening the grand ball will be held in the Coliseum, by courtesy of the Cedar Point Amusement Company.

The meetings will be held at the Hotel Breakers, which, as usual, will be the headquarters. In spite of the great size of this hotel, the demands upon it during the season are so great that we advise all who expect to attend the convention to reserve their rooms at once, if they have not already done so.

The following are the convention hotel rates, European plan only:—

Third floor, one in a room, \$7 per week; two in a room, \$10 a week.

First or second floor, one in a room, \$1.50 per day (full week or any part); two in a room, \$2 per day (full week or any part).

Choice rooms first and second floor, \$2 per day single; \$3 per day double (full week or any part).

For the information of those who have never been to Cedar Point, we will say that no meals are served in the hotel, but that it is connected with the restaurant by a long, screen-enclosed corridor. There are several places to eat, all under the management of the Cedar Point Resort Company, where one may obtain meals at a fixed price or a la carte service, so that all tastes and pocket books can be accommodated.

IOWA CONVENTION.

THE Iowa Association of Master Painters and Decorators will hold their annual convention at Dubuque, August 17, 18 and 19. There will be no exhibition and salesmen will not be permitted to distribute souvenirs in the convention hall.

NEW JERSEY EXECUTIVE BOARD

Completes Convention Arrangements and Discusses Wall Paper Prices.

DESPITE the crowded streets, incidental to one of the numerous parades that are part of the two hundredth and fiftieth anniversary celebration of Newark, a meeting of the Executive Board of the New Jersey State Association of Master Painters and Decorators was held at the rooms of the Newark Association, on Wednesday evening, June 14. Several of those present found themselves obliged, rather unexpectedly, to walk quite a distance to reach the rooms, owing to the fact that the trolley cars were compelled to keep off Broad street between the Lackawanna station and Clinton avenue. But even such difficulties as this did not keep the members away, and the meeting, as usual, was well attended.

The business of the evening was the completion of the program for the Asbury Park convention, to be held at the Hotel Brunswick, July 26, 27 and 28.

Mr. Udall, chairman of the Program Committee, reported that they had practically completed the business entrusted to them. He had received a letter from Francis F. Black, of Philadelphia, saying that because of developments in a recent strike in Philadelphia, he had been compelled to resign his membership in the local association, and therefore he would prefer not to deliver the address on cost accounting. As Secretary McGhan, of the International Association, had consented to speak on this topic, he was the only one to whom this subject was assigned.

Edward C. Beck, of Boston, had written that business engagements in the latter part of July might make it impossible for him to be present, but that if he were able to do so, he would speak on Mutual Fire Insurance, but requested that his name be kept off the program.

Henry A. Gardner, assistant director of the Institute of Industrial Research, of Washington, D. C., has promised to deliver an illustrated address, as the contribution of the associate members to the program.

A talk on varnish gums, illustrated by specimens of the different kinds, will be given by E. H. Patterson, and wall paper will be the subject of an address by E. H. Ervin, of M. H. Birge & Sons Co. The entire program, Mr. Udall promised, would be one of great interest to the trade at large, and would be well worth taking part in. He felt that it would help to attract a greater attendance than had been customary for the past few years, when more attention had been given to entertainment features than to the business end of the program.

Samples of inexpensive badges, of the nature of an identification tag, had been promised Mr. Schoonmaker, chairman of the Badge Committee, but they had not arrived in time to present to the meeting. On motion of Mr. Turton, the entire matter was left in the hands of the committee.

The members of the Practical Exhibits Committee reported that they had been making efforts to secure an interesting display. Mr. Brown asked the members to endeavor to obtain from the different local associations exhibits of every day, commercial work, so that the public and the members also might be able to see examples of good workmanship of the grade that might be expected in finishing a house, as distinguished from the carefully prepared samples sent out by manufacturers, which often give architects and property owners false impressions of what is possible under average working conditions. He also asked for such things as painted blinds that would not stick; woven wire screens that had been painted yet not filled up with paint, photographs of shops, both exterior and interior, or anything else that would be of interest. Mr. Symonds stated that he had arranged to obtain some exhibits that would be interesting along the wall paper and drapery lines. The committee asked that, so far as possible, the exhibits be sent to the Hotel Brunswick the day before the convention, addressed to the Exhibition Committee.

On motion of Mr. Greenhalgh, the Program Committee was authorized to complete the program without submitting it for further consideration.

Chairman Turton, of the Entertainment Committee, was authorized to follow the custom of previous years and to provide cigars for the members and candy for the ladies attending the convention.

On the suggestion of Secretary Witt a resolution was adopted by which two prizes will be provided, one to be

drawn for by master painters who register before 2 o'clock on Wednesday, July 26, and the other to be drawn for by the ladies who may accompany them. These prizes will be something well worth competing for, and we understand that the announcement of the winners and presentation of the prizes will be made at the closing session of the convention, and if perchance the first names drawn are of people who have started for home, a second drawing will be held; the intention being to reward not only the early birds, but those who have taken enough interest in the convention to attend its sessions. The sum of \$25 was appropriated to enable the committee to procure the prizes.

Advance in Wall Paper Prices.

The business of completing the program having been finished, a general discussion ensued on the recent advance in the price of wall paper to retail dealers and decorators. Complaint was made that although certain manufacturers had notified the trade that prices would hold good, without advance, until January 1, 1917, that all manufacturers and jobbers alike had reduced the discounts from the old rates of 50 and 10 to a straight 40 per cent. Objection was made that the advance in price by reducing discount acted in such a way as to prevent the decorator from raising his prices to the customer, because the old grade prices were still printed on the backs of the sheets in the sample books and the decorator had nothing that he could show his customers to convince them that the prices had been advanced to him. He could not show the letter notifying him of the change of discounts without at once exposing these discounts to the customer and the grade prices printed on the samples, although supposed to be secret, are in reality an open book to most buyers of wall papers. This was contrasted with the action taken by the paint manufacturers who had sent letters to their customers pointing out the reasons which had compelled them to advance their prices. These letters were written in such a way that the dealer or the contracting painter could show them to his customers and thus explain why he, too, was compelled to advance his prices. But this is impossible in the case of wall papers, where the advance has been made simply by changing the discounts and the decorator has nothing that he can show his customers.

Mr. Schoonmaker said the question was up to the decorator. He does not have to figure the grade price, but he can estimate on the decoration of the room so as to give him the same profit as he would have obtained under the old prices.

The objection was raised that the jobbers would sell or quote papers at the grade price.

Mr. Sanders said his customers asked the price for hanging and knew the net cost of the paper.

Mr. Greenhalgh said that in Bergen county the unions would not permit piecework on paperhanging. In Paterson it is the custom to figure a room to be papered at so much complete, including the paper. We don't make allowance in estimating for time lost; or for exterior work ruined by rain. There are men who don't think their overhead charges amount to anything because they have no store. I sold zinc white the other day for 35 cents a pound that had cost me 7½ cents. I would have been a fool to have sold it for 10 cents. I would be a chump if I told a man how much a roll I would hang paper for. I go to a room and look at it and then give a price for the job.

Mr. Stewart thought the remarks of some of the members had not been altogether fair because of the great advances in the cost of wall paper stock—and as to colors, they had advanced so high that the manufacturers could not make goods and sell them at the old price.

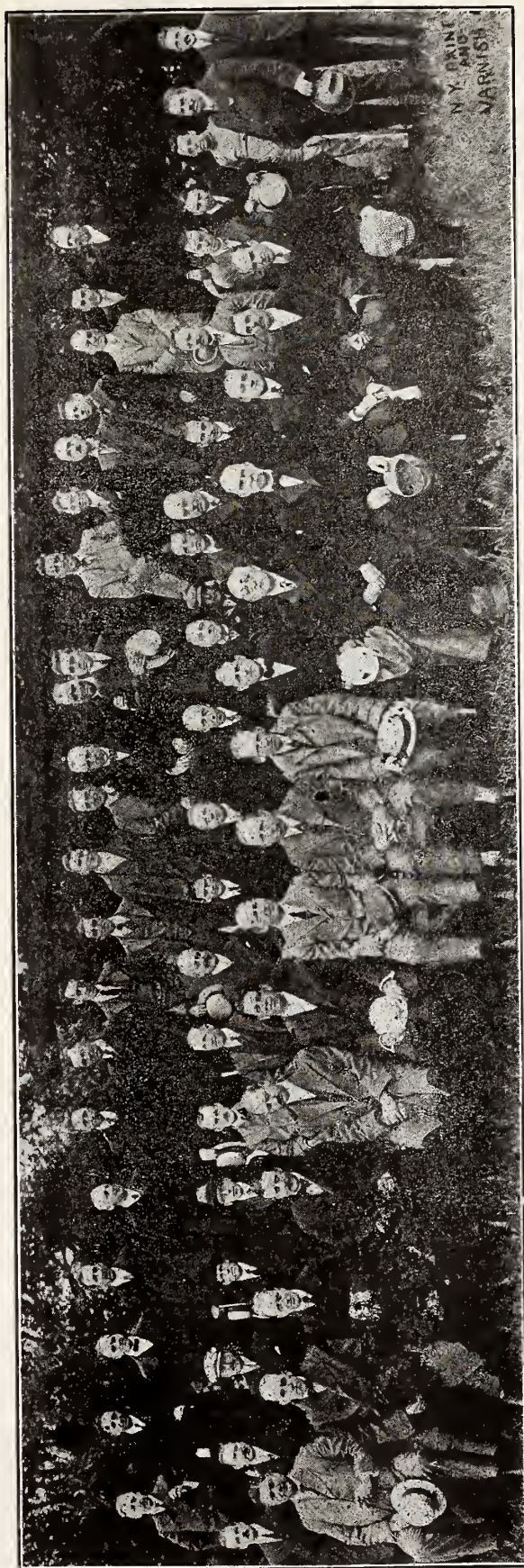
Mr. Sanders said he did not object to the advances in the cost of wall paper, provided the jobbing houses would advance prices to customers who go to their stores to see how goods look in the piece, instead of quoting the grade prices as printed on the backs of the samples.

President Christiansen said he had attended the associate members' meeting when they had made plans to entertain the members and the ladies on Thursday evening.

E. P. Jones, representing the associate members, promised that all who were at the entertainment they would provide for the convention on Thursday evening would have a good time, equal to any they had enjoyed in the clam bakes of the past few years. While he would not say exactly what form the entertainment would take, he conveyed the impression that it would be something that no member of the New Jersey Association or visiting

master painter, or the ladies accompanying them, would want to miss.

Mr. Ballman stated that the Hudson County members



had not, as yet, joined the association as individual members, for the reason that they had strong hopes of organizing a new local association in Hoboken, although it was

not likely that the old Hudson County Association could be revived.

Mr. Greenhalgh moved that the railroad fare and per diem of the International Executive Board member be paid to enable him to attend the meeting at Cedar Point. Carried.

There being no further business, the meeting adjourned at 10.10 p. m., with the understanding that the next meeting would be held at the Hotel Brunswick, Asbury Park, at 10 a. m., Wednesday, July 26.

NEW YORK STATE EXECUTIVE BOARD MEETING.

ANNOUNCEMENT has been made that the midsummer meeting of the Executive Board of the Master Painters and Decorators' Association of the State of New York will be held at Powers' Hotel, Rochester, on Saturday, August 12. As the object of this meeting is to arrange a program for the convention, to be held in Rochester in January next, it is hoped that every member of the board will be present and will come prepared with subjects of interest to the trade. The board will be glad to receive suggestions in regard to subjects for papers or discussion from any one interested, and any such subject sent to Secretary Carl Goeddert, 37 South Fitzhugh street, Rochester, N. Y., before the date of the board meeting will be given due consideration.

WISCONSIN ASSOCIATION.

BELOIT will be the meeting place for the convention of the Wisconsin State Association of Master House Painters and Decorators that will be held July 25, 26 and 27.

THE NEW YORK PAINT CLUB'S CLAM-BAKE.

Rain Could Not Dampen Their Spirits.

ONCE again the gallant flagship of the American Linseed Company's fleet, the Guy G. Major, had the honor of bearing the members of the New York Paint, Oil and Varnish Club along that narrow section of the briny deep yclept the East River, from Wall street wharf to College Point.

It was on a fateful Friday (June 16) and the weather gods were not propitious—but the day was at least as good as the average of the delightful June days we had been getting this year. The music of the band dispelled the chill of the air—as the voyagers were outward bound, though it is said that because of the outside dampness the crowd which gathered in the upper cabin to indulge in the national game, or to witness the players, was larger than usual.

Of course, the High C's were among the players—Chatfield, president of the club, and Cheesman, president of the National Paint, Oil and Varnish Association—that is, they both played on the outward trip, but it is reported that on the homeward voyage one of them moodily paced the deck—and there was a rumor that he had nothing left wherewith to buy more chips.

Breakfast First, of Course!

Arrived at College Point, the crowd made their way to Witzel's Point View Park, where, being hungry, breakfast naturally was the first thing that attracted their attention. At high noon the feast was set, and so famous are the breakfasts that form part of these outings that it is unnecessary to particularize concerning the various courses, nor to speak of the sharpened appetite that had been acquired by Cheesman on the voyage out. Indeed, nobody seemed to have left his appetite behind—even Steve Gatchell, whose doctor has kept him on a strict fish diet, including lobster, for the past two years or so, was able to find something nice and dainty to suit his taste.

Then came the baseball match. The players did not mind the drizzling rain that made the ground sufficiently soft to remind them of an other bed as the runners slid toward the bases. Captain Lersner was a proud and happy man when the Paint Manufacturers' team won over the Varnish men by the handsome score of six to five. The teams were as follows:—

Paint Manufacturers—Lersner, Wyant, Fosdick, Gates, Parker, Young, Boyce, Ackerman and Van Vrecken. Mr.

Hoefel substituted for the latter toward the end of the game.

Varnish Manufacturers—Walker, Eason, Williams, Sidford, Woolsey, Bossert, Brandreth, Donaldson and Blum. And as an aside, we may remark that we do not clearly understand the eligibility of Sidford to play on this particular team, unless it be that pure white lead represents the "plain unvarnished truth."

Prizes could not be given to everybody, so Mr. Young was given one for having made the most runs for the Paint Manufacturers and Mr. Williams got another for a similar performance for the Varnish team, and Mr. Blum took a prize for the pest all around playing.

And Then They Played Quoits.

And so many of the party were graduated salesmen, it was natural that the good old pastime so popular round the country stores should be put on the program to remind them of their early days, and as might have been expected, that paragon of efficiency, Frank Cheesman, assisted by Gates, succeeded in winning the first prize for skill in pitching quoits. The runner-up tea was made up of Brandreth and Kearns, who naturally came in for the second prize.

Owing to the dampness of the weather, making outdoor sports less popular, no less than sixteen teams of three men each participated in the bowling contest—it was warmer exercise than swimming, and therefore better adapted to that balmy June day. Five frames were bowled and the winning team consisted of W. H. Lersner, G. Jamison and F. Wyant, Jr., the latter making the high score for the day of 104 points, receiving a prize for this feat as well as sharing in the team prize.

Dinner? O Yes, Dinner!

At half past five all were summoned to the pavilion, where the usual clam bake, that is the chief event of the day, was served to the crowd that had been growing hungrier every minute, since they had eaten nothing to speak of all day—barring a snack before leaving home in the morning and the breakfast already mentioned—in order to whet their appetites for the feast. The proved themselves valiant trencher men, even such veterans of the trade as Mr. Patrick and Mr. Wolsey doing their share in disposing of the steamed clams, lobster and all other things that go to make up one of Witzel's shore dinners.

Returning, the gallant ship, Guy G. Major, left College Point at 7:30 p. m., arriving at the foot of East Twenty-third street as the hands of the big clock on the Metropolitan tower pointed to the curfew hour of nine. Rousing cheers were given to the American Linseed Company for their courtesy in placing the Major at the disposal of the party, and great credit was given to the entertainment committee, consisting of A. Klipstein, Jr., chairman; Harold Rowe and C. F. Watter.

Taken as a whole, despite the rain, the occasion was one more added to those red letter days in the history of the New York Paint, Oil and Varnish Club that have tended to greatly increase the good fellowship in the trade.

WALL PAPER MANUFACTURERS MEET

And Discuss Scarcity of Paper Supply.

SOMETHING that will worry all the wall paper manufacturers in the country was brought forcibly to their attention at a meeting of the Wall Paper Manufacturers' Association, held at the Waldorf-Astoria, New York, on Saturday, June 24. This organization, which came into existence shortly after the dissolution of the old National Wall Paper Company, was originally brought about because the manufacturers as individuals, found difficulty in meeting the annual demands of the labor unions connected with the industry, and collective bargaining was found to be necessary. The association is rather loosely organized and meets from time to time, at the discretion of the officers, to consider those questions that may come up which are of vital concern to the trade at large. Among these the labor question is naturally the most important.

The meeting of last month, held at a time when the manufacturers are all busily engaged in sampling for the coming season's goods, was largely devoted to the purpose of considering the alarming shortage of paper of the grades used in the manufacture of wall hangings. Fear-

ing that many of the manufacturers did not fully realize the seriousness of the situation, an invitation was extended by President Henry Burn to Alvah Miller of H. G. Craig & Co. to be present and state the facts as he knew them from the standpoint of the manufacturers of paper.

Mr. Miller stated that as a paper supply man he was worried because of the uncertainty of enough paper during the 1917 season to enable the wall paper manufacturers to run their plants to normal capacity, and he advised all of them to cut down their expected output to figures not to exceed 80 per cent. of normal. Even with this reduced demand, the paper men could neither guarantee prices nor deliveries. Last year the paper men had normal stocks on hand; this year they have but one-seventh the usual stock. Contracts will be made only on a basis of delivery of so much per month and the amount allotted must be taken within the month and cash must be paid for the previous month's deliveries. The reason for the scarcity is the fact that soda sulphite, needed to produce paper of the grades used in wall papers, comes from Germany, and less than one-sixth the normal supply is now reaching this country. He strongly advised the manufacturers in fixing their prices for the coming season to see that they were made high enough to cover the necessarily increased cost of production, and in the matter of promised deliveries to the trade to look out that they did not get into any disagreeable complications with their customers.

In answer to questions about contracts made or to be made by the paper manufacturers, he said that all would protect themselves with a war clause.

The officers of the Wall Paper Manufacturers' Association are:—

President, Henry Burn; vice-president, Frank M. Page; treasurer, John J. McCabe; secretary, Fred B. Lindsay.

Directors:—J. H. Findley, H. M. Heston, R. F. Hobbs, W. A. Huppuch, Philip Isaacs, W. F. Bay Stewart, C. P. Seymour, J. M. Uptegraff, Stewart Waring.

MISSOURI STATE CONVENTION.

A VERY interesting program is promised for the fifth annual convention of the Missouri State Association of Master House Painters and Decorators that will be held in Kansas City in August. Among the items that have been settled on are the following:—

Report of delegates to International convention, A. G. Clark, St. Louis.

Paper, "Legislation—Its Object and Effect," Ed. C. Orear, Kansas City.

Paper, "The Master Painter as an Accountant," Sedalia Association.

Question Box.

Paper, "Relation of the Architect to the Master Painter," Ben J. Lubschez, K. C.

Paper, "Future of the Present Master Painter," Jasper County Association.

"Paper, "Relation of Master Painter and Journeymen," George Necker, St. Louis.

Question Box.

Address by A. H. McGhan, International secretary, Washington, D. C.

Paper, "Decorating—Its Promotion in the Smaller Cities," Henry Schick, Tarkio.

Paper, "Vocational Training in the Public Schools," J. C. Wright, Kansas City.

Paper, "Publicity," Springfield Association.

Paper, "Saving the Waste of the Paint Shop," H. A. Myer, St. Joseph.

For further information address the secretary, P. S. Porter, 314 Pearl street, Springfield, Mo.

The Master Painters' Association of Aberdeen, S. D., has been making an effort to protect its members and all local workmen by warning those who have work to be done that the "floater workmen" will probably do an inferior job which will be expensive at any price. The local workmen submit it as a reasonable proposition, that the men who reside in Aberdeen have families there, pay taxes and rent and living expenses all the year through and who have reputations to sustain by doing high-grade work, should have the local work.

Notices from Secretary McGhan

OVERHEAD COSTS.

THE International Association of Master House Painters and Decorators of the United States and Canada is directing closer attention of the master painter, by mail direct to its membership, by discussion at conventions, and by publications in all magazines circulating in the trade throughout this country and Canada, to the "overhead cost" of conducting business.

This Association is desirous of co-operating with its associate members, the manufacturer and the jobber. We want this propaganda spread, and we think that you would also. We believe that disregard of that ever-increasing overhead cost of conducting business is responsible for the report from Bradstreets that "incompetence" was the cause of the greatest number of failures reported in the year 1915—the first time this cause has taken precedence of all others in the commercial history of business. The Federal Trade Commission reports that upon investigation of over 200,000 corporations not 10 per cent. knew the true cost of production, or had a proper cost-accounting system—most of them pricing their goods arbitrarily, being guided by the selling price of their competitors.

Keen, educated insight of business is necessary today to keep in the game, and evidently cost-accounting systems are very lax, and frequently "overhead" is disregarded altogether.

We herewith enclose copy of a practical schedule of paint shop "overhead." One of the largest establishments of the country had us forward twenty-five copies so they could place one in the hands of the manager of each of their branch houses to call to the attention of their trade. We will go that far with you—we will forward you twenty-five copies free of cost if you will place them through your representatives.

The responsible master painter is the victim of the thoughtless competitor, and you are frequently the loser in credits.

This is a practical suggestion bearing on protection of credit where possible. Now have your co-operation take tangible form, and write in. We are doing our part.

Trusting to hear from you, I beg to remain,

Yours very truly,

A. H. McGhan,
Secretary-Treasurer.

Southern Building,
Washington, D. C.

HOURS WORKED AND WAGES PAID MAY 1, 1916.

Location.	Wage per hour.	Hours worked.	Agreement with union.	Over- time.
Altoona, Pa.	30 to 35	10	No	.....
Atchison, Kan.	42½	8	No	1½
Baltimore, Md.	32 to 37½	8	No	1½
Barre, Vt.	40½	8	Yes	1½
Bridgeport, Conn.	50	8	Yes	1½
Birmingham, Ala.	30 to 45	8	No	Double
Boston, Mass.	60½	8	No	Double
Cincinnati, Ohio	55	8	Yes	1½
Chicago, Ill.	50 to 65	8	No	1½
Cleveland, Ohio	55	8	Yes	1½
Clarksburg, W. Va.	38	9	No	1½
Decatur, Ill.	50	8	Yes	1½
Dorchester, Mass.	45½	8	No	.....
Dubuque, Iowa	40 to 45	8	No	1½
Elmira, N. Y.	41	8	No	1½
Englewood, N. J.	43¾	8	Yes	1½
Fairmont, W. Va.	25 to 30	9	No	.....
Fall River, Mass.	41	8	Yes	1½
Fitchburg, Mass.	41	8	Yes	1½
Fort Dodge, Iowa	45	8	Yes	1½
Fort Wayne, Ind.	42½	9	Yes	1½
Fort Worth, Texas	50	8	.....	1½
Freeport, Ill.	40 to 50	8	No	1½
Haverhill, Mass.	41	8	Yes	1½
Hot Springs, Ark.	50	8	No	1½
Hartford, Conn.	45½	8	No	1½
Indianapolis, Ind.	40 to 55	9	No	1½
Jersey City, N. J.	50	8	No	Double
Joliet, Ill.	60	8	Yes	1½
Keokuk, Iowa	35 to 42½	8	No	1½
Lawrence, Mass.	45½	8	Yes	1½
Lexington, Ky.	35	9	No	1½
Lincoln, Ill.	45	8	Yes	1½
Los Angeles, Cal.	43¾	8	No	1½
Louisville, Ky.	45	8	No	1½
Lynn, Mass.	50	8	No	1½

Manchester, N. H.	37½	8	Yes	1½
Marlboro, Mass.	41	8	Yes	1½
Marquette, Neb.	35	9	No	1½
McKeesport, Pa.	55	8	Yes	1½
Midletown, N. Y.	41	8	No	1½
Milwaukee, Wis.	37½ to 42	8	No	1½
Moberly, Mo.	45	8	Yes	1½
Monroe, La.	46½	8	Yes	1½
New Bedford, Mass.	40	8	No	1½
Newark, N. J.	47	8	Yes	1½
New Haven, Conn.	41	8	No	.....
New Orleans, La.	37½ to 40	8	No	1½
New Rochelle, N. Y.	50	8	No	1½
Newton, Mass.	50	8	Yes	Double
*New York, N. Y.	50	8	No	Double
*New York, N. Y., Bronx...	50	8	No	1½
Ottawa, Canada	32½ to 37½	9	No	1½
Parkersburg, W. Va.	33½	9	No	.....
Pasadena, Cal.	48	8	No	1½
Paterson, N. J.	41 to 44	8	No	.....
Peoria, Ill.	50	8	No	1½
Philadelphia, Pa.	42½	8	No	1½
Phoenix, Ariz.	53½	8	No	1½
Pittsburgh, Pa.	58½	8	Yes	1½
Pontress, W. Va.	35	9	Yes	1½
Plainfield, N. J.	50	8	Yes	1½
Providence, R. I.	45½	8	Yes	1½
Pueblo, Colo.	50	8	No	.....
Quincy, Mass.	45½	8	No	Double
Racine, Wis.	55	8	Yes	1½
Richmond, Va.	30	9	No	1½
Rockford, Ill.	40 to 50	8	No	1½
San Diego, Cal.	50	8	No	1½
Sedalia, Mo.	40	8	Yes	1½
Shreveport, La.	55	8	Yes	1½
Somerville, Mass.	41 to 46	8	No	1½
South Boston, Mass.	45 to 60	8	No	Double
South Framingham, Mass.	45½	8	Yes	1½
South St. Louis, Mo.	62½	8	Yes	1½
Springfield, Ill.	50	8	No	1½
Springfield, Mo.	40	8	Yes	1½
St. Louis, Mo.	62½	8	Yes	1½
Syracuse, N. Y.	50	8	Yes	1½
Texas, Texas	50	8	Yes	1½
Toledo, Ohio	40	8 to 9	No	1½
Toronto, Canada	32½ to 37½	8	No	.....
Utica, N. Y.	50	8	Yes	1½
Washington, D. C.	50	8	No	1½
Watertown, N. Y.	37½	8	Yes	1½
Wausau, Wis.	35	9	No	1½
Windsor, Canada	40 to 45	8	No	1½
Worcester, Mass.	40	8	No	1½
Youngstown, Ohio	50	8	Yes	1½

A. H. McGhan, Secretary-Treasurer,
Southern Building, Washington, D. C.

LOCAL ORGANIZATION.

THE big mail-order houses, in their relentless competition with local dealers, performed one great service for the latter in forcing them into intelligent co-operation for mutual protection and betterment. In fighting their formidable long-distance competitors with the latter's effective weapons—publicity and service—the dealers found that, acting singly, they were seriously handicapped, while by pooling their resources and taking advantage of their being located right among the people they could do much not only to keep trade at home but to create and attract new trade. They found also that thus united they would be a powerful factor in stimulating the development of their city or town, enhancing its reputation as a shopping center and cultivating such a feeling of local patriotism as would make the people in the vicinity see the logic of spending and keeping at home the money which they made at home, instead of transforming their cash into a postal money order and kissing it good-bye forever.

Whether the instinct of self-preservation or mere business policy has been responsible for this movement of united effort, local organization has now become one of the most potential factors in modern merchandising, and bids fair to solve most of the difficulties of the local dealer. One invaluable service being performed by these organizations is devising means and methods of attracting at intervals an exceptional volume of trade for a day, a week or other brief period. Thus it is that we have a number of new mercantile institutions in the shape of Fashion Weeks, Style Show Weeks, Dress-Up Weeks, Dollar Days, etc., which have proved most successful in attracting business, and doubtless in keeping at home much of the money which would otherwise have been shipped to mail-order centers, as well as in cultivating a more patriotic community feeling among the local merchants.—*Keystone.*

Railway Paint Shop Gossip

ALL READY FOR ATLANTIC CITY?

HAVE you got your reservation at the "Breakers" for the forty-seventh annual convention of the Master Car and Locomotive Painters' Association? If not, don't delay, for while "The Breakers" is the largest up-to-date hotel on the boardwalk, even IT has a limit. Just take a look at the picture, and think of the 800 rooms with salt and fresh water baths; it will give you some idea of the immensity of the addition.

Everybody connected or affiliated with this Association seems to be making preparations to attend this meeting. You see, the Association, as a body, has not been to the seaside since 1911, and it's just like a plum pudding dessert to a Christmas dinner, to once more get a ducking in the salty surf.

Atlantic City is an ideal convention city, easy of access by steam or electric cars, plenty of hotels and amusements, etc., as one could desire.

The sessions of this convention will be held in the large and spacious roof garden of "The Breakers," enclosed with glass. It commands the grandest view of the broad Atlantic Ocean as well as the city and the surrounding country. Perfect quiet reigns there, and it will be an ideal place for Messrs. Quest, Butts, Wright and Copp to argue any knotty problems that may be brought up without the slightest danger of disturbing the peace in the least.

The official announcement and program just received from the printer and dated July 1, is a marvel in itself. Its arrangement and general appearance are far above the average, and it contains such a splendid list of subjects and queries that one might be perfectly satisfied upon these alone, but as a "red cap," there is an essay by Mr. Gibbons, of the Santa Fe, which from past experiences we know will be well worth the trip to hear it.

There is also another live wire attached to this program. If you will notice, Subject No. 3 is represented by the only Billy Quest and by Dr. M. E. McDonald, chemist Pennsylvania Railroad, at Altoona, Pa. Now who will gainsay the interest that will be taken in a subject with papers presented by such experts? Sometimes the Association is a lucky guy, and this is one of the occasions.

It will not pay to pigeon hole or cast in the W. B. such a program as this year's proves to be. Bring it with you to the convention, for the edition is small and recruits are needed for Mexico.

The secretary presents a new and original design for the front page, characteristic of the going and coming to and from the convention. On the fourth page is the half tone cut of "The Breakers," the newly reconstructed Hotel Rudolf, open all the year, and where this Association has always been royally honored, wine and dined by its genial and courteous manager and his staff.

Members must not lose sight of the fact that in September, 1919, this Association will celebrate its fiftieth anniversary of its organization; born in Boston, holding its first meeting November 6, 1870, in that illustrious city, it would seem only proper and right to hold its half century meeting there.

The New England members can be relied upon as being "prepared" to develop everything that is for the benefit and pleasure of those attending.

"For Boston in nineteen nineteen."

A Member.

—As evidence of his entire recovery from his recent illness, it may be mentioned that Master Car Painter H. M. Butts, of the New York Central Lines, marched eight miles in the preparedness parade at Albany, N. Y., June 14.

—Master Painter A. J. Bush, of the Delaware and Hudson Company, has recently returned from a trip of inspection of new steel passenger equipment cars being built by the Barney & Smith Company, of Dayton, Ohio,

and by the American Car and Foundry Company, at the Berwick, Pa., plant, for his company.

—Master Painter John Pfingst, of the Brooklyn Rapid Transit Company, is reported as having enough work in prospect to keep his force of men busy all summer.



Hotel Breakers, Atlantic City.

—Master Painter J. H. Bradburn, of the Maine Central, is turning out an unusually large number of cars in anticipation of a heavy summer passenger business.

—Frank Paullis, formerly master painter at the Colliwood, Ohio, shops of the New York Central Lines, and now assistant superintendent of shops on the Baltimore and Ohio Railroad, attended the master mechanics' convention at Atlantic City, June 19.

—H. F. Locke, manager of the Boston branch of the Empire Railway Specialties Company, recently visited the trade in New York and Pennsylvania, in company with his father, formerly master painter, Albert V. Locke.

—At the Master Car Builders and Master Mechanics' conventions at Atlantic City last month, the Delaware and Hudson Company had on exhibition a large locomotive built by the American Locomotive Works, which Master Painter Andrew J. Bush is justly proud of. This locomotive was finely painted and finished, and was equipped with a mechanical stoker and with all other late appliances. Pulverized coal is to be used as fuel for this raven hued leviathan.

—The following master car and locomotive painters attended the Master Mechanics and the Master Car Builders' conventions at Atlantic City June 14 to June 21:—Cyrus Wertz, H. M. Butts, C. A. Cook, John Gearhart, W. J. Joyce, D. A. Little, J. T. McCracken, B. E. Miller, R. W. Scott and John D. Wright. All appeared fine and well groomed, and expressed themselves in enthusiastic terms concerning the approaching convention.

—The Delaware, Lackawanna and Western has recently ordered 45 coaches and 10 combination passenger and baggage cars for suburban service from the Pullman Company, and as a result, Master Painter B. E. Miller's department has already mobilized its forces for inspection duties.

—The Lehigh Valley Railroad has placed an order with the Baldwin Locomotive Works for 40 Santa Fe and 30 Pacific type locomotives, and as a result Foreman Locomotive Painters J. D. Brainard and John Butland are beginning to act like men who recline in the seats of the mighty.

—Sherman D. Page is the efficient master painter

of the Bangor and Aroostook, and he and all his force are happy over the announcement recently made by the president of the road, Percy R. Todd, at a "Good Will Meeting" that cash bonuses are to be paid to all employees receiving less than \$2,000 a year, the amount to be 4 per cent. on the wages received by each man during the twelve months ending June 1, 1916.

—Master Painter A. E. Green, of the Chicago and North Western Ry., anticipates some car inspection duties in the near future, his road being in the market for 10 baggage cars, 15 vestibule smoking cars, 24 coaches, 5 combination baggage and mail cars, and 3 postal cars.

—The Philadelphia Ledger describes The Breakers, the new \$650,000 hotel at Atlantic City, as one of the finest examples of sea shore architecture on the Atlantic coast. The hotel will be the headquarters for the next convention of the M. C. and L. P. Association. Better register a vow to be there.

—In a few words of appreciation of the late T. J. Hutchinson, D. A. Little writes:—"He was one of our good, substantial members, of such exemplary character that he was respected by everybody, and we shall all miss him greatly at our conventions. It is indeed unfortunate that we must lose men like him. The Association was dear to him, and he was always so enthusiastic concerning every detail of its affairs."

—John T. McCracken, whose opportunity for observation is unquestioned, declared, after looking over the room at the Hotel Breakers in which the sessions of the next convention of the M. C. and L. P. A. are to be held, that "there is nothing in New York to excel it." In connection with enjoying the business of the convention in this magnificent apartment, just above it you may "eat, drink and be merry" in the palatial Egyptian restaurant. Following the "feed," saunter about the roof garden and look out over the "ocean blue" and listen to the swash of the waves racing shoreward. The above is recommended as a most palatable remedy for almost any chronic case of "paintshopitis."

—George Tons, an enthusiastic member of the Association, and foreman painter of the Missouri Pacific shops at St. Louis, is a good man to see when in that semi-tropical city, for if George lacks any of the elements of the famous Southern hospitality no "stranger within the gates" has been able to discover it.

—George Rattenbury is another one of those "formerly master car painter" youths mustered into the ranks of the supply salesmen. George is "Dick" Kelly's side partner on the job of selling the products of the Wolfe Brush Company, and the two are handling the glad hand business in a way to make the highway diplomats peel an envious eye.

—The Pullman Car Works have in process of construction four private cars, as follows:—One for the Canadian Pacific, one for the Lackawanna, one for the Lehigh Valley, and as a result, Master Car Painter W. A. Breithaupt has a big job to center his main attention upon.

—The Chicago, Burlington and Quincy has inaugurated a new system, it is said, of interior decoration for its all-steel dining cars, and it really looks as though Master Painters Bulmer, Byers, Cretors, Kenyon, Long, Rausch and Weakley, of the above road, would have to become paperhangers. On the interior of the dining cars wall paper, such as is used in any home, is applied to the inside steel lining, and one coat of colorless varnish is then put over the paper for protection. The first car so decorated is in use on the Minnesota Limited, running between Chicago and Savannah. This radical departure is said to be for the purpose of making the interior more homelike and inviting. Passengers were invited to offer suggestions with reference to the new scheme of decoration, and the unanimous verdict was "a decided success." Each dining car will have a wall paper of different design. In applying the paper the sheet steel panels are sized with a mixture prepared in the paint shop. A special wall paper is said to be employed upon which varnish can be used without injuring the pattern of the paper.

—The Pressed Steel Car Company has received from the Havana Central Ry. an order for 200 box cars of 30 tons capacity, 200 platform cars of 20 tons capacity, and 10 hopper cars, all of which should keep Master Painter Frank Robbins practicing a two-step as fast as the equipment is received.

—Dan Vail keeps digging into the technical details

of the trade, just as though he were no longer "one of us." He now is talking enthusiastically about a protective coating that is to be used on rusted surfaces and which will stop corrosion on the interior of steel coal cars, etc. If Dan will sure "come across" with this class of goods, and make good, he may arrange at once to move over on Millionaire Row.

—Pennsylvania has a Workmen's Compensation Act in full force, and, as a result, the Pennsylvania Railroad has notified its employees that in case of bodily injuries the company desires that the injured employee be attended, at least during the first fourteen days of his disability, by the company's surgeons, or at the Altoona Hospital, provided they live near that city and are able to go to the hospital.

—The "restaurant car" is now the place where passengers on Pennsylvania railroad trains are to go for their meals, the term "dining car" having been discontinued. Incidentally, the sign writers at the Altoona shops and elsewhere are having their innings.

—The Pennsylvania Railroad System is now paying \$4,100 per day, or almost exactly \$1,500,000 annually, in pensions. This pension list has been called "the railroad roll of honor," and on the Pennsylvania's "roll of honor" there are now 4,570 names. Since the plan was established, January 1, 1900, the expenditure in pensions has been \$12,474,911.44.

—The first car painted and having all the coats of paint and varnish oven baked at the Altoona shops of the Pennsylvania Railroad has now been in service thirty-four months, and the condition of the surface is said to be quite as good, so far as appearances go, as at any time since the baking process was completed. This coach, No. 156, will, in the course of two or three months, be returned to the shop for revarnishing, the oven baking process to be used, as in the first instance.

—When you think of the world turmoil, the spring fishing, the old swimming hole back in the country, and the prospect of a roll in the surf at Atlantic City next September, just turn a thought or two to Tacoma, Wash., where, oblivious of all excitement, Master Painter E. T. Congdon, of the Northern Pacific, is enjoying a lot of hard work in keeping the passenger equipment under his charge at the top notch of paint tone and varnish shimmer.

—Ever drop in, when in Pittsburgh, and grip the industrious hand of Foreman Painter Jacob Bitschley, of the Smoky City shops of the Baltimore and Ohio? In addition to being a first-class workman, an efficient manager of men. Bitschley is a social chap full of the milk of human kindness, and bound to make you quite at home.

—F. F. Fiske, the proudest parent of manly sons in the Middle West, and the long-time master painter of the St. L. and K. C., in charge of its Frankfort, Ind., shops, is one of the enthusiastic members of the M. C. and L. P. A., and although not inclined to hold office, he is regarded as a wise and safe counsellor.

—Master Car Builder T. Treleven, of the London, Ont., shops of the Grand Trunk Ry., a friend to every painter employed on the Grand Trunk, has this to say concerning the invention of Supt. L. G. Coleman, of the Ottawa division of the road, which is of special interest to master car painters who have the resurfacing and repainting of passenger car wreckage to look after:—"Mr. Coleman has perfected a device which absolutely prevents cars from telescoping. In case of a wreck or collision it automatically locks the body of the car to the frame, preventing buckling or telescoping. The invention has already saved scores of lives. Every Grand Trunk coach will be equipped with Mr. Coleman's invention, and many of the big American railways are adopting it."

—The Great Indian Peninsular Railway has recently put into operation the first all-steel passenger train in India. The train was built in England, shipped to India in parts and put together in the shops at Bombay. The painting and finishing applied to this train is said to have been of the finest sort, and so far as possible especially suited to the climate of the country in which it is to do service.

—It will interest master car and locomotive painters to know that, according to Bulletin 79, issued by the Special Committee on Relations of Railway Operation to Legislation, the total number of all-steel passenger cars in service December 31, 1915, was 14,286. On the same

date there were 6,060 steel underframe cars and 41,382 wood cars doing service. From these figures it will be seen that elimination of the wood car is still a consummation of the undetermined future, although the year 1915 witnessed the retirement of 2,130 wood cars. In this connection the number of all-steel cars in service has increased from 629 in 1909 to 14,286 in 1915.

—A thrilling thrift propaganda is now the latest venture being sown broadcast throughout the railroad world, and painters, among other employes, are being told, wisely enough, too:—"Make all you can, spend carefully, save and invest discreetly."

—At Valley Junction, Iowa, is located Foreman Painter F. J. Curtis, of the Chicago, Rock Island and Pacific, and the stranger within the gates can find no greater volume of hospitality than that which pervades the balliwick of the genial Curtis. His shop is a busy place ordinarily, but there is always a welcome to the visitor deservng it.

—An earnest member of the M. C. and L. P. A. is found in the person of W. J. Grant, foreman painter of the Montreal Locomotive Works, of Providence, R. I. Additionally, too, Mr. Grant is in dead earnest in every undertaking which he grapples with, a very plausible reason why he is esteemed one of the strong factors in the official family of the hustling Providence plant.

—Query:—Can a foreman car or locomotive painter successfully change his occupation? Respectfully referred to E. J. Arlein, Fred A. Elmquest, J. T. Hartnagle, T. J. Lawler, A. V. Locke, W. H. Pratt, Harry C. Quest, J. A. Gohen, H. G. Taylor and Dan Vail.

—The London and North-Western Ry. has recently discontinued the running of restaurant and dining cars on its entire system of over 3,000 miles. The Great Western has taken off restaurant cars on the routes to Birmingham and the north, and it is expected that other railway companies will also discontinue the use of dining cars on the ground of economy. This is one phase of the situation in Great Britain which discloses the real meaning of grim-visaged war in its relation to the prosperity of the railway paint shops.

—In a note anent the item concerning himself, printed in these columns recently, John T. Hartnagle denies that he is casting envious eyes on the fertile soil of Indiana, declaring that he is a resident of Illinois and a long time voter in the municipality of Mt. Vernon, around whose "diggings" he expects to stick until Gabriel blows his trumpet. Just at present, John is flirting with several makes of automobiles, but blushingly admits that the stately Miss Mitchell is his chief affinity.

—William H. Distin, foreman painter at the Detroit, Mich., shops of the Michigan Central, is in charge of one of the busiest plants of the road, but notwithstanding the big volume of work at all times going along at this point the machinery of management is operated without friction or fuss. The Michigan Central operates a total of 26,129 cars, of all classes, and 750 locomotives, and Distin catches his full share of the paint and varnish up-keep on this equipment.

—J. H. Whittington, foreman painter of the Bloomington, Ill., shops of the Chicago and Alton, and one of the able artists of the Middle West country, was born forty-nine years ago, in Madison county, near Canton, Miss., and at the age of seventeen years he began working as apprentice painter for the Illinois Central, at the McComb City, Miss., shops under Foreman Painter A. Latsch. After completing his apprenticeship, he worked for several roads in the South and Southwest, and then from February 12, 1894, he served the Fort Worth and Denver City as foreman painter, until August 1, 1902, resigning to go to the Chicago and Alton as foreman painter at the Bloomington, Ill., shops of the company, which position he still retains. A man of fine executive ability, alive to the modern requirements of railroad work, pushing, energetic, Mr. Whittington is fulfilling the promises of earlier years and proving an honor to the craft.

—It was early in 1775 that the Billerica, Mass., Minute Men decided to use a different style from that of petition and complaint. The different style consisted of flint lock and powder.—*Clipping from early American history.* From the above it will be seen that Miss Billerica is not the vain and frivolous young thing which

the last census has put into print, and which Messrs. Copp and Stocks are engaged in making famous as the feverish center of Boston and Maine paint shop activities.

—At Clinton, Iowa, M. G. Taylor, as foreman painter of the Illinois Central, is handling a considerable volume of work at all times, and is otherwise doing an appreciated share in maintaining the excellent record which the painting department has for many years enjoyed on the above road.

—C. R. Wallace is the foreman painter at the Susquehanna, Pa., shops of the Erie, and is handling the business of painting a large volume of locomotive work with a resourcefulness and a facility quite up to the Erie standard.

—One of the efficient and thoroughgoing foremen painters of the New York Central Lines is genial John Fremgen, of the company's Rensselaer, N. Y., shops. John has a busy point in the Central Lines, and he is doing an exceedingly active man's part in maintaining the reputation of the Rensselaer shops for quick and economical handling of work.

—The daily papers are profuse in their stories of the great prosperity which the Norfolk and Western is now experiencing, and while we are pleased to note that this summer drive is bringing a fine volume of business to Master Painter O. P. Wilkins' department, it will be the sincere wish of his friends that his training as a baseball roter may not be seriously interfered with.

—In the selection of a convention city it may be considered desirable to pick out one that has never before been selected, not only to enable the members to get a glimpse of new places, but because the fact that the Association goes into new territory often enlarges its membership, especially among the street railway men. The following cities, all of which offer excellent hotel accommodations and attractions for visitors, have never yet had the honor of entertaining the Master Car and Locomotive Painters' Association:—Pittsburgh, Pa.; Rochester, N. Y.; Indianapolis, Ind.; Kansas City, Mo.; Richmond, Va.; New Orleans, La.; Louisville, Ky.; Chattanooga, Tenn.; Atlanta, Ga., and Winnipeg, Man. Surely there is opportunity for picking a convention city from among the foregoing list.

—C. G. Chamberlin, for the past eight years with the F. W. Devoe & C. T. Reynolds Co. of New York city, has associated himself with the W. H. Coe Manufacturing Company of Providence, R. I. Mr. Chamberlin will push the Gilding Wheel around the eastern part of the country hereafter. He has a host of friends who will wish him every success.

—The President's call for troops to the Mexican border has taken its full toll of painters from the Illinois Central, for they head the list in numbers of any other mechanics in the bridge and building department. Undoubtedly we shall hear from them if any "row" begins. The company has guaranteed that their seniority and positions will be restored to them.

—August Schmidt, the maintenance of way master painter for the I. C. R. R. at Freeport, Ill., must be a very busy man and is still hunting good painters to help him keep the Wisconsin division in shape. Mr. Schmidt happens to hail from a land across the sea—it wouldn't be entirely fair to say just what country since Roosevelt has cut out the hyphen. In fact, Schmidt cut it out years before, as he served in the Spanish war of 1898, and has five stalwart sons to take his place when the time comes.

M. W. MASTER PAINTERS' CONVENTION.

THE Executive Board of the Maintenance of Way Master Painters' Association held its final session at the Karpen Building, Chicago, on May 19, when the tentative program that had been sent out to the members was revised and several strong papers were added to it. Everything promises a largely attended convention at the Hotel Walton, Philadelphia, on October 17, 18 and 19, and without a doubt it will be the most interesting and instructive ever held by this live organization. Every one interested in railway bridge and building painting is cordially invited to attend.

M. C. AND L. P. ASSOCIATION CONVENTION.

Official Announcement.

Reading, Mass., July 1, 1916.

The forty-seventh annual convention of the Master Car and Locomotive Painters' Association of the United States and Canada will convene at Atlantic City, N. J., on Tuesday, September 12, 1916, at 10 o'clock a. m., with continued daily sessions until business of the convention is completed.

Headquarters will be located at "The Breakers," and members contemplating attending this meeting are earnestly enjoined to make early applications for reservations to A. Rukeyser, manager "The Breakers," Atlantic City, N. J. The special rates obtained by the Hotel Committee for this occasion will be found below.

Credit is due the Advisory Committee for the excellent selection of interesting subjects, essays and queries which are presented this year for discussion.

A very cordial invitation to attend this convention is extended to all foremen and assistant foremen of railroad paint shops and to all others who are affiliated with or are interested in the work of this Association.

Very respectfully,

Albert P. Dane,
Secretary-Treasurer.

H. Hengefeld,
President.

Program.

Opening address.

President's address.

Secretary-treasurer's report.

Reports of standing and special committees.

SUBJECT NO. 1.

The initial treatment and maintenance of steel passenger equipment roofs, deck screens, deck sash, and ventilators for their proper preservation.

Papers by:—

J. D. Wright, B. and O. R. R., Baltimore, Md.

O. P. Wilkins, N. and W. Ry., Roanoke, Va.

H. Hefflefinger, Pennsylvania R. R., Philadelphia, Pa.

QUERY NO. 1.

To what extent is it necessary to remove trimmings from passenger car equipment undergoing paint shop treatment?

Discussion opened by J. W. Fryer, N. C. and St. L. R. R., Nashville, Tenn.

SUBJECT NO. 2.

Headlinings painted white or very light shades—how should they be treated and should they be varnished?

Papers by:—

Theo. Himburg, D. and R. G. R. R., Denver, Col.

George Swing, Pullman Car Co., Chicago, Ill.

Fred W. Bowers, Erie R. R., Kent, Ohio.

QUERY NO. 2.

How does the hot water and oil method of cleaning locomotives at round houses affect the painted parts?

Discussion opened by W. A. Buchanan, Lackawanna R. R., Buffalo, N. Y.

SUBJECT NO. 3.

From the standpoint of the railroads, is it economy to purchase paints made on railroad specifications?

Papers by:—

W. O. Quest, P. and L. E. R. R., McKees Rocks, Pa.

Dr. M. E. McDonald, Chemist Pennsylvania R. R., Altoona, Pa.

ESSAY.

This Association's views of the volume of railway legislation, in the effect upon the business of the country.

By J. W. Gibbons, A., T. and S. F. R. R., Topeka, Kan.

SUBJECT NO. 4.

How should the shopping of passenger cars for classified repairs be handled and by whom?

Papers by:—

James A. Allen, N. Y., N. H. & H. R. R., Readville, Mass.

Henry Polhemus, Erie R. R., Buffalo, N. Y.

M. L. Shaffer, Pennsylvania R. R., Newark, N. J.

QUERY NO. 3.

Is there any advantage in painting or oiling the interior of new or old steel gondola and hopper cars?

Discussion opened by J. W. Grattan, B. R. and P. R. R., DuBois, Pa.

QUERY NO. 4.

Is there anything superior to varnish remover for removing paint from the interior or exterior of a steel passenger car, labor and material cost a consideration?

Discussion opened by G. H. Hammond, M. S. P. and S. S. R. R. Minneapolis, Minn.

QUERY NO. 5.

Is there anything superior to soap for cleaning passenger equipment cars preparatory to painting and varnishing?

Discussion opened by Wm. Mullendorf, I. C. R. R., Chicago, Ill.

A typewritten copy of papers to be presented at this convention is requested to be forwarded to the secretary not later than September 1.

The following special rates have been obtained from the management of "The Breakers" on the American and European plans:—

AMERICAN PLAN.

One person in room, without bath, \$3.50 to \$4 per day.

Two persons in room, without bath, \$7 to \$8 per day.

One person in room, with bath, \$5, \$6 and \$7 per day.

Two persons in room, with bath, \$9, \$10, \$11 \$12, \$13 and \$14 per day.

Suite of two (2) connecting rooms, with bath between, to be occupied by four (4) persons, \$17, \$18, \$20, \$21 and \$22 per day.

EUROPEAN PLAN.

One person, room without bath, \$2 to \$2.50 per day.

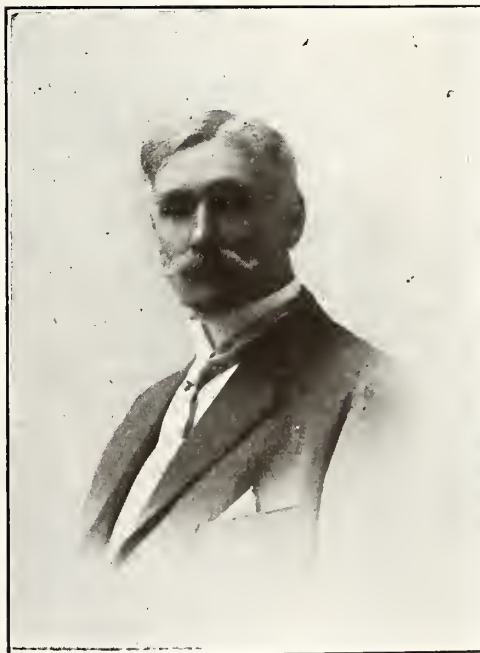
Two persons, without bath, \$3 to \$4 per day.

One person, room with bath, \$3, \$4 and \$5 per day.

Two persons, rooms with bath, \$5, \$6, \$7 and \$8 per day.

DEATH OF T. J. HUTCHINSON.

ON the morning of June 10, at the family home, 998 Lorne street, London, Ont., after a protracted illness borne uncomplainingly, Thomas J. Hutchinson, for fifteen years master car painter of the Grand Trunk Railway, and president of the Master Car and Locomotive Painters' Association during the year 1915, and a



The Late T. J. Hutchinson.

member of the Association since September, 1900, passed peacefully to eternal rest. The funeral occurred early the following week, the burial being made at Port Huron, Mich. Mr. Hutchinson suffered from an arterial trouble complicated with other ailments, and his health had been delicate for some time prior to his retirement from active railroad duties, which occurred May 1, 1914, when he was placed upon the pension rolls of the company, which he had faithfully served since 1889.

Mr. Hutchinson was born in Toronto, Ont., in December, 1848, where his parents then resided. Several years

before the Civil War the family moved to Port Huron, Mich., and we believe that it was from this point that young Hutchinson, tender of years but mature in the spirit of patriotism, enlisted and went South with a Michigan regiment. Following the war, he was for several years connected with the National Guard of the Wolverine State.

In 1868, at St. Mary's, Ont., at the age of twenty, he commenced to learn the painting trade. In 1870 he returned to Port Huron, and was employed by Matthew Simpson, then in charge of the coach painting, by contract, of the Port Huron and Lake Michigan Railway, which was later absorbed by the Grand Trunk Ry. He remained in Port Huron until July, 1872, going thence to Chicago, after the great fire, which practically destroyed the city. Shortly after his arrival he took charge of the painting of the U. S. Marine Hospital, at Lake View, and upon completion of this work accepted, as an advancement, a position with the J. B. Sullivan Company, decorators, remaining with them about a year. Later he was identified with the Stevenson Company until 1878, when he returned to Michigan, and until 1887 was engaged in business for himself. He then took employment with the Chicago and Grand Trunk Railway, at the Fort Gratiot shops, and in 1889 he was sent to take charge of the Chicago shops of the company, remaining there until 1892, when he was appointed assistant foreman painter of the Chicago and North Western Ry., under J. D. Wright, foreman painter. He remained with the North Western until 1899, when he resigned to assume the duties of master car painter of the London shops of the Grand Trunk Railway, which position he retained through fifteen years of loyal and most devoted service.

Mr. Hutchinson was a quiet, unassuming man, but gifted with fine executive ability, a capacity for hard work along every line of practical craftsmanship, and a talent for acquiring wide information concerning the things which entered most into the daily affairs of his life. He conferred upon the painting department of the great road he served a distinction which it had not hitherto possessed.

Quite in the same unostentatious way he gave to the Master Car and Locomotive Painters' Association the best he was capable of. Joining the Association at Detroit sixteen years ago, he soon became deeply interested in the work of the organization, and at every convention he attended, the discussions were made more helpful through the influence of his practical mind and the close application he gave to the subject-matter of the various topics presented. He lived close to the creed of "Diligence in all things," and it soon resulted in bringing him into prominence in the work of the Association, culminating in his election to the office of president. Although unable to actively preside at the Detroit convention, he regarded it as the crowning achievement of his life to be present upon the occasion of the meeting and in his official capacity as president of the Association. His address at this convention was a unique and splendid tribute to his devotion to the Association and to his ability as a working member.

Mr. Hutchinson had learned well the lesson of good cheer. He lived it bravely in fair days, and in the "Valley of Shadow"; in good work for useful ends; in fair play; in patience, and in following high ideals of duty. These were the attainments of his life, and the essence and nobility of them will live on and remain a fragrant flower in the memory of his friends.

To the bereaved wife, who survives him, his friends, uniting with The Magazine, tender profound sympathy.

The Edward Longstreth Medal of Merit has been awarded by the Franklin Institute Committee on Science and the Arts to Carleton Ellis for the invention of his paint and varnish remover.

Carpenter-Morton Company, of Boston, Mass., recently awarded prizes for the best window dressing displays using Campbell's Varnish Stains, during the week of May 1-7.

The Markets

WITH the settlement of the strike of painters, better conditions have prevailed in the trade and jobbing demand for many materials has increased. The situation in mixed paints has not changed materially and producing costs are still affected by abnormal prices for raw materials. Shellac varnishes were firmer, due to the strong situation in shellac as brought about by embargoes on shipments from primary points. The embargo, however, has now been lifted and a more normal situation should follow. On Friday, July 7, the government crop report on flaxseed was issued. This report shows up in a rather bullish way and had an immediate effect on prices for linseed oil. Demand for all paint-making oils was comparatively quiet during the month and this was especially true as regards forward positions, as consumers showed a disposition to buy from hand to mouth. The new schedule of prices for zinc oxide went into effect on the first of the month and, in the case of American process, this means that prices are established for the balance of the year, while for French process the prices are operative for the next three months. The fact that spelter prices have been going down has helped to lower quotations for French process zinc oxide. The lead pigments are holding steady in price, but conditions have improved to the extent that business will be taken by leading producers for delivery over the next two months, whereas nothing but spot orders were taken care of a short time ago. Lithopone is another pigment which has sold on terms more favorable to buyers and sales are noted on a basis of 8½c. per pound. Whiting and putty are strong, with quotations for chalk above normal and imports restricted by complications in shipping. Bronze powder is holding at high levels, with foreign offerings scarce. Dry colors continue to sell at high prices, but it is noted that some raw materials used in producing

chemical colors are lower. The possibility of receiving aniline colors from Germany has taken on new interest by the report that a submarine had reached Baltimore and that further shipments from Germany would follow. Detailed reports on important paint materials in the New York market follow:—

White Lead, Dry and in Oil.

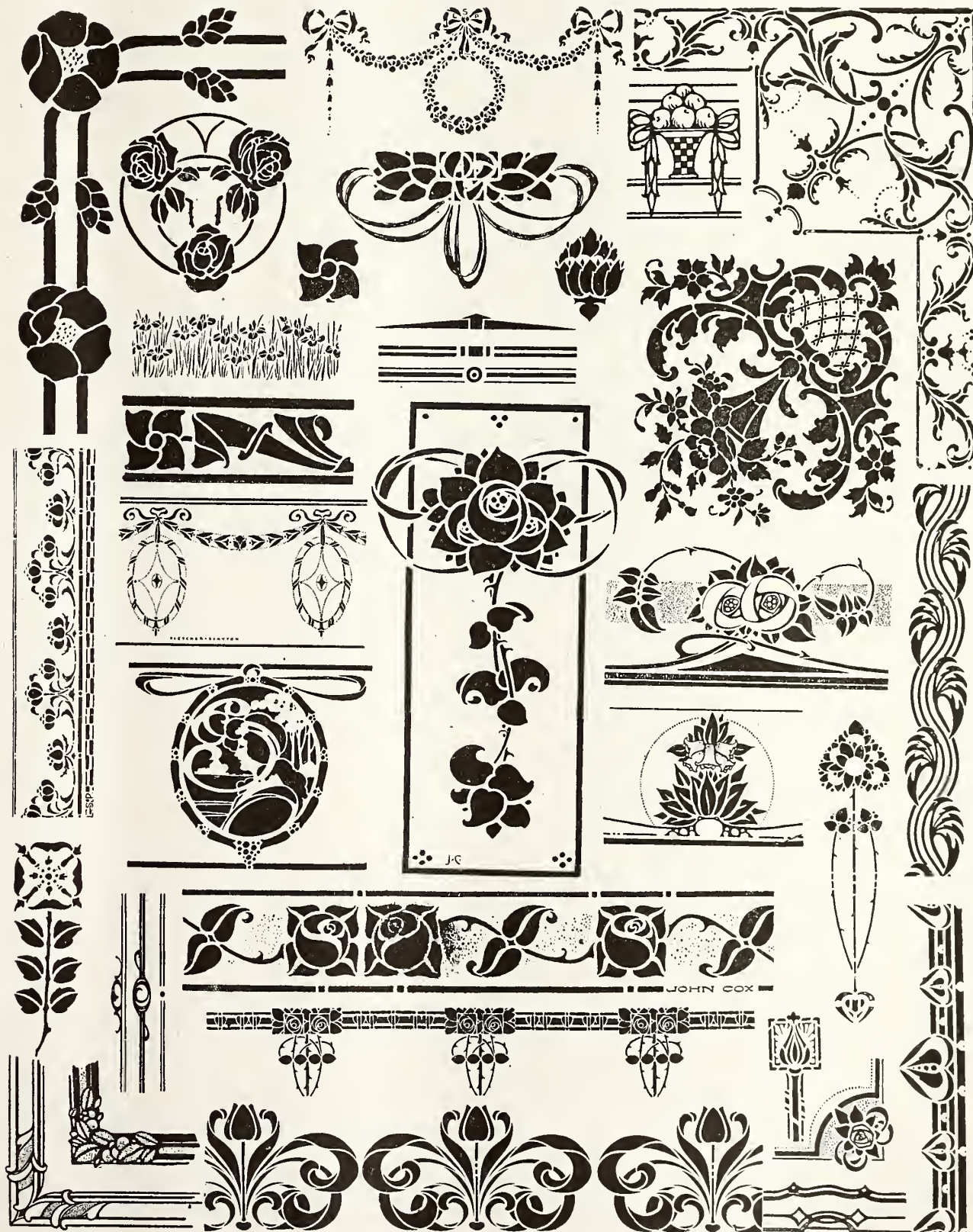
Consumers of white lead have been interested in the market for pig lead, as the latter has been easier in price and this was regarded as an indication that prices for the lead pigments would also go down. It is stated, however, that the pigments were not advanced in price in proportion to the uses in the metal and, in consequence, the former are not likely to be influenced by reductions in the latter unless the asking prices of pig lead go down materially and are reasonably sure to remain down for an extended period. While market quotations for basic carbonate and basic sulphate white lead have been maintained unchanged, conditions have shown some improvement, first of all because the tendency of the metal has been downwards and secondly because manufacturers of the pigments have been willing to entertain business for future delivery, although the latter does not carry a guarantee against declines in prices. A short time ago future business in white lead would be taken only on condition that the price should be established at the levels prevailing in the open market at the time deliveries were made. The only advantage this gave to buyers was that they would be given the preference over spot business and, as stocks have been low for some time, this acted as an inducement to many consumers who wanted to protect themselves against a possible shortage. Current quotations for dry basic carbonate white lead are held at a minimum of 8¾c. per pound and the same figure is asked

for basic sulphate. On smaller quantities higher prices prevail. White lead in oil holds at 9¼c. per pound on round lots, and on smaller amounts prices are:—100, 250 and 500-pound kegs, 10½c. per pound; 25 and 50-pound kegs, 10¾c. per pound; 12½-pound kegs, 11c. per pound; 1, 2, 3 and 5-pound cans, 12½c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than the above.

Red Lead and Litharge.

No quotable change has taken place during the interval

in the case of red lead and litharge. Nevertheless fundamental conditions show up in a more favorable light. Earlier in the year producing costs were advanced by the rise in raw materials and the output of these oxides was largely taken care of by contract orders. Export inquiry was active and apparently there was not enough of the pigments to go around. Hence, under the laws of supply and demand, there was good reason for a strong market, to say nothing of the higher cost of production. During the month the pig lead market has eased off and this gives promise of bringing down the cost of turning out red lead



and litharge. Supplies also gained ground and offerings are now more free. Ultimately these conditions should be reflected in a readjustment of market prices. Leading sellers have advised against any immediate declines and are quoting dry red lead at 9¼c. per pound for round lots, with a graded scale covering smaller amounts. Litharge is quoted at 9¼c. per pound for large lots, with very little call for jobbing quantities. Red lead in oil is held at an inside price of 10¼c. per pound, which figure is given to buyers of large amounts. On smaller amounts the prices effective are:—100-pound steel kegs, 11c. per pound; 25 and 50-pound steel kegs, 11¼c. per pound; 12½-pound steel kegs, 11½c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than above.

Linseed Oil.

All through the month there has been a tendency on the part of large consumers of oil to put off purchases. Belief in lower prices for the future was generated by reports that a larger acreage would be sown to flaxseed this year in the American and Canadian Northwests. Accordingly demand for linseed oil has been quiet and there has been but little contracting for summer and fall requirements. The government report on the flax crop, as published on July 7, failed to corroborate private views of a greatly increased acreage and the estimated yield of seed is the smallest for a number of years, as compared with previous reports as of July 1. The report was as follows:—

	1916.	July 1, 1915.	Final, 1915.
Acres	1,591,000	1,881,000	1,367,000
Condition	90.3	88.5	....
Yield per acre.....	9.1	8.7	10.1
Total yield.....	14,000,000	16,000,000	13,845,000

Up to the publishing of the report the tendency of prices for linseed oil was downwards and car lots are said to have been offered at 62c. per gallon and some forward business was done under that level. There were free offers of car lots at 63c per gallon and smaller lots were worked at that price. As soon as the report appeared the market grew stronger and at present 66c. per gallon is generally asked for car lots, with single barrels at 68 @69c. High ocean freights are effective on shipments of Argentine seed and vessels for transporting the seed are scarce so that imports are smaller than otherwise would be the case and the influence of foreign seed is therefore of less importance.

Zinc Oxide.

One of the features of the period was the announcement of revised prices for French process zinc oxide. As producing costs have been lowered by reductions in the price of spelter, manufacturers of French process zinc oxide were able to make more favorable quotations for their product and the new schedule shows a natural decline from the levels quoted for the second quarter of the year. Current quotations for French process zinc oxide are as follows:—Red seal, 16c. per pound; green seal, 16½c. per pound, and white seal, 17c. per pound. These prices apply on car lots and on less than car lots the prices are advanced ¼c. per pound, respectively. Above quotations are based on shipments in barrels f. o. b. shipping points. These prices became effective on July 1 and hold good through September. There has been no change in the markets for ordinary American zinc oxide except that the schedule of prices, as previously reported, took effect on the first of the month and will be operative over the balance of the year. The schedule is as follows:—9¼c. per pound for 50-ton lots, 9½c. per pound for carloads and 10c. per pound for less than carloads. Selected zinc oxide brings ½c. per pound over the above prices. Leaded zinc oxide 35 per cent. is 8¼c. per pound for 50-ton lots, 8¾c. per pound for car lots and 8½c. per pound for less than car lots. Other leaded grades range higher in price, according to quality. These prices are based on shipment in barrels f. o. b. shipping point.

Dry Colors.

The market for bichromate and prussiates has been going down during the month and this has been followed with interest by consumers and producers of chrome green and chrome yellow. Prussian blue also is in a position to feel the effects of declines in these chemicals. Market prices for the finished colors, however, have held fairly

steady and stocks in sellers' hands are reported to be light. A new feature in the color market as we go to press is found in the announcement that a German submarine, with dyes and colors on board, had reached Baltimore and that this was a beginning of such transportation service from Germany to this country. This gives promise of supplies of foreign Prussian blue, Milori blue, Vandyke brown, etc., which are nominal in the present market. Ultramarine blues are pretty well sold ahead and it is hard to pick up stocks in the spot market. Prices are quoted at 7@40c. per pound. The earth colors are firmly held, but are offered freely and are more normal than is the case with the chemical colors.

Prepared Paints.

A review of the market for raw materials shows there is little change in conditions as affecting prepared paints. Shellac varnishes were advanced in price due to the unsettled position of raw materials. While French process zinc oxide is lowered in price, other pigments are steady and just now linseed oil looks as if higher levels would be established. Selling prices for prepared paints have hardly gone up in proportion to the rises in materials and, as this condition has extended over the month, the status of the trade is none too favorable and if any of the important materials are to go higher the result on prepared paints will be obvious.

Turpentine.

An easy market has ruled for spirits of turpentine during the interval. Demand both for home consumption and for export has been quiet and primary markets weakened as offerings came in for more selling pressure. For a considerable period the New York market was on a basis of 42c. per gallon, but values hardened with the turn of the month and following advances at Savannah local sellers marked up prices and at present writing 45c. per gallon is maintained as the selling price. Local buying has been mainly for jobbing account and the firmness in prices has come largely through increased demand at primary points and the latter is said to be caused by buying on the part of exporters.

Shellac.

An unsettled market exists for shellac, while a partial lifting of the embargo on shipments from India has been reported. Arrivals, however, have not been large and some sellers are reported to be behind with contract deliveries. Shipments from India to this country in the first half of June amounted to but 1,100 cwts., but in the latter part of June shipments were heavy and pulled the total up to 21,700 cwts. Total shipments of shellac from India, from January 1 to June 30, compare as follows:—

Shipped to	1916. Cwt.	1915. Cwt.	1914. Cwt.
United Kingdom.....	62,100	46,500	45,100
Continent	6,700	6,000	57,400
America	128,600	146,500	109,300
Totals	197,400	199,000	211,800

Quotations for T. N. in the local market are now given at 26c. per pound. Bleached is strong at 34c. per pound for bone dry and 28@29c. per pound for commercial. A. C. garnet is quoted at 24c. per pound. Fine orange is held at an inside price of 28c. per pound. Second orange is offered at 26½@27c. per pound. V. S. O. is reported firm at 32c. per pound.

Window Glass.

Conditions in the market for window glass, from the standpoint of the manufacturer, are favorable. Some members of the trade say there are 700,000 boxes less in sellers' hands than was the case at this time last year. A shortage in some sizes is expected before the new fire starts. Under the circumstances prices are strong, though no change has been made in prices or discounts. Jobbers are reported to have paid more attention to the statistical position recently and demand from that quarter is reported to have been more active. With wages high and many raw materials selling above normal levels it is easy to understand that manufacturing costs are higher and as long as consumption keeps up there is no chance of selling pressure developing to such an extent as to weaken values.

The Painters Magazine and Paint & Wall Paper Dealer

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WILLIAM ST.

August

1916

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THE PAINTERS MAGAZINE and PAINT & WALLPAPER DEALER

AUGUST 1916

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A PROGRAM

WITHOUT

A PAINTER.

After the program for the convention of the International Association of Master House Painters and Decorators of the United States and Canada, to be held at New Haven, Conn., February 13, 14, 15 and 16, 1917, had been completed by the Executive Board at the meeting at Cedar Point, last month, the remark was made that for the first time in the history of the organization a program had been arranged for a convention on which there was not the name of a single painter. Exception, of course, must be made in the case of committee reports to be presented by members of the Association. Yet, in spite of the fact that the board went outside of the ranks of the trade for the men who are to address the convention, an inspection of the program, which will be found under the report of the meeting of the Executive Board, published elsewhere in this issue, will reveal the fact that the New Haven convention promises to be one of the most important, interesting and valuable in the history of the organization. In obtaining a promise from Secretary William C. Redfield, of the Department of Commerce, to be present in person, if possible, or if this cannot be accomplished, to send a representative of the department to address the convention on the very important topic of cost accounting, Secretary McGhan is to be congratulated upon having secured a number for the program that is of more than usual interest, and which is of exceptional value from the point of view of elevating the business. It is unfortunately too true that in a great many instances the men who engage in the painting business have been trained along mechanical lines rather than in the merchandising end of their business, and this is one reason why the painting trade has not brought more adequate financial returns to the rank and file of those engaged in it. Secretary McGhan, in bringing cost accounting to the front, in the vigorous manner that he has been doing, is undoubtedly doing a great work looking toward making the painting business more profitable to those engaged in it. The two papers on linseed oil, suggested by Mr. Dewar, tracing the efforts being made in the development of increased

flax culture in this country, and also looking into the causes for the paint failures, believed by many master painters and investigators to be due to the poor quality of pure commercial linseed oil, will be looked forward to with much interest by all branches of the paint trade, since they have been referred to scientists of more than national reputation. A topic of timely interest has been assigned to Henry A. Gardner, "The Paint Pigment Industry of the World—the Effects of the War, Developments of Research and a Brief Forecast of Future Conditions." This will undoubtedly be well worth hearing, and will attract great attention. For the first time, the Association has devoted one paper to a strictly wall paper topic, and considering the fact that a large percentage of the membership are engaged in the retail wall paper business, which they regard as more profitable than painting alone, this paper should prove of unusual interest, especially in view of the fact that a reference to the program sent out by Secretary McGhan shows that the address on "Wall Paper Merchandising and the Correction of the Evils in the Wall Paper Business" will be given by a representative of a house with an international reputation, that is well known to have taken an advanced stand in the protection of the interests of the retailers. If anything can be pointed out which will lead to a remedy for the many evils that have developed in the trade since the majority of the jobbing houses have taken to distributing their sample books so indiscriminately, without reference to whether the recipients are legitimately in the business or whether they are real estate agents or property owners or men who are contractors today and journeymen tomorrow, the members of the Association will be most anxious to know it. A half day will be given up to an inspection of the Boardman Apprentice Shops, and to the general discussion of trade education, the session being held at the school. This brief review is enough to indicate that the New Haven convention will be one that every man in the painting business will find it well worth while to attend.

FIRE

PREVENTION

PREPAREDNESS.

The paper read by M. S. Clapp, chairman of the Fire Insurance Committee of the National Paint, Oil and Varnish Association, before the Ohio State Association of Master House Painters and Decorators, at its convention held at Cedar Point last month, deserves the most careful attention of everybody in the painting business, because Mr. Clapp points out simple and inexpensive precautions, which every master painter can take that will reduce the fire risk in his paint shop, and which, if carried out, will at the same time help to bring down the cost of his fire insurance. The reason for the present high rates for insurance that the companies demand of men in the painting business, as pointed out by Mr. Clapp, is that too many paint shops are neither provided with appliances for extinguishing fires nor are they kept in a cleanly condition. It has been well said that all fires are small at the start, and if taken in time they can be extinguished without serious damage, but if no means for extinguishing the fire is at hand, it takes but a few moments for the average paint shop to

become a sea of flame that is difficult or impossible to extinguish. Mr. Clapp pointed out again the value of five-pound paper bags, filled with sand, for use in smothering incipient paint shop fires. A few such bags, placed here and there on shelves where they can be readily reached and thrown on the blaze at the start, are more effective than almost any other form of fire extinguisher in putting out a small fire that has started among paints and oils. The cost is practically nothing, yet it is surprising how many painters have neglected to install this simple precautionary measure in their shops. We do not mean that chemical fire extinguishers are not valuable, because they are, but whether you have one or not, the sand bags give an additional protection and should not be neglected. Then, again, Mr. Clapp points out the importance of cleanliness in the paint shop as a measure of fire prevention; the dangers arising from spontaneous combustion in painty overalls or oily rags and the precautions that should be taken in regard to them. Mr. Clapp is a great believer in mutual fire insurance, but he pointed out in his paper that, until the paint shops adopt a policy of preparedness in regard to fire prevention; until they are kept cleaner than the average paint shop is today; until rules against smoking are rigidly enforced, and the other precautions that he suggested are more generally carried into effect, there will be little chance of effecting a material reduction in the fire insurance cost. If painters would but carry out the suggestions of Mr. Clapp they would find that the little additional expense required in doing so would be more than offset by reduced fire insurance rates that they would be able to obtain. Indeed, it was stated out in the subsequent discussion that in cases where painters are particular in keeping their shops clean and in adopting more than the ordinary precautions in regard to fire prevention, they have been able to obtain insurance rates as low as the dry goods merchants and other stores in the community, which are not regarded as extra hazardous risks. Again we commend Mr. Clapp's paper to a careful reading and we urge our readers to adopt his suggestions for a preparedness that will be adequate to prevent fires in their shops.

MEASUREMENTS

FOR

ESTIMATING.

A subject of vital importance to every contracting painter was ably treated at the recent Ohio convention by Waldo G. Edwards, who was invited to come from Boston to give a demonstration of the methods he employs in measuring for estimates of painters' work. Mr. Edwards is well qualified to treat of this subject, having been employed for several years by one of the largest contracting painters in the city of Boston for the purpose of estimating, both from plans in the architects' offices and for repainting old work. During this time he has accumulated a fund of practical information, which he has boiled down into a system that he finds to be as safe and as accurate as any system of estimating can be. The demonstration which he gave at Cedar Point combined two similar papers that he read at the conventions of the Massachusetts Society, in Boston, in 1914 and 1915. Some of those present at the Ohio convention requested Mr. Edwards to give prices for doing certain classes of

work, but he very properly answered them that each man must set his own prices according to the wages paid in his locality, his ability to buy materials at favorable market prices, and the skill of his men. But any painter can very readily determine the cost of painting a square yard of plain surface by actually timing his men when at work upon jobs of this character. This will give him a basic price and all other classes of work will bear a certain ratio to this basic price. Of course, the value of the materials specified for the particular job must be taken into account in estimating, and the basic price for lead and oil cannot be taken for enamel or for cement coatings. This should be self evident. In our report of the Ohio convention we have not been able to give Mr. Edwards' paper in full, owing to lack of space and to the fact that we have already printed it in the reports of the Massachusetts conventions above referred to. We are pleased, however, to announce that Mr. Edwards has in preparation a series of articles for The Painters Magazine, which will treat the subject of estimating from plans very fully and enable the master painter, who is entirely unfamiliar with the subject, to study it under the guidance of an expert; while at the same time it will give many helpful hints to those who may be now experts at this branch of the business, for the more one knows about a subject, the more he realizes that there is something additional he can learn from the experience of others.

WALL PAPER PROFITS.

Making money is the ideal that every man should have before him when entering the wall paper business. We do not think any one will dispute this statement, made by E. H. Ervin in an address that he delivered before the convention of the New Jersey Association of Master Painters and Decorators, at Asbury Park last month. Starting with this premise, he traced from practical experience obtained while engaged in the retail wall paper business in Philadelphia the means which the dealer must take in order to accomplish this purpose. His address was given the closest attention, and the members of the Association, who are practically all engaged in the retail wall paper business, recognized the truth of the statements that he made. One very important portion of his address was devoted to a demonstration of the greater profits obtainable from a well selected and carefully sold stock of wall papers over those that can be obtained by merely acting as a broker for the book house. It is true that there is a great temptation to escape from the responsibilities that accompany the purchase of a stock of papers, with the possibilities that unsalable remnants will be left

upon the dealer's shelves at the end of the season, but at the same time, Mr. Ervin demonstrated that the profits coming to the dealer who carries stock are greater, and, moreover, he will almost invariably take more interest in his sales and develop an individuality that enables him to get better prices for the goods he handles. Another important feature that Mr. Ervin brought out was the necessity for having careful and gentlemanly journeymen, who will not only do their work well, but will leave the houses clean and will behave in a manner pleasing to the customers. We commend Mr. Ervin's address to the careful attention to all of our readers who handle wall paper.

WORKMEN'S COMPENSATION INSURANCE

Both the Wisconsin and the New Jersey State Associations of Master Painters and Decorators have taken up the question of effecting a saving in the cost of workmen's compensation insurance for members of these organizations, by making arrangements with reliable insurance companies whereby the members of the associations are able to obtain reduced rates that will enable them to save many times the amount of their annual dues in the Association. This gives to the organizers of these two associations a very pertinent answer to the often asked question:—"What benefit will I derive from membership in the association?" If you can show a man that he will make more money, or what is equally important, will save money because of membership in an association, it is an inducement that will appeal directly to his pocketbook and will act as a powerful lever in bringing him into the organization. Self interest is almost always a more effectual argument than any altruistic ideals or appeal to the spirit of fraternalism, however worthy the latter may be. We are not familiar with the details of the Wisconsin plan, but at the New Jersey convention the secretary of the Master Builders' Association presented to the Executive Board a proposition that the Master Painters should come in with their organization, and that of the Master Plumbers, and make an agreement with a reliable compensation insurance company whereby all the brokers' and agents' commissions are saved, provided the insurance is placed through the Association. This reduces the rate by some 40 per cent. below that charged to persons outside of the Association. The company guarantees that it will not give this low rate to any one in the trade except to a member of the Association. The plan is very simple and should be satisfactory, and we commend it to other State organizations. No doubt insurance companies could be found in every State that would be willing to make similar arrangements.



Questions Answered

We solicit questions on any topic connected with painting, decorating or paperhanging, and will use our utmost endeavors to supply any practical information, through this department, that any of our subscribers may be in need of. We cannot, however, answer any question unless accompanied by the name and address of the writer—not for publication, but as a guarantee of good faith; nor can we undertake to supply answers to such questions as this department covers by mail or in any other way than through the pages of The Painters Magazine. Inquiries should be received not later than the twentieth of the month to insure answering in the succeeding issue.

Making Silk Stick to Glass.

W. O. S., Wisconsin, desires to know what material will make silk stick to glass. Says that he has tried different things without obtaining the results looked for. The silk must not be stained in any way.

Answer: We are of the opinion that your failure is due to having the glass improperly prepared. You cannot make silk or other fabrics adhere to glass, unless the glass has been ground on the side where the silk is to be applied. This can be done by rubbing over the surface with some fine pumice or sand and water. Lump pumice and water will also be sufficient to dull the glass enough to make the paste adhere. For the preparation of the sticking solution, use isinglass (purest gelatine), dissolved in boiling water in a very clean receptacle and strain through filter paper when cool. The surface of the glass should be cleaned with a cloth moistened with alcohol and allowed to dry before the gelatine solution is applied. The gelatine can be rendered waterproof by adding to the hot solution a hot solution of bichromate of potash, but the latter is liable to stain the silk.

Painting the Walls of a Cold Storage Room.

J. F. B., Pennsylvania, writes:—Have been a reader of your magazine for many years and appreciate your offer to answer questions. Am foreman painter in an institution, where a room has just been finished for the purpose of cold storage, as follows:—A half-inch plaster of Portland cement was placed over the brick walls on the outside, followed by a layer of one-inch cork blocks directly on the cement. Then the same kind of cork was dipped into a liquid that looks and smells like gas tar and applied to the first layer of cork. Finally, a plaster of Portland cement, to the thickness of one-half inch was applied over all. You will see that there is no air space between the cement or cork. The temperature of this room is to be kept just above the freezing point, or about 36 to 40 degrees F. The room is to be painted in white, and in my opinion if water color is used, it will turn yellow and will not stand. And by using a white enamel, the sweating of walls and ceiling will cause the paint to peel. Is there any white paint that promises to give satisfactory results on a job of that kind?

Answer: It will be a difficult matter to find a white paint of any kind that will not turn yellow in time in a room such as you describe, because a white enamel could not be baked on walls or ceiling, the only method by which yellowing off would be avoided, and where peeling would not be apt to take place from the sweating. There are many refrigerators for household use on the market in which the interior metal lining is coated with white enamel paint, but this is baked on at a certain temperature. Still, unless you are expecting too much, you can make a pretty good job by giving the interior walls and ceiling of the room a priming coat of white, that is, not too oily, followed by at least one, if not two, coats of a good flat white, and finish with a hard-drying white enamel.

The principal thing, however, is to have the room well aired or ventilated, and that every coat is permitted to dry hard before another is applied, and that none of the coats of paint are applied in too stout a consistency.

Early English Wood Finish on Yellow Pine.

A. B., Ohio, says he is to finish the interior wood work of a new dwelling, the party desiring the early English effect in flat. Wants to know how it best can be done.

Answer: We must confess that we have no accurate idea what the term Early English in wood finishing applies to. We presume that it is an imitation of oak, but are not certain on that point. If you know what the effect should be, you can compound a mixture of oil colors and thin this with a good japan drier and turpentine to make a stain that will dry dead flat and not obscure the grain of the wood.

Various Kinds of Polishes for Metals.

S. H., Ohio, asks for a recipe for the best polish for metal, as he thinks he has an opportunity to make a bid on a large contract for cleaning and polishing metal.

Answer: Your question is not within the scope of the painters' line exactly, and while we will at all times endeavor to give information, if possible, on all topics, the subject you put up to us is a very extended one that cannot be exhausted in a few lines.

One universal formula or recipe will not do for every kind of metal, and we could mention dozens of them, all more or less efficient in cleaning and polishing certain kinds of metal. We take it, however, that you prefer those which are most readily put together, and the ingredients of which are easiest to procure.

For a liquid polish that will clean brass, copper, German silver and like metals, as well as produce a good polish, mix one quart heavy paraffine oil, one pint wood alcohol, one-half pint spirits of camphor, one-half pint spirits of turpentine, and one-quarter pint liquid ammonia. Pour the ammonia into the oil first, then add the wood alcohol and turpentine and finally the spirits of camphor. Then while constantly stirring, add infusorial earth in fine powder,

say about $3\frac{1}{2}$ pounds. If the polish is to be red, add some very fine red oxide of iron and that much less of the infusorial earth. Tripoli will answer in place of the latter. Apply with a cloth and when dry use another clean cloth to polish.

A polishing powder may be made by mixing 30 parts by weight of infusorial earth or tripoli, 10 parts bolted whiting, 10 parts kaolin or pipe clay, and 1 part tartaric acid (salt of tartar). Powder the tartar and mix well with the other ingredients and color with one-half part of oxide of iron, if a pink cast is desired. Wet up with water and apply with soft cloth. When dry polish with a clean dry cloth or chamois leather.

Porcelain Enamel or Baking Enamel for Door Plates.

J. F. N., New York, writes saying he has trouble with the numbers on doors of rooms and elevator shafts, toilets, etc., in a summer hotel. He recommended to the president of the company to obtain porcelain plates. He, however, found that there was an enamel that has the wearing qualities of porcelain. Can you inform me as to this? Do you know of a gloss black that resists grease? One that can be used on the wall and hood back of and over the range and boilers in kitchen.

Answer: The only material that will serve your purpose for door plates is enameled work that is baked and you have no facilities to do that kind of work. Even if you had, it would not pay, the material being very high in price at this time. Japanese who make a specialty of this class of work can make you a lower figure than you could purchase the porcelain enamel that you have in view.

As for a gloss black that will dry fairly quick and with high luster, resisting grease, use a first-class auto car enamel black.

Cleaning Gold Leaf on Signs.

J. W. B., Ohio, would like to have a formula for a preparation to be used on gold leaf on outside signs.

Answer: When gold leaf on exposed signs is tarnished there is no way to bring back its luster, because it may be due to the leaf not being pure in the first place, in which case the alloy is affected by noxious gases. If the gold letters or ornaments on signs, however, are laid with pure gold leaf and are merely covered with soot or dirt, etc., a sponge moistened with alcohol or with spirits of turpentine will remove the dirt or dust, soot, etc., but the gilt must not be wiped dry. Allow it to dry of its own accord.

Blistering and Scaling on a Passenger Car.

A. H., West Virginia, sends samples of scales from a chair car that was originally purchased from the Pullman Company. The paint has given trouble right along due to blistering. Was cut in twice in the last two years. Wants to know the reason for the trouble.

Answer: It looks to us as if you cut in the coating with color and varnish and that the back of the scales you sent us is a very poor ground for such coating. One side of the scale which we take to be the finish is the smoothest work we ever saw,

while the reverse side is very rough and full of such pimples as appear on the underside of blistered paint. For a good and lasting job you want to remove the paint by the torch or paint remover and start from the bottom, using a surfacer and flat color, finishing with body varnish.

Brushes or Pencils for Lining in Oil or Water Colors.

S. L., New York, desires to know what brushes or pencils are best for fine lines in striping in either oil or fresco color. Has used a black sable pencil for lining in distemper, but found that the paint dried before the lines were completed.

Answer: It makes no difference as to the style of pencil used in either oil or water color, and your trouble in not finishing the line is due to your distemper color being too short and not to the pencil used. Add a little glycerine or ox gall to your water color for striping and you will have no trouble whatever, but do not overdo it. Use a camel's hair pencil of sufficient length.

Filling Holes in Hardwood and Polishing Hard Oil Finish.

A. L. P., Pennsylvania, asks:—Do you recommend filling holes in hardwood with wax and if so with what kind of wax? Can hard oil finish be polished by the American process?

Answer: If the holes are not too large we do suggest floor crack filler which usually consists of carnauba wax and ceresine wax in combination, beeswax being too high in price and not hard enough. You can rub and polish true hard oil finish by letting it become thoroughly hard, but do not attempt to rub and polish a cheap grade that is mainly made up from rosin and turpentine substitute.

Polishing White Varnish Enameled Work.

A. L. P., Pennsylvania, asks:—What do you recommend for polishing white varnish or white enamel work? Is tripoli of any use? What is best to use on cabinet work?

Answer: Rub your varnished surface over with sandpaper after every coat has become dry and hard, or use steel wool for extra fine work. When the surface is well leveled and the last coat dry and very hard rub it down with 00 pumice stone or 00 steel wool, using either water or oil, then follow with rotten stone and water or oil, but clean off well to avoid scratches. For extra fine work mix one pint of shellac varnish with one-half pint linseed oil. Shake well before and while using, apply with woolen cloth and rub briskly until surface is hard and lustrous.

French Method of Polishing Wood.

J. F. H., Oregon, says that he has heard so much about French polishing that he would like to know its history or origin and how it is imitated, in a general way.

Answer: To describe this process requires more space than we can spare in these columns, and the practice has become almost obsolete, being superseded by the American process, which is less costly and less tedious. A lengthy description was pub-

lished in The Painters Magazine for November, 1915.

The process of French polishing simply consists of the gradual filling of a raw or stained piece of wood by an alcoholic solution of shellac in as many coats as are required to bring the surface to a high mirror-like polish by rubbing every coat with a pad made of strips of woolen cloth, rolled up to a certain diameter, the side being enveloped in muslin or cheese cloth, which is folded over the top to serve as a handle. During the operation the pad or rub-

ber is lubricated by small portions of shellac varnish. A few drops of linseed oil are also used from time to time to keep the pad from clogging or sticking. Anywhere from six to eight coats are required, and finally an operation, known as "spiriting off," must be resorted to in order to get rid of the oil used to keep the pad from clogging. You will readily see why the process is too slow for Americans, who prefer to use rubbing and finishing varnishes, as they can produce a finish almost, if not quite, equal to the French process.

Vehicle Paint Shop Information

Painting and Varnishing Considered in Connection with the Appearance and Life of the Automobile.

By M. C. Hillick.

PAIN'T and varnish are the two main elements in conferring comeliness upon the automobile and prolonging its life. These two mediums join hands in working for the sustained good looks and the general upkeep of the car. Other things, naturally, do their part, but these two agencies work together in preserving the beauty of the vehicle and preventing it from going too rapidly to the scrap heap. They must, moreover, be of a quality above suspicion, and their application needs to be of the most skillful sort. A poor brush hand can spoil the effects of the best paint and varnish made, and by the same token a poor paint or varnish may be laid in vain by the greatest brush wielder of the age.

Superior quality is essential both in labor and material, and in the absence of either the quality of the output is bound to suffer. It may be necessary for the painter to educate his trade up to an appreciation of this standard. At any rate, it is vital to his business interests that the car-using public should know the value—the actual money value—existing in the combination of good material and good workmanship. The average car owner is willing to pay for this better class of material and labor if he is sure that his money will produce the goods. This confidence can only be created and sustained by the painter.

It never pays to cheapen up the quality of the work by an application of inferior labor and material; such a policy may apparently succeed for a time, but the achievement is short-lived. The class of car owners and users who are looking for cheapness and are willing only to pay for that class of work are in the end more destructive to the painting business than any other form of competition that may be named, for there is always here and there a painter willing to take the chance by the route of the cheap goods and cheap workmanship.

Only the other day the writer chanced upon an article in which the advice was freely given that every man may easily paint his own car at a small outlay of material; and as to labor, that is a mere

fraction of expense—three hours, in the vivid imagination of the author, being all sufficient to clean the car and apply two coats of material—one coat of paint and one coat of enamel. It was further stated that these two coats were, for the average car, quite enough to make a finish of excellent quality. The matter came into print through the medium of an automobile paper that carries some weight, and it will therefore get a respectful hearing, and catch some converts, and make it necessary for the legitimate painter to combat the mis-statements presented by the party responsible for it. We doubt very much if the man who wrote the paper could, taking cars as they come to the shop, clean a car properly in the time he recommended for painting it completely.

In another instance a party writes to know about "a paint that does not need dryers or varnish; is applied with a brush and not rubbed smooth, and in use it wears smooth and gives a dull finish that has the most durable qualities." It will thus be seen that the painting of the automobile has hardly passed out of the amateur class, and that to succeed the painter, whatever his past accomplishments have been, must henceforth be a public educator in connection with having skill as a painter. Many freak paints and colors have lately been foisted upon the markets calculated to deceive the very elect, and to make the car owner think that it is almost a sin to pay a professional painter for doing work that he may just as well do himself. It is only fair to suppose that this form of advertising will catch a good many men of honest intentions, and move them to try out this method which certain writers talk so glibly of.

Once making the effort, the average man will be content to pursue his life calling and turn the work of painting the automobile over to men trained and skilled in it. The long and short of the matter is that there is nothing which will successfully take the place of fine paint and varnish to give the car its look of respectability and cause it to wear its full length of days. The men of magic, and the

weavers of romance may, for a little temporary public notice, put forth a batter of pigment that has the earmarks of the real thing, but the actual permanence of the dope is as the grass that groweth up in the morning and withereth in the evening. The painter of real worth need not fear these amateur paint slingers, for over and beyond them there is a great company of car owners ready and willing to keep him busy at good wages in painting and finishing the automobile in a manner that will take it out of the class of the fish-monger's cart.

A method of painting the automobile has lately been described which embraces the use of a japan ground paint or color, thinned with turpentine to a paste and then thinned with linseed oil until the right working consistency is obtained. A couple of coats are applied with an ox hair brush, then lightly rubbed with pumice stone flour, and another coat then applied as before, and in due time rubbed again very lightly. It is next brightened up with linseed oil rubbed on with cheesecloth and thoroughly rubbed dry. This seems like a very superficial way of painting a car. Certainly it is without good looks, and so far as we can see, it has no promise of durability. Rubbing a coat or two coats of paint with pumice stone, and then smearing on a glaze of linseed oil adds no element of strength to the surface. The rubbing weakens the power of the paint film and the glazing of oil which is immediately wiped off offers nothing of permanent value to either the protection or the appearance of the surface in its final state. To the unlearned in the chemistry and science of paint, this way of making the car look a little different than its old self may have a certain fascination, but to the man acquainted with the deeper things of the business it doesn't deserve even the merit of being called shabby. It is simply a false pretense. Therefore, turn away from these shabby tricks masquerading under the name of painting and hold fast to the system which provides thorough-going painting methods. Hustle for the business that pays; the business which comes from that class of car owners who know and appreciate first-class painting and finishing, and are willing to pay a fair price for having this better class of work performed.

There is plenty of this kind of mid-summer business to be picked up now; possibly it may come under the head of light repairs, but in this sort of work there is a good profit and usually quick returns. Even in these light repair jobs it pays to clean the car up fine and neat, with all the under parts made every whit spick and span. If the body of the car is to get a coat of paint let it have a light rubbing with pumice stone flour to break down the nibs of dirt and cut away the scum on the surface. This will disclose an adhesive film on which to fasten the coat of color. Make this coat to carry to every four parts of turpentine at least one part of raw linseed oil, and after application let it stand over night before flowing on the varnish. For an old and considerably worn fabric of paint and varnish this color carrying a reinforcing element of linseed oil to give it life and a superior adhesiveness will prove correct practice.

In some cases the surface will be found in a condition to warrant the omission of the flat or dead color, substituting therefor a coat of varnish-

color. Clean the work up as described for the flat color, and then flow the varnish-color on just as the varnish coat would be handled, thus giving the surface the benefit of a good depth of pigment and a rich flow of varnish. In due time sweep the gloss off by a gentle rub with pumice stone flour, and over this foundation put the coat of finishing varnish for quick work. For a little better class of job, after rubbing down, stripe with whatever lines are desired, and then flow on a coat of rubbing varnish. Let this coat stand until it is well dried out and then apply a solid rubbing with the pumice stone flour and water. Clean up carefully and lay on the finishing varnish. For a moderately light repair job this will turn the car out in fine shape, and fit to wear for a reasonable period of service—say, six months, when given the right kind of care.

Just now we are hearing much of the oversea blue, royal maroon, periscope gray and dustproof gray, coupe green, etc. Some new business may be worked up with these colors praised, as they rightly may be, for their fine color possibilities, and for the chance they offer of affording something new and original to the car-using public. The oversea blue, for example, is a color of splendid tone, and for a touring car, or a car for city service, it gives some unusually handsome effects when carefully placed. Over a surface in fair condition, one coat of flat color and then one coat of varnish-color, with a couple of fine lines cast around the outer surface of the panels, and all duly finished in proper order with a pale finishing varnish, a durable and excellent finish may be produced. The periscope gray, a color with the blue of the sea and the gray of the morning in it, will at the minimum amount of outlay of labor and material, show off beautifully on one of these light repair painting jobs, and the profits will be good, for it is a color that can be put in shape quick and at less expense than most pigments. Maroon has always been an attractive color, and this royal maroon has enough modesty and dignity to give it a place in the esteem of car owner.

All these colors, however, go for naught unless fortified with a well-balanced body of varnish. For the appearance and life of the car this fabric of varnish needs to be rounded out and made strong and supple and given depth enough to stand the abusive erosive effects imposed upon it both in road service and through cleaning processes. Upon the class of repairs above referred to, the one or two coats of varnish should, in order to meet the conditions of wear and tear, be heavy in body and strong of film and full of the life of good oil and gum. These are the strong points to be emphasized in connection with the varnish, and if given their proper proportion in the system of finishing, the results must be in the nature of value received.

In this class of repairs—perhaps we should say in all classes—the need of leaving the greatest depth of varnish possible on the surface is urgent. In the rubbing of the undercoats of varnish it is plain, therefore, that the minimum amount, consistent with the required surfacing standard, will prove best. To carry this plan out it will be necessary to get the varnish on in fine and smooth shape, and big of body, and, in addition, so clean that but very little surfacing will be needed to remove the

dust and dirt specks. Having attained this end the rubbing of the varnish will be a matter of a small amount of work. One of the main things in surfacing varnish is to make the work of leveling uniform—all parts rubbed to the same depth. Better wearing and better looking surfaces are the result of this good care in rubbing. Much of the cleanliness to be had in finishing comes from diligence in washing and cleaning up the surface preparatory to varnishing. A heavy coat of varnish will do its part in sweeping away the minor dust atoms, but

only the washing and tooling out of the corners, and the general flooding out of the bigger surface trash will suffice to provide for the clean finish; and the clean finish, let us say here, will invariably wear longer, and look handsomer during the wearing, than the dirty or near dirty one. Not only this fact, but another of equal importance is that clean work is an advertisement of exceptional value. It carries a certain measure of prestige for the shop and for the proprietor that never fails to impress the observing car owner.

Law Points for Painters and Dealers

By A. L. H. Street, Attorney and Counselor at Law.

Painters and the Workmen's Compensation Acts.

MOST, if not all, of the Workmen's Compensation Acts provide that injury to "casual" employes shall not be subject to payments. Hence a decision recently handed down by the California District Court of Appeal, to the effect that a painter, employed by the owner of a building to work on it for a very short time, is a "casual" employe and not entitled to a compensation award under the California laws, will prove of interest throughout the country. (*Blood vs. Industrial Accident Commission*, 157 Pacific Reporter, 1140.)

Blood owned a two-story building and employed one Heck, a house painter, to apply two coats of paint, Blood furnishing the necessary materials, and Heck agreeing to do the work at \$3.50 per day. The employment was not for any definite period of time, but the job was such as to require only about two weeks. On the first day Heck was accidentally injured, suffering a temporary total disability, on account of which the State Industrial Commission made an award in his favor under the California Workmen's Compensation Act. Blood appealed to the District Court of Appeal, which annulled the award on the ground that Heck was a "casual" employe, within the provision of the law declaring that the act shall not apply to such employes. "There is absolutely no evidence that Blood was engaged in any business which, in its usual course, if at all, called for the employment of house painters," said the higher court. The opinion cites a Massachusetts decision as supporting the decision.

Tenant's Agency in Ordering Improvements.

EHRHARDT BROTHERS DECORATING COMPANY of St. Louis has won a suit before the Missouri Supreme Court of Appeals involving the right of a decorator to enforce a mechanic's lien against premises for work done at the instance of a tenant.

A candy company leased a building from the owner under a written agreement that the latter would "decorate the first floor of said premises in a manner suitable for the business to be conducted by the lessee at a cost not to exceed \$400." This

was not done, but the owner's agent had previously and verbally authorized the tenant to have the decorations made, and, accordingly, the tenant employed plaintiff to do the work. The owner, having refused to pay plaintiff's charges, the decorating company instituted proceedings to enforce a lien against the premises, but a lien was denied by the trial court on the ground that the candy company, as tenant, was not authorized to bind the landlord for the cost of the work. In reversing the judgment, and holding that plaintiff had made out a case warranting a lien, the St. Louis Court of Appeals said (186 Southwestern Reporter, 1114):

"It must be conceded that the mere relation of landlord and tenant alone does not create an agency in the tenant authorizing him to bind the landlord's interest in the property for improvements voluntarily made by him; though it is otherwise where, by the terms of the letting, the tenant is obliged to make the improvements upon the property beneficial to the owner. * * * But property of a landlord may become subject to a mechanic's lien for improvements made by the tenant by virtue of a contract, contained in the lease or otherwise, the effect of which is to constitute the tenant the landlord's agent for making the improvements. * * * If the arrangement made for having the work done was such as plaintiff's evidence tends to show, through an oral conversation between an officer of the tenant and the owner's agent, it cannot be doubted that it suffices, *prima facie*, to show a contract between the lessor and lessee by virtue whereof the lessee was constituted the lessor's agent in contracting for the making of the improvements, particularly in view of the surrounding facts and circumstances. The subsequent execution of the written lease, merely providing, in general terms, that the lessor would decorate the first floor, did not operate to destroy the effect of the prior oral agreement; for the two are in no wise inconsistent or conflicting. By its very terms the written provision contemplated that the work was to be done in a manner suitable for the lessee's purpose. That was a matter to be determined by the lessee; and it would be but natural, and quite consistent with the terms of the writing, that the lessor authorized the lessee to contract for the work, to be done according to its direction.

The Law and Presence of Mind.

OF the journeyman painter at work in an obviously dangerous place the law requires the exercise of presence of mind. The Goddess of Justice does not look with favor on the absent-minded man. So, it happens that the Pennsylvania Supreme Court has decided that an employe engaged in painting a girder twenty feet above the floor of a foundry and near the runway of a traveling crane was guilty of contributory negligence in resting his hand on the crane track, precluding recovery by him for injury sustained through the crane passing over his hand. (Pennsylvania Supreme Court, *Lowry vs. Baldwin Locomotive Works*, 97 Atlantic Reporter, 1049.) The following extract from the opinion shows, however, that, where a painter engaged in such work is not familiar with operations in the place where he is working, or if his danger is discovered, he is entitled to warning:—

"The craneman * * * testified that the crane had been traveling up and down the shop every five or ten minutes on the morning of the accident; that he had not even seen plaintiff at work, and was not aware that the girder was being painted; consequently he gave no notice to plaintiff of his intention to start the crane, which had been stopped temporarily a few moments before the accident near where plaintiff was working. The plaintiff could have avoided all danger by grasping the side, or flange, of the girder on which the track was located, instead of catching the rail. Under these circumstances no excuse has been shown on the part of plaintiff for his failure to observe such reasonable precautions as would have prevented the injury. * * * He was perfectly familiar with his surroundings, fully aware of the dangers incident to his position, and realized the necessity of avoiding contact with the moving crane as he looked along the track to ascertain its position before placing his hand on the rail. There is no evidence that the foreman, who was working with plaintiff, and assisting in painting the girder, had undertaken to warn him of the

approach of the crane, or that plaintiff himself had taken the precaution of notifying the operator of his position and the work at which he was engaged. While the operator, from his position in the cage attached to the crane, might have seen plaintiff had he looked in his direction, he did not do so, but looked downward, keeping in view the workmen employed on the floor of the shop, as required of him in the performance of his duties."

Dealer's Liability for Explosion of Goods.

IN a law suit which originated in Boston it appears that plaintiff was sent by his employer to a dealer's store to obtain a can of lime to be used in whitewashing. While this can was being opened in plaintiff's presence, by the use of a pocket knife, the can exploded, injuring plaintiff. To recover damages for this injury he brought suit against the dealer, but the Massachusetts Supreme Judicial Court has ordered dismissal of the suit on the ground that no negligence on the part of the dealer was shown. (*Kusick vs. Thorndike & Hix*, 112 Northeastern Reporter, 1025.) The court says:—

"In an action of this kind, it is well settled that it is necessary to prove negligence of the defendant. * * * The defendant was not the manufacturer of the lime. If there was anything defective or dangerous in its composition, there is no evidence to show how it came there or what it was. In the sale of such an article, in the absence of evidence that it is intrinsically dangerous, the seller cannot be charged with negligence unless it be shown that he knew or ought to have known of its unsafe and harmful qualities."

Material Man's Right to Lien.

WHEN a dealer furnishes materials to the owner of a building for use in improving it, his right to a mechanic's lien against that building cannot be defeated by the act of the owner in using the materials elsewhere. (*Haney vs. Moorehead*, 61 Pennsylvania Superior Court Reports, 187.)

Saving the Family Business

A True Story of How a Dead Paint Store Was Brought to Life.

By Frederick Arnold Farrar.

JIM WELLS worked in a foundry. It was not at all to his taste, and was quite out of keeping with his abilities, but the job was the first that presented itself, after leaving school, and with his characteristic stick-to-a-live-ness he worked patiently, with his weather eye open, waiting for something better to present itself.

Years ago Jim's father had started a paint store and, from a fine earlier business, had slipped into the commonplace and jogged along in mediocre fashion, handicapped by a growing lack of originality and ability to keep up with the times.

Jim had graduated at the head of his class and he had never dreamed of stepping from the school room to the foundry, but Jim's folks needed quick help and he furnished it, but the blaze and blast, the grim and deafening roar were getting on his nerves. He came to hate his work. The surroundings were uncongenial and when lunch hour came Jim was always found by himself, dreaming of the future, or he would hurry through his sandwiches and cold coffee and take to the open road where he would get a breath of fresh air—and plan.

One August morning he walked slowly out

through the little gate in the fence surrounding Wells' home and passed on down through the little town to the hot smoking foundry at its edge.

There was a new light in Jim's eyes, a light of determination, he was going to quit the foundry—and quit the family. There was little there to keep him now, the father was earning a scant living at the paint store, his brother Bud was already making a little and Kate would graduate next spring and be able to add her earnings to the family income. He was not needed.

As he went on down the street he passed the "J. M. Wells' Paint Store" and mentally commented upon its appearance. Father had certainly lost his grip and so had the store. It was shabby and uninviting in appearance, the windows were soiled and absolutely lacking in sales-getting qualities, the sign was rusty, through the windows he saw dusty shelves sagging with ill-kept stock.

The store had not always been like this and neither had father. It was on a good corner and had a good reputation for honesty and square dealing, but the goods didn't move, customers went on down the street to more attractive places, but Jim argued that he couldn't help it, he was tired of all the old ways, the old store, the old town, the old home, he was going to strike out for something new. He would take to the long road of adventure, the main traveled road that leads out from common places to the wide, more beautiful country of experiment—he would know what lies beyond.

As he neared the foundry he joined others of the young workmen, and swarming in through the big gate, yawning like a huge, hungry mouth, drawing people into its jaws in selfish greed.

Jim worked away as usual without complaining, without comment on sociability; his mind was far away, and at noon again he hurried through his luncheon and passed out through the gate and down the road which led away from the town, and the hot throbbing iron works. He was tired of everything that pertained to it, it was alien to his every thought and ambition, others had left and gone out and done well, and so would he.

Many things went over and over in Jim's mind, with the conclusion that he would not go back to the foundry, even another half day would be unbearable, and he indulged in the delicious adventure of stretching on the green, grassy bank of the little river that ran away from the town. The cool breezes were encouragement and the blue skies a promise. As the big whistles screeched the close of the noon hour, he lay in happy defiance, he would never respond to it again.

It was Monday, and he was always paid up until Saturday, so the loss would be only a half day, he would go back for his salary that night and leave town the next morning.

He wandered in the friendly open and thought and dreamed for an hour or two, and then started back home to do the little things necessary before so important an event. He thought of the burden of his father's life and as he passed the store he could not but stop and look in. The store needed happiness, it needed house cleaning, it needed order and the fresh inviting look of new paint. He went inside. Father was sitting in an armchair near the window reading the Salem Gazette and Jim could not help but think how much better it would have been if that time was occupied in

cleaning up the old store, giving it a smile—but he was going in the morning, so why worry about these impersonal details.

He had his own future to plan; still, there crept in a certain sense of responsibility toward those who had cared for him through all his younger years. They had all worked hard, had been good to one another, but something in the distance called and it was hard for Jim to argue in their favor.

Father looked up as he came in and commented on his absence from the foundry. "I am off for the day," Jim answered simply and without expression. His father stared at him over his heavy rimmed glasses. He had come of late not to question Jim. He was growing into manhood and had the right to decide things for himself.

He stood with his fists on his hips, and looked around, mentally commenting on the very apparent reason for trade falling off. The place hadn't smiled in years and its character had become such as to repel trade rather than invite it.

There loomed in his mind a picture of what it might be and he wondered if he couldn't do just a little for the old man before leaving, and good, strong thoughts crept up into decision and action.

"Why don't you lay off this afternoon, Father, and take a rest? You look tired. I'll keep store while you're gone."

The father was not used to offers of this kind and he thought it rather strange, but he accepted without comment, as usual.

"You won't need any help to wait on the trade. There ain't much coming in these days, Jim; I don't know how it is, but my friends seem to sort of fallen away."

Jim knew the reason, but he said nothing.

Father went over to the house and sat around in the back yard shade, puffing his old pipe, while Mrs. Wells busied herself with the many things always crowding her time.

Meanwhile, Jim was at work. He looked at the house paint stock, it certainly was an awful jumble. How could anybody expect to find anything in such disorder. The labels were faded so that the color numbers were unreadable. Another search, there wasn't a single advertising sign in the place less than five years old, and then he looked out toward the street. The only place he could get a clear view was through the open door. The window glass had not had a bath in months. It was dusty on the inside, the "display" a mess, and the whole place an absolute killer for trade.

Jim had a big heart, and he really wanted to do something to help the folks before he left, and with a mind buoyed up by the promise of future rest and freedom he started to work. He knew a little about his father's business connections, from whom he had bought his goods in the past, etc. He started taking all the stock down and piling it up in the middle of the floor, making a clean sweep of all the side walls. Then he straightened, washed off the shelves and, when thoroughly dry, started painting them.

This took him until dinner time, and not having returned home at the usual hour, Bud came down to hustle him home. Needless to say, the younger brother was surprised at the appearance of the old place, and at the supper table threw a bomb into the family quiet by explaining:—

"Jim has upset the whole store, Pa; he's got

everything in the place piled in the middle of the floor, and it looks like moving day. You wait 'till you see it."

Jim remained quiet while they all stared at him, and his father asked for an explanation.

"I am just cleaning up a bit," he said. "Nothing rough. I thought I might as well put in the day at good work."

That night Jim went out into the moonlight again and dreamed and planned for his future, but his idea to change the old store before he left grew in strength. It was something new, creative, and he loved the work of exercising his own initiative.

Next morning he was up bright and early and had left home before his father, who later found him busily working at the store, and after a few remonstrances, followed Jim's direction, and put his shoulder to the wheel in earnest.

Following his son's suggestions, he wrote to his manufacturer and asked for new labels for all the stock on hand, asked for new advertising matter and color cards for the various brands carried. He cleaned out the window and washed the glass and, at Jim's further instructions, started painting the outside of the store.

Old Sy Hicks came along with the comment:—"What are you going to do, Jed—sell out?"

"Nothing doing, Sy, just fixing up a bit. You see, Jim is taking a day or two off to help."

Old Sy went down the street and spread the news.

Martin Fairchild, one of the town's successful merchants, happened along with:—"Good boy, Jed. You have a fine location here and, with proper care, you'll have a Packard next."

Wells' store was taking a new lease of life. The interior was completely changed, shelves were switched, counters moved, the old stove, which had always remained up all summer, was taken down and set in the back shed, and a newly painted table took its place, piled with an assortment of screen paints and varnish stains, and attractive signs announced sales at tempting prices.

Jim and the old man painted everything paintable, washed and kalsomined the walls—father working on in silence and not without a little resentment and misgivings as to the sense of Jim's policy, but as they worked on and the store began to improve in appearance, Jim began to whistle.

People going by stopped in, many of them bought and they all went out through the town talking about Wells' store recovery—Dr. Paint had cured it.

The news had reached the mother of the Wells family and, while the young daughter was getting the supper, she came down to look things over. It was certainly great and they all went home with a lighter step, with higher chins, and with a new sense of responsibility and ambition.

Jim began to plan. He knew almost everybody in town and he in turn was favorably known by them. He knew just how much painting ought to be done and by whom. The color cards they had asked to be shipped by special delivery would be there the next morning. Jim sat up long into the cool night writing letters on the new stationery, some on house paint, where it was needed, and advocating barn paint to others, repainting of porch furniture to still another lot, shingle stains and cement coating and varnishes to a fourth, and so on,

and in the morning he enclosed appropriate color cards and sent them off.

Then he and father kept at the old store cleaning. Even the store room, basement and shed were given the surprise of their rubbishy lives.

The express brought the show cards, wall hangers, etc. These were appropriately displayed, the window was trimmed, and now, absolutely against the old man's wishes, Jim put an ad in the paper. He was a little daring, but he felt that it would pull. He had read a lot of advertisements and he knew his particular public, and on the way home to supper that night he stopped at the local newspaper office, had a long talk with the editor, who was a popular town figure, and paid for the advertisement in white enamel.

Something had come over Jim. He felt that accomplishment was a privilege, ambition had welled up and made him strong. The noise and blast of the foundry seemed to fade into unreality and the whole world took on a warmer color and beckoned him. He would surely go the next day.

His parents repeatedly questioned him about his absence from work, but he told them he had a week's vacation, and thought, instead of leaving town, he would stick around home and help as he could.

Mrs. Wells seemed now to have caught the spirit of rejuvenation. She came to the store and got some varnish stains and started to do a little redecorating around the house, a thing she had not thought of in years, and when she had done over the dining room chairs, other things began to look a little shabby by comparison and, with the family's help on Thursday afternoon and evening, they repapered the dining room; cut, turned and sewed together the good parts of the old carpet so that it made a fair sized rug, and painted the blank floor edge with floor paint.

My! how cheerful things looked. Kate brought from the garden a bunch of bright poppies and bachelor buttons for a centerpiece. The whole room grew cheery and reflected its new and happy spirit on all the family. How things had changed. Mother even took to curling her hair and tucking a daisy in it. Bud, too, was caught in the cheer-up fever, and asked if he could not paint the old chairs on the porch. So enthusiastic was he that he got Jim to go down and unlock the store in the evening and get out the material.

The town people began to say that the Wells had fallen heir to a snug sum.

By Friday the store would never have been recognized by its closest friend. It loomed in the block like bright hollyhocks against its drab surroundings. People sat up and took notice and began their purchases.

The Wells' home, too, furnished a convincing argument in its bright example of what a little painting will do.

The old stock had been relabeled and went so fast that they were obliged to telegraph for additional goods.

Credits were looked into and a systematic collection campaign started, and Bud came down of his own accord to help in the "service" end of the store—Jim was strong on this.

It was Saturday now, and into Jim's heart had crept a little indecision. The friendly world seemed not so far away, but drew him closer to home and

invited him to stay. Trade had picked up wonderfully, and he felt that it might grow into a substantial business.

Old man Wells seemed to have taken a new lease of life. He began to talk of old times, and to be more cheery and companionable to his old friends, and was more keenly interested in what went on about him.

It was Saturday afternoon, and Jim had fixed up

the cement sidewalk in front of the store, trimmed out the dead branches from the trees, and put the finishing touches to the elaborate window trim, so it could be working over Sunday. He had quite a little knack of lettering, and just before closing time father went back into the shed and found him busily at work on a large sign. He had it sketched in pencil and, looking down, he read, "J. M. Wells & Son."

"The Paint Store" of Springfield

Successful Massachusetts House Describes Its Policy.

By George Wilfred Wright.

"**K**NOW your business from the ground floor up," is the substance of the idea on which the large paint business of the F. L. Hewes & Co., Inc., of Springfield, Mass., is built. This wonderfully terse and trim expression has such a breadth of meaning and may be so widely applied that I asked L. S. Hewes, the son of the wide-awake proprietor of this concern, just how it has worked out in their company. "My father, F. L. Hewes, has always been in the paint business," was the reply, "and he learned paint, painting and painters so thoroughly that it was not difficult, when he established his business, to talk to the paint contractor and job painter on practical lines, or in other words, to sell them paint based on the experience of the user." There's a happy thought here for the salesman in any line, but paints in particular.

The more familiar a salesman is with his respective commodities the better chance of establishing a circle of customers. One of the best gold chain manufacturers in this country learned his trade by working at the bench. After working in every branch of the manufacturing end, he then went on the road to sell, and his intimate knowledge of his product and familiarity with every process of chain making made him thrice valuable to his customers and soon placed him among the foremost and most successful salesmen who were handling this line of merchandise. A paint salesman should know as much, if not more, about paint and its application as the man who does the job, for never before was the public making more inquiry into the wearing and lasting quality of paint than at the present time.

The founder of the Hewes Company, F. L. Hewes, learned the painter's trade and was engaged much of his time on a "swing stage" in his early years. It was while working in this way that he studied out the needs of the painter and learned from experimental knowledge exactly what the painter and the paint-buying public really needed. Mr. Hewes' first business experience was in Westfield, Mass., in the sash and blind store of his uncle, D. D. Hewes. Here he was engaged five years. Later he came to Springfield and represented a paint business, carrying the line of the well-known Boston house of Wadsworth, Howland & Co.

But it was impossible to keep a man of the stuff Hewes was made of from forging ahead. Resourceful, energetic, full of business vim and vigor, he decided in a few years to cut loose from every dealer and enter the paint field entirely independent. The retail trade, full of business as it is, did not set its



The Hewes Paint Store.

bounds for this merchant. He went further and included the big, inviting wholesale field, of which there is hardly a limit. The business, when first established at 8 and 10 Harrison avenue years ago, was small and had to be carefully developed, but thorough management and wise handling of patronage both local and distant has developed it into a broad and growing organization. The territory covered by the company in its wholesale capacity includes Connecticut, Vermont and Western Massachusetts.

Mr. Hewes, Sr., is rarely at his Springfield store, most of his time being taken up looking after the larger wholesale interests. This requires constant

traveling throughout the Western New England territory.

Narrowing the business of the Hewes Company down to its retail establishment and the local establishment at Springfield, Mr. Hewes stated, in response to the question of their method of procuring local patronage:—"We use considerable newspaper space during and just previous to the painting and renovating season. There is business to be had this way, if the goods are right and the right class of people are appealed to." In reference to the right class of people, he further explained that, when special issues of the papers were published

newspaper columns all over the country, is in a large measure barren and unproductive largely because it is improperly laid out and poorly displayed and often very carelessly written. It is an exceptionally poor policy to buy space in any advertising medium and then give no thought to what it is to contain and how it is to appear when printed. When merchants awaken to the fact that their advertising must have force and originality and must stand out in contrast to other advertising on the printed page, there will be a swelling of receipts which will gloriously surprise the owner of the cash register.

There may be a goodly number of paint dealers who would say that the location of the Hewes store on Harrison avenue was not a very good one for local trade, and that not being as busy a street as the main thoroughfare it would be useless to give much attention to attracting the passing public. But contrary to such a theory, the Hewes Company have found that inviting window displays were excellent means to move slow selling stock. A case that was proven out and which verified their belief in this excellent way of increasing sales was related by Mr. Hewes as follows:—"In one of our show windows we had a very attractive display of paint brushes, of a very good make. We completely filled the window with these goods, there were probably over 300 brushes in all. They



Here Hewes Sells Paints.

which would have a bearing directly on the real estate business, or the contracting and building trades, they used a generous amount of space and wrote the advertising with the view of interesting that class of business men.

"We use cuts and effective illustrations in our advertising," continued Mr. Hewes, "whenever we can and we always try to have a striking catch phrase, if possible, or a pithy expression of some kind that our readers will remember when they read our advertising." A big advertising secret is given out here and merchants who wish to speed up their publicity returns to a maximum rate of efficiency will do well to ponder over this last remark of Mr. Hewes.

It is said the advertising of the great retail clothing house of Rogers, Peet & Co. has always produced excellent results because of the unique expressions that always appear in their copy in the New York city newspapers. Much of the advertising, perhaps 70 per cent. of that which fills the



A Convenient Shipping Department.

were specially priced at 25 cents each and the choice was extremely wide. In a few days over five dozen were sold at retail and from five to ten dozen at the wholesale price. This proved to us," he continued, "that there was value in properly using window display space and filling it with value."

Storekeepers everywhere today admit the inestimable worth a good show window is to them, yet to watch how slow they are to keep their windows attractive and to show something new and interest-

ing in their respective line to the public would lead one to believe they entirely disregarded this invaluable and very inexpensive medium of reaching the people. How often ought a store show window be changed is sometimes asked. In reply it may be said that no hard and fast rule governs the matter, but successful retailers have found that a window should be changed at least once a week and if a new article is to be shown change it oftener. The more attractive a window becomes the more public attention and favorable comment it will receive.

This question of advertising led us on to discuss the big national field, which is so thoroughly alive with the big manufacturers of the day. Mr. Hewes claims he has found that nationally advertised articles do not far surpass in sales those which are not advertised. In many cases they are about equal. "We have further found," said Mr. Hewes, "that the better co-operation we get from the manufacturers the better it is for all of us. Take it in the matter of an exclusive agency. In nearly all commodities the manufacturer should give the dealer the entire selling agency on that article. There may be exceptions on such extensively advertised articles as Jap-a-lac or similar products. But when a live dealer pushes a line because it is his exclusively to push there will result a bigger sale than otherwise."

Readers of *The Painters Magazine* will in all

comes so big that he is more or less independent toward any one particular retail establishment in any given town.

The Hewes Company employ two salesmen on the road, besides Mr. Hewes, senior, who spends the greater part of his time traveling. They handle the Rogers' paint made in Detroit, but have a brand made expressly for themselves and put up in cans with their own name and label. They find it better to carry the lines of a high-grade



Neatly Piled Racks in the Warehouse.

probability agree with this idea, especially if they are not manufacturers. On the other hand, the maker of the goods is so desirous of gaining widespread distribution for his line that he tries to overstep the demands of the exclusive agent in a city and believes the more stores that put in his line the larger his sales and the quicker his profits pile up. The whole question resolves itself into the matter of the retail dealer driving through a deal with the manufacturer before the latter be-



A Rear Corner.

manufacturer who is known by the trade in general than to attempt to work entirely on brands made and sold under their name as wholesalers and jobbers. The private brand idea is another selling feature that has been torn apart and sewed together again and worked over and condemned, then brought up for further argument. But still it seems to hold on. Here is a jobbing and local retailing house that seems to run the two phases of selling together and they apparently have no difficulty in getting along satisfactorily. The wise manufacturers will never oppose the dealer who insists on having his name on a certain line of goods which he wishes to push. It does the manufacturer no harm of any consequence and pleases the dealer, because he can feel a little more independent and gives him the notion that he is not a part of a great machine which is pouring money into the tills of a soulless corporation.

The Hewes Company's force, inclusive, numbers but eight people, yet they do an exceedingly large business for so modest an equipment. They use the general method of selecting help—hiring those who appear promising and developing the individual to the extent he will fit himself for whatever position he is best qualified. It was further explained that the men usually begin in the storehouse and stockrooms, where they have an opportunity to familiarize themselves with the

of the stock and the general nature of selling paint. From the storehouse they may go in the retail end of the business and engage in store work, or they may go out in other branches of the trade, either selling, estimating, or looking after special business. The Hewes store is one in which a young man may make his own career. It rests entirely with himself as to whether or not he will become a success in the business he has chosen. The founder of this concern did not have some one to constantly push him forward, but when he saw an opportunity he embraced it. He expects every other successful boy and man to do the same. No one can say it's a poor policy, for, while some concerns almost make a new hand learn the business, yet those who make a study of their work from choice and because they desire to progress doubtless make better paint salesmen and workers in the paint and color business than those who have to be urged and pushed ahead.

The Hewes store is a rather medium sized, unpretentious place. It is neat, well laid out, and stocked to the limit with a full line of practically everything the painter needs for his job. Every advantage is taken of space and every part of the store is utilized either for the different lines of goods or a display of some article that is interesting to the buyers. The windows, as already referred to, receive considerable attention, while new goods are often prominently displayed inside. The "Sani-floor" display was an attractive feature that caught the eye of the writer during this interview. It was well arranged and adapted to get considerable attention from purchasing customers. On the second floor of the building are the executive offices. They are light, roomy and well arranged to obtain the maximum amount of service various lines and gain a good working knowledge

from every one engaged there. Display rooms and stockrooms are to the rear of the main office. A large warehouse further down the block from the store is completely stocked with goods ready to be shipped when the order is received.

The question of delivery methods was considered to some extent as a matter of store efficiency. It is the opinion of the company that the light delivery automobile is unequaled as a time saver in sending out goods. Because it saves time, it must be cheaper than the old methods, is the contention, and by the way this concern works its automobiles they prove their view correct. Automobile delivery is a point that has been sawed at considerably, and definite conclusions cannot be given because the conditions that will affect it in one town will not affect it in the same way in another. The opinion prevailing among most concerns is that the auto is indispensable on long heavy hauls, but the team has it beaten out for lighter loads in city and town delivery. Here again the features of the city affect this part of a business service. If the place is hilly and hauls are long and heavy in local work the auto truck will doubtless prove superior to the horse-drawn vehicle and the old style delivery.

The F. L. Hewes Company's store is another good example of studious application to sound business principles; the salient point is that a merchant should know every part of his business and be able to perform any work connected with it if called upon to do so. Mr. Hewes, from the beginning, fully understood the notions and needs of the trade he called upon. Because of this he has been enabled to successfully build up a prosperous patronage and gain a wider circle of customers, which has added to the profit and benefit of all connected with his company.

Telephone Courtesy

Showing How the "Voice With a Smile" Wins Friends for the Business Man.

By Frank Farrington.

THERE have been times when you have called up some business man or merchant on the telephone, expecting, perhaps, to make a purchase or to extend some business courtesy, and you have received such curt, even frosty, replies that you felt as if you were, perhaps, taking up the valuable time of some one who possessed no time for giving favors, or even for receiving them. You may have gone on and said what you expected to say. Probably you did not back out utterly, but it is a safe bet that you did not go as far as you would have gone had you been treated agreeably.

Such a telephone reception did not really make you feel like going out of your way to befriend the other fellow again, or to patronize his store.

When one merchant treats a member of your family courteously over the telephone and another

has the reputation of being abrupt, at such times, there is no necessity for guessing twice which store will get your business.

No doubt people are free from intention to be discourteous over the telephone, but the customer at the other end has no way of knowing what intentions may be behind the actual actions. If I am treated rudely in an attempt to do business with a store by telephone, I have no way of knowing that it was all an accident, that the store folks meant to be nice to me.

The trouble is that a goodly percentage of people who use the 'phone do not stop to think that doing business over the wire and doing it face to face are two different propositions.

There are people so thick-skinned that they don't care how roughly you speak to them over the tele-

phone or otherwise. These people do not readily understand sensitiveness in others. They forget that the facial expression that accompanies a sharp remark often takes the sting out of it. They forget that the smile and the gesture that help a face-to-face conversation are entirely lacking in the telephone conversation which becomes more like a letter and due to be handled carefully.

There are some men, and probably there are no more in the paint trade than in any other line, whose voices are unpleasant and rough, who speak habitually in a quick, snappy manner. This may be due to nervousness or to carelessness, or it may be due to a grouch. In any event, although they sometimes have a pleasant face and ingratiating manner that takes off the edge from their sharp remarks, that manner does not help any in the case of the telephone talk.

A good many people are in a hurry when they are telephoning. There does not seem to be any special reason for it, but they just have the habit of hurrying when they get to the telephone. This is an unfortunate habit in the case of a paint dealer or a decorator. There are dealers who will take all the time a customer wants to discuss the matter of choice of wall paper, or the form of decorating a room; they will explain agreeably at length the qualities of the different materials to be used; they will go out of their way to be pleasant in the store talking with a customer who calls personally. But let that customer call up on the 'phone and try to get the same kind of information and the result will be painful. The dealer makes no effort to be helpful. He simply answers the questions put to him. He appears to be anxious to hang up the receiver and get away. All he cares about, and he doesn't show that very much, is an absolute order.

I hate to do business with these fellows who act as if they had a train to catch. As a matter of fact, if you were to drop into the store right after they left the telephone, you would probably find them with ample leisure on their hands.

I have even known dealers who seemed to think the telephone gave them a right to be rude, to say things to a man they would not say to his face. Perhaps, they get a degree of courage, due to the safe distance between them and the man to whom they are talking. The telephone gives nobody any license to be impolite. In fact, it calls for the greatest effort to make it plain that you are trying to be courteous. If you find that people avoid telephone conversations with you, perhaps, you are being unconsciously curt. Just think about your telephone manner a little. Take notice how you act and talk and how you express yourself at such times. Consider whether you are always the first one to hang up the receiver, or whether, as is proper, you let the customer say when to stop talking.

If you are not as courteous over the wire as you might be, it is not that you wish to be otherwise, but you don't think about it. You are simply careless or thoughtless in the matter. Well, you can easily make a change for the better.

Every business man ought to take pains to be more polite over the telephone than he would be in personal conversation. One reason is that it takes a greater degree of politeness to seem polite by telephone, and another reason is that if you can get the reputation of being satisfactory and agreeable by

telephone, you will get the telephone business. People will call up your store to talk paint and to order paint or wall paper, although they may be in the habit of buying at another store when they go in person. Set about deliberately developing a telephone reputation. Don't stop, satisfied merely to be polite enough so that nobody will notice any lack of courtesy, but go farther and make the impression positive. Be positively courteous rather than negatively so.

You want to call up a store again, when you get pleasant, unhurried telephone response. If the store representative seems to have nothing to do but to give you the assistance and the information you desire, you make up your mind that is the store for you.

People do not call up the paint store and order a hundred pounds of lead and ten gallons of oil just as they would order a package of Uneda biscuits from the grocery—not until they have thought over and talked over the matter of painting. Before they order the ready mixed or the lead and oil or give an order for painting the house, there is usually a discussion of the merits of various paints and, perhaps, a consultation over color plans. People want to know all about what they are going to do before they buy the material for doing it.

If there were nothing else to answering the store telephone than merely taking down orders and saying, "Thank you!" it would be easy and there would never be any complaint from the customer about lack of courtesy or about being hurried. But, aside from some hurry orders for material for a job already under way, most of the telephone business is of the sort that is preparatory.

If people do not call up your store and make inquiries about paints, it may not be, as you think, that nobody cares to inquire in that way. It may be that people are a little afraid, or a little diffident about trying to find out what they want to know in that way.

There are plenty of people who are not as accustomed to telephoning as you are and use the telephone only when it is not easy to go in person, or when it is impossible. These people, many of them women buyers, cannot think readily of what they want to say when at the 'phone. They have to figure it out in advance because they know they become confused when a quick-acting, hurried business man gets on the other end of the wire. Encourage such people when they call you up to take their time. Do your best to find out what they have in mind and help them to the information they want. The basis of the successful drawing out of such folks is to make it obvious, right at the outset, that you are in no hurry and that you want them to take all the time they wish. That makes them more comfortable and less frustrated.

People who haven't your facility with the telephone do not always hear readily, and yet they will hate to ask you again and again to repeat what you said. They will act as if they heard you, rather than ask you to say it over. Be sure that what you have to say is understood, and don't go on to the next statement until you are sure the first has been understood. No matter whether the trouble is due to a busy line, induction, weak batteries, or inexperience on the part of the listener, get your message understood before you stop.

When you are asked for information, give it in

detail. Don't snap out your reply like a railroad employe giving information about trains. See that what you have to say gets across. If you haven't the information handy at the 'phone or in your head, don't say you don't know or can't tell without looking it up, thereby intimating that you cannot give that information then. Ask the listener to wait and go and find out right then. You know what happens when a customer goes out saying he will be back again. Usually he does not come back. Well, if you fail to give the information now, when it is wanted, you may lose the opportunity to give it at all.

Be as courteous by 'phone to the inquirer as to the buyer. You never know when an inquiry may develop into a good sale, and you never know what inquirer, treated well, is going to go out and tell friends and acquaintances of the satisfaction of doing business with you by telephone. You can make people feel all right or all wrong by your telephone methods, and according to how they feel they will act about your store.

Give the public to understand that your telephone is put in for use, that you want and expect the public to use it. Remind the people, in any way you can, that your store is right at the end of their telephone line and that you are waiting for business and glad to get it. When telephone business is started your way, be ready for it.

Get a telephone number that will be easy to remember and help the public in that way to reach you with a minimum effort. Make it a part of your advertising to remind people that your store is no farther from them than the telephone receiver at their hand.

See that your 'phone is never out of order a minute longer than is absolutely necessary. Don't let it go in a half efficient condition. It costs no more rental to have one of the best obtainable instruments and it costs a lot now and then to have an unsatisfactory one. You cannot give satisfactory service with an unsatisfactory telephone. When people find your telephone connection is not good they hate to call you up again.

If you fail to get your money's worth out of your telephone rental, you have nobody to blame but yourself. The wires are there and there is business waiting to come over them. Use the 'phone yourself and get others to use it.

Give careful heed to the little details of telephone talking. Enunciate your words distinctly. Don't

clip them off short. Speak deliberately enough to be distinct. Trying to make your conversation heard does not mean making it louder. Volume of sound will not make up for careless enunciation and haste. Speaking too loud makes the words hard to catch.

Talk right into the receiver rather than at the floor or ceiling. Lay your chewing gum one side and take your cigar out of your mouth during the conversation. Give your telephone every chance to do its work right before complaining about the way it works.

If you, the proprietor, are not very sure of how your telephone is served when you are out of the store, call up your place of business occasionally and ask how things are getting along. Take note of how long you have to wait for a reply and what kind of "Hello!" you get from the salesman. Let somebody else call up the store in your presence. Don't worry if this does look like detective work. You certainly have a right to know how your work is done by those whom you pay for doing it right. You can scarcely know too much about the way your business is run when you are absent.

Make it plain, in the store, the telephone is for business and not for social uses. It seems like a small thing for you to object to an employe using the wire for a short conversation, when called up from outside, but stop and think a minute. If there should come a hurry call, while that social call was going on, some painter out of paint, perhaps, and wanting a few gallons sent over at once, the operator would have to say your wire was busy, and that painter might not be willing to stand around and wait, with a man or two idle. Let the employes understand that you are not a telephone tightwad, that it is not the cost of the use of the telephone, or even the loss of their time, that you object to, but the possible loss of business and trade. Encourage them to tell their friends not to call them up during business hours unless necessary.

Courtesy is the main thing in the use of the telephone, and after that comes the idea of giving service. Be polite, more polite, if possible, than you would be in person. Give the best possible service and satisfaction in the telephone business. Make your telephone service the best possible substitute you can for personal service. Thus, you can please the public and bring them back to the telephone again and again, and incidentally make them more ready to do business with you in person and to recommend your store to others.



Railway Equipment Painting

Patching Up Wooden Car Interiors.

WE hear much concerning the patching up of the steel car interior, and the difficulty of doing the work satisfactorily, but it seems to the writer that the work of mending the scraped and varnish-removed parts of the coach with the wood interior is equally as exacting, if, indeed, it is not more so. While the steel coach is, to all intents and purposes, fast superseding the wooden one, there still remain thousands of wooden cars, or, at any rate, cars with wooden interiors, which combine to keep the patching-up problem well in sight of the foreman painter. In the mending of these natural wood surfaces, if of mahogany or oak or some of the coarse-grained timbers, a specially mixed filler must be provided, and this must be matched to the color of the old finish. It often happens that two or three batches of filler have to be mixed in order to meet the varying shades to be found in the car, and this, it will be admitted, is "some job." Then there is the application of the shellac; some of the places will require more of the surfacing-up material, that is, more coats of the shellac to body the patch up than other places, and so the work runs along, giving the workman plenty of chance to exercise his ingenuity and his color instincts, matching ability, etc. As a matter of fact, it is a nice bit of work, calling for a good knowledge of wood finishing and an appreciation of harmony on the interior of the car to bring the worn and faded and scraped parts of the car interior up to a condition to apply the finish. As between the wood and the metal car interior, our verdict, all things considered, would be that the former calls for a higher degree of skill than the latter. The good colorist, if only a fair brush hand, can usually take the steel car interior and fetch along its faded and flaked parts in a manner to make the surface look like new, but in the case of the wooden car the workman must not only be a fine colorist, a good brush hand and a skillful surfer, but in addition he must know the nature of the different woods, their characteristics, and the various forms of treatment necessary to bring out the best that is in them. The natural wood finisher has long been underrated in the car shop, but the fact remains, nevertheless, that he is one of the most important figures in the shop organization. In this connection it may be in order to say that it never pays to do a poor job of wood finishing, for nothing short of highway robbery shows more prominently than the natural wood finish with the wood unfilled, inadequately shellacked, and given a poor body of varnish. The traveling public is quicker to notice these things than we sometimes suspect, and while it may not be able to point out the nature of the defect in explicit detail, it is alive to the fact that there is something lacking, some inferiority, some measure of incompleteness. A great deal of poor wood finishing is due to the wood being incompletely filled. This is the sum of the whole matter in the natural wood finishing art:—Fill the wood until the pores and grain are choked beyond showing any hollows or pin holes, and beyond letting

any of the shellac coats down below the surface. Then let this same filler have full opportunity to dry completely before putting on the shellac. Then flow on two or three coats of the shellac, meanwhile sandpapering each coat carefully, and in like manner getting on the shellac coats in a way to prevent them from piling up into a rough, coarse condition, necessitating extra work in sandpapering and in otherwise smoothing the work down to a level and perfect foundation for the varnish coats. If all the various processes are thus well taken care of as the work goes on the finish will, other things being equal, prove of the best quality. With the wood carefully filled the other processes should be, on the whole, easy to take care of, even to the application of the varnish coats. For new work on the inside of the coach, three coats of varnish, for ordinary work, should suffice, but in the case of the best class of work it is often found desirable to use at least four coats. The first two coats of varnish may be sandpapered, but after these it never pays to neglect rubbing with water, as the results will amply pay for the extra cost. In all this natural wood finishing on the interior of the car it is important to consider the final state of the varnish coats: whether the finish should be in full gloss or in rubbed effect. Between these two there is the difference of the rainbow and the clouds that come after a rain. The rubbed finish has a luxury, richness of effect, the suggestion of home comforts, the quality of the elect, in it. Put over against it the full gloss finish, with its glare and glitter, and the choice will at once occur to even the layman.

The Mixing of Paint the Basis of Good Work.

GOOD painting depends upon paint mixing and there is no other way by which this end may be gained. You may go to the ends of the earth in search of the peerless painters; the inventive genius of the universe may be marshaled to provide labor-saving devices, and the finest materials from the master manufacturers of this and other countries may be placed at your disposal, and the result will be a failure if the mixing of the paint has in any particular been neglected and done in an improper manner. There is no other way known under the inexorable laws of chemistry by which we may obtain a good and worthy material except through the medium of complete and thorough mixing—the establishment of a perfect unity of the various ingredients entering into the finished pigment. Though looking at the matter from this angle only are we able to see how all important it is that a first-class and thoroughly competent mechanic be kept in charge of the paint shop stock room. Such a man should be perfectly familiar with all the different colors and know how to mix them at the minimum waste of material and in the least possible time. Some men are capable of mixing practically all shades of color, if given plenty of time and paint and paint mixing materials, but such men are, for the most part, an expensive feature of help, wasting, as they do, in the matching and mixing of pigments, more value in materials than their

services are worth. While the good and efficient color matcher and mixer may not be quite priceless, he is, nevertheless, rare enough to make him almost invaluable. "But," you perhaps say, "most of the paints and colors come already mixed, and require only a little thinning up to make them ready for use," which is close to the truth; but even here the value of a good mixer comes into notice, for these pigments must be perfectly thinned and brought into a perfect body, uniform in consistency and in spreading properties and in those other nice points so essentially a part of the high-class paint material. And in making up the material that has to be specially mixed and prepared, the expert work of the master mixer and judge of pigments must be had. There is an amazing difference between the paint just "thrown together" by poor mixing practice and that which is carefully compounded and mixed to a surpassingly smooth and perfect state. Therefore, the value of good mixing is apparent to all.

Uniform Results in Varnishing.

THE railroads are exceedingly anxious for uniformity in varnishing results, but in many cases the manner of purchasing does not contribute to that end. In some railway paint shops, you will find anywhere from one to half a dozen different makes of varnish being regularly bought and used, a practice, it fairly goes without saying, that prevents uniformity in varnish results. In these shops served with the miscellaneous assortment of varnishes, there is to be found the first coat of varnish of one make, the second coat of another, and the third—where the third coat practice is in vogue—of possibly another make, so that, on the whole, a choice conglomeration of sorts constitute the varnish fabric, and lends to the study of any respective durability a pronounced uncertainty. Uniform varnish results are based, primarily, upon the employment of one make of varnish through the different coats used upon the individual car. Where a different practice prevails the results can hardly be expected to be either definite or useful.

Touching Up and Puttying the Steel Car.

ON some roads this work amounts to an extensive percentage of the sum total of the exterior painting processes, while on others it figures as an exceedingly small part of them. It depends in great measure upon the line of the road, whether crooked or straight, or to what extent these two terms apply in describing the lay of the line. Upon the very crooked line the surface of the car is exposed to the hail of flying missiles, such as stones, gravel, cinders and road litter in general, to an extent in proportion to the curves of the line, whereas upon the comparatively straight line the exposure is of such minor degree that the exterior of the car remains practically unassailed. Cars operated upon this latter class of road, upon shopping, will be found, as a rule, to need but comparatively little if any puttying, and the expense of the repainting is thereby greatly diminished. On the crooked lines, however, all this light and easy puttying and surfacing has little to do in making the surface defects sound and unnoticeable, for here we have the touching up and the puttying and the rubbing down of the putty forced upon the

foreman painter to an extent and in a way that fairly takes the chap from the straight line off his feet. The writer has had an experience along this avenue of toil that teaches him a lesson in cost of surface upkeep sufficient to sharply differentiate between the status of the two classes of cars as they arrive from the two distinctive classes of railway lines. We have known of roads furnishing the paint shop with an equipment of cars upon which the average cost of puttying did not amount to more than fifty cents per car, with the touching up perhaps half that amount, while upon some other roads the cost of touching up has, taking an average, alone exceeded by a third the total cost of touching up and puttying on the roads first mentioned. Add to the touching up the cost of puttying, running, in some instances, all the way from one to two and even three dollars, and you have a total cost of putting the exterior of the steel car from the loop-the-loop line in a condition for surfacing, that, in the course of a season, forces itself into an item of foremost importance. The steel car, pecked and gouged, must have its face built anew and given suitable protection from the elements.

The Application of Roof Paint.

FIRST-CLASS roof painting can be had only when the spreading and working out of the paint has been done in so thorough a manner that the best that can possibly be secured from the pigment may be brought forth. We must admit, of course, that the paint, to start with, should be of a strictly good and reliable quality, mixed and prepared in the finest condition conceivable; then, in the application there must be the smooth coating and the careful and thorough brushing out of the pigment. The body of the paint should be just sufficient to take up smoothly in drying, after working out under the brush, so that the fabric, as it goes out into service, may present a fine, close texture, free from defects and from whatever might interfere with the strong and durable wearing of the paint. While the paint film, coat for coat, needs to be of good depth, as paint coats go, it must not, to yield the best service, be over heavy in body. Personally, we should prefer a coat thin enough in body to dry quickly through and through, and then apply an extra coat, if need be.

The Drying of Paint and Varnish.

PRACTICALLY all master car painters located in the big, modernly equipped shops, so-called, confess to more or less trouble in effecting quick and reliable drying of paints, colors and varnishes, a difficulty due, in the main, to wet floors, moist air and bad drying conditions. The big shops, or many of them at least, have no provision for the washing of cars in a location apart from the spaces occupied by cars under varnishing operations, or where painting or coloring work is going on, and as a result of these circumstances the newly applied coats must dry under the most discouraging prospects. Warm, dry air brought fresh from the outside is the main thing, apart from a full volume of light, to accelerate the drying of all coats of material, and the closer one may get to these conditions the more uniform and speedy will be the drying of all the mediums going into the paint and varnish fabric.

THE ASSOCIATIONS

International Executive Board

Meets at Cedar Point, Ohio, and Arranges a Program for the New Haven Convention.

THE regular midsummer meeting of the Executive Board of the International Association of Master House Painters and Decorators of the United States and Canada for the purpose of arranging for the convention to be held in New Haven, Conn., in February, 1917, was held Monday afternoon, July 17, at the Hotel Breakers, Cedar Point, Ohio.

Those present were President W. J. Albrecht, Vice-President George E. Egdorf, Secretary-Treasurer A. H. McGhan, E. C. Beck, C. E. Blakeslee, H. A. Turner, F. W. Dupke, John Dewar, William Laesser, James Roach, Jr., H. T. Kummers, and Messrs. Williams and Winters. B. F. McSteen was present, representing New York. Also the following visitors: W. D. O'Connor, S. D. Hunter, W. D. Corns, Frank Brown, E. R. Cluley, Fred Eppe, Ed. Brehmer and August Hess.

A number of letters were read from various members of the Board, who were unable, for various reasons, to attend the meeting.

Secretary McGhan read his report as follows:

Secretary's Report.

Washington, D. C., July 8, 1916.

Mr. President and Gentlemen of the Executive Board:—

In order that this organization fulfill its proper function as an international and interstate association, the following duties devolve upon the office of the Secretary:—

First:—Maintain a correct list of names and addresses of the entire membership.

Second:—Secure the membership of reputable master painters and decorators, especially in localities where no membership now exists, and to keep in constant touch with the membership and thus sustain interest.

Third:—Co-operate with the co-ordinate branches of the industry.

These duties have been discharged as far as possible as follows:—

First:—A list as complete as possible obtained from files and correspondence has been compiled. It now consists of a membership of 1,976—and that is yet incomplete due to the fact that it has been impossible to obtain complete returns. The distribution of the membership—executive, active, individual and associate, is clearly shown on the map on which every affiliated membership is plainly marked—the membership list and map being herewith submitted as part of this report. A duplicate of this map is being forwarded to each of the six State conventions being held in August and July—in New Jersey, Wisconsin, Missouri, Colorado, Ohio and Illinois.

Second:—In an endeavor to secure additional members this office requested the members of the Executive Board to furnish names of reputable master painters in the territories assigned them by election on this Board, and in response to that request a number of names were furnished, then, by requesting the secretaries of the different Chambers of Commerce, Boards of Trade, and commercial clubs, this office has now listed over 2,000 names and addresses of reputable master painters and decorators—the standing of every one practically vouched for as a reputable master painter by a member of this Board, or a secretary of the Chamber of Commerce, Board of Trade, or commercial club of the city in which they are located. This list comprises every city of the United States and Canada, where no affiliated association or individual membership now exists.

This work developed in many outlying States and cities a number of very healthy associations of master painters now existing and not affiliated with the International Association. These different names are now being addressed from my office, but insistence is necessary, and to these, and the hundreds of individuals and firms listed, this office desires to extend a further invitation to join this International Association, thereby strengthening this association, and themselves, therefore, this Board is requested to provide by resolution, a further invitation to these associations, firms, and individuals, to enlist in membership.

Third:—In co-operating with all branches of the trade, constant correspondence has been carried on with the magazines circulating in the paint trade of the United States and Canada, and the responses have been very generous in space and with extended editorial comment, offering and evincing a hearty spirit of co-operation with this association.

There has been circulated throughout our membership one thousand copies of "Trade Schools in connection with the Public School System" report from our last convention, twenty-five hundred copies of "Industrial Education," as delivered by H. E. Miles before the National Association of Manufacturers, at New York, and many thousands of other pamphlets as occasion required.

Your secretary has attended and addressed the convention of the National Association of Builders' Exchanges at Baltimore and the convention of the National Association of Manufacturers at New York in furtherance of the interests of this association.

In this field of co-ordinate effort this office has addressed over two hundred manufacturers, our associate members, and others, expressing the desire to co-operate for the welfare of the trade, and offering to furnish a limited number of the schedule on "Overhead Charges," which was presented by the Washington Association at the convention held at Washington, and the ready acceptance of such co-operation was very gratifying, as the manufacturers eagerly requested copies in numbers of from twenty-five to one thousand each, to be distributed by their representatives to the trade.

The National Paint, Oil and Varnish Association expressed a desire to co-operate, and through the courtesy of President Cheesman many copies were placed with the members of that association. That association also earnestly requests that delegates be appointed to attend the convention to be held at Atlantic City in October.

One thousand copies of the schedule were forwarded, by request, to be included with the call for the Wisconsin State Convention—a like number for the same purpose for the Ohio State Convention. It has been published and editorially commented on in all of the magazines. Altogether over ten thousand copies have been distributed to those requesting them, and in order to further continue this very effective work which has the unqualified endorsement of all branches of the trade in all parts of the country I herewith submit a letter from the Hon. William C. Redfield, Secretary, Department of Commerce:—

"Department of Commerce, Washington, D. C., July 3, 1916.

"My Dear Sir:—

"I am very much gratified to have your favor of the 30th ulto, and assure you of our deep interest in the subject of cost accounting and similar commercial questions. If it should not be possible for me in person to address your convention in February next, I think it can be arranged to have some representative of the department do so. I would prefer to do it myself if it is at the time practicable. I have therefore set down the matter for consideration in early January of 1917, at which time the final details can be arranged. I think you may, in making up your preliminary program, state that the matter will be treated by an officer of the Department of Commerce which I trust will for the present purpose be satisfactory.

"Yours very truly,

"(Signed) WILLIAM C. REDFIELD, Secretary.

"Mr. A. H. McGhan,

"Southern Building,

"Washington, D. C."

It would be very desirable that a number be assigned on the convention program that we may have the benefit and advice of this important branch of the United States Government, which includes the Federal Trade Commission.

The correspondence necessary to the further enlargement of this association has been very voluminous, and

while several new associations and individual members have been enlisted, the correspondence has been to a considerable extent with localities where membership now exists, but every effort has been exerted to assist and support affiliated associations, and the results are to be expected, first—by an increase of membership in present established associations, and second—a hoped-for increase in new territories resulting from continued effort to secure membership from the very extensive list on file. Resulting from constant correspondence with the membership and all branches of the industry—the following recommendations are herewith submitted:—

A.—That a suitable resolution be adopted by this Board inviting reputable master painters and decorators to align themselves with us. The proposed list is before you for your approval.

B.—That a number of the program for our next annual convention be assigned for the discussion of the commercial aspect of business to be treated by Secretary of Commerce, Hon. William C. Redfield, or an official delegated from that department. The letter from the Department of Commerce is herewith submitted.

C.—That this Board request of the different associations in selecting delegates to attend the annual convention that among those delegates be included the secretaries of the respective associations, in order that at an opportune time during the convention dates a round table discussion be held by the secretaries at which matters of importance to the secretaries may be developed and discussed.

D.—That delegates be appointed to represent the association at the annual convention of the National Paint, Oil and Varnish Association to be held at Atlantic City week of October 9. Letter of invitation herewith submitted.

In submitting this report I earnestly ask your further counsel and advice with assurance that every effort is being made for the welfare of the association, and I desire to state that I have had the most hearty support of the president and members of the Executive Board, and the entire membership, and that factor has been an incentive to do the utmost.

As treasurer, Mr. McGhan submitted a report showing a balance of \$309.86 in the treasury.

The formulation of a program for the New Haven Convention was taken up and, on motion, the first eight numbers of last year were adopted.

On motion of Mr. Roach a number was set aside on the program for an address by an officer of the Department of Commerce on "Cost Accounting."

Mr. Turner offered a suggestion from E. M. Walsh, chairman of the Trade School Committee, that Thursday be given up to trade school day—the morning session to be held at the Boardman shops and the afternoon be given up to addresses and trade education matters.

Mr. Beardsley said that at the Boardman shops the members of the association would get a chance to see the trade school in operation.

Mr. Roach thought more good could be obtained by seeing the school in action than by hearing about it.

Mr. Dewar moved that one-half day be given up to industrial education—to be the morning of Thursday—to combine a visit to the Boardman shops, with papers on industrial education to be read at the assembly hall of the school. Carried.

O. C. Harn, advertising manager of the National Lead Company, addressed the meeting briefly concerning the entertainment to be furnished by the associate members on one evening of the convention. The matter has been arranged a little more systematically than heretofore. A permanent organization of the associate members had been formed at Cincinnati. The committee in charge consisted of Messrs. Bisbee, Kennedy and Harn. A sub-committee had been appointed, consisting of Messrs. Day, of the Newark Varnish Works; Robertson, of Hanlon & Goodman; Booth, of the Hampton Paint and Chemical Co., and Dr. Ireton, of the National Lead Company. An informal entertainment would be arranged for Monday evening.

Mr. Turner moved a vote of thanks to Mr. Harn. Carried.

Mr. Turner said that the Connecticut State Society Executive Board had requested him to bring before the Board a request that no special entertainment be given by the Paint, Oil and Varnish Club to the officers and Executive Board. And that if the supply men wished to spend any money that it should be spent on some form of entertainment for all the members.

President Albrecht said that this matter was up to the local Paint, Oil and Varnish Club so long as it does not conflict with the business of the association.

On motion of Mr. McSteen, O. C. Harn, of the National Lead Company, was invited to deliver an address entitled "A Business Talk."

Mr. Dewar suggested the following as the subject of a paper by H. A. Gardner, of the Institute of Industrial Research, Washington, D. C.:—

"The Paint Pigment Industry of the World; the Effect

of the War; Development of Research and a brief Forecast of Future Conditions."

Mr. Turner said he thought there should be a paper on wall paper by an expert. It would do us some good, not only educationally but market wise. He suggested as a subject:—"The Merchandizing of Wall Paper and the Correction of the Evils of the Wall Paper Business," and asked that a representative of the M. H. Birge & Sons Company, of Buffalo, be invited to deliver an address.

Mr. Epple congratulated Mr. Turner on waking up to the fact that wall paper is an important part of the decorating trade. He thought the wall paper men ought to be considered.

Mr. Turner's motion was carried.

Mr. Blakeslee said something should be done to give the organizer a talking point by which he could show people that they could benefit in a financial way by membership in the association.

Mr. Dupke said he thought at least two hours should be set aside to talk organization and devise means for making the association stronger.

Mr. Laesser said that at Windsor they had called a meeting of their local and called in all the outside painters. They notified the architects that after July 1 they would not be responsible for broken glass. As a result they are getting several new members, and have succeeded in convincing the architects of the correctness of their position.

Mr. Dewar said that, some time ago, the paint manufacturers were confronted with a scarcity of linseed oil. The farmers had an idea that flax impoverished the soil, and moreover flax was a crop that could not be depended on. The Department of Agriculture of North Dakota took the matter up and showed that flax did not injure the soil. Prof. Bolley had proved this conclusively, and he also proved that moistening the seed with a weak solution of formaldehyde would prevent the diseases flax is subject to. He moved that Prof. H. A. Bolley, of the North Dakota Agricultural College, North Dakota, be invited to prepare a paper on "The Experimental Stations of the Different Agricultural Departments Relative to Flax and Flaxseed and Their Developments."

The motion was adopted.

Mr. Dupke moved that the secretary submit, at the convention, a co-operative plan on organization between the International and State Associations.

Mr. Turner seconded this, saying that Mr. McGhan's work had already resulted in the formation of an association in Waterbury of twenty-two members, six of whom had joined the State Association, and they hoped the rest would soon do so.

In response to a question, Mr. Turner said that there was but one local in Connecticut, Bridgeport, all of whose members belonged to the State Association.

Mr. McGhan said he had obtained about 700 names of master painters from local chambers of commerce and about 300 from Executive Board members and another thousand from Stewart N. Hughes. The Federal Trades Commission will formulate a cost accounting system and will give us something that touches a man's pocket book to get him interested in association.

Mr. Dupke's motion was adopted.

Mr. Dewar said there was nothing more important in point than the vehicle. Prof. C. D. Holley of the research department of the Acme White Lead and Color Works had sent in a paper to the American Society for Testing Materials on Modern Linseed Oil. All purchasing agents of large corporations require linseed oil to conform to certain specifications. The oil delivered is analyzed to see that it conforms to them. But modern commercial linseed oil is not fit to use in our business. He moved that Prof. Holley, of Detroit, be invited to attend the convention and read a paper on "Commercial Linseed Oil." Prof. Holley has in mind an experiment by which the painters can determine for themselves the quality of the oil they buy.

Mr. Turner suggested that the paper should immediately follow the one by Prof. Holley, and with this amendment the motion was adopted.

Mr. Epple said that the association should not overlook the importance of the work of E. C. Beck, chairman of the Committee on Mutual Fire Insurance.

Mr. McSteen moved that the papers adopted complete the program. Carried.

Frank Brown congratulated the Executive Board that they could run a successful convention and not have a single painter on the program. (Laughter.)

The remainder of the program was adopted to follow that of last year.

Mr. Beardsley reported that the Hotel Taft had been selected as the headquarters. In making arrangements with the hotel they had agreed to follow the Yale "Prom." The dates for this are February 6 and 7. They had therefore agreed to adopt Tuesday, Wednesday, Thursday and Friday, February 13, 14, 15 and 16, as the convention dates.

On motion, these dates were adopted.

Mr. Beardsley said the Hotel Taft had agreed to give

the convention hall and other needed rooms. The hotel men of New Haven make special rates for conventions through the Chamber of Commerce, so there was no doubt that there would be ample accommodations for everyone, at varying rates, for those who do not care to stop at headquarters.

The Hotel Taft has rooms from two dollars up for a single person in a room, with a dollar additional for an extra person. The associate members had arranged for a combined entertainment for ladies and gentlemen.

Mr. Dewar moved that all intoxicating liquors be eliminated from any functions given in connection with the convention.

Mr. Beardsley said the local committee were heartily in accord with this.

The motion was unanimously adopted.

Mr. Beardsley wanted everyone to understand that this was not only a New Haven affair, but the State Association of Connecticut was back of it and is bound to make it a success.

Mr. Dewar moved that the matter of making the necessary arrangements for the convention be left with the local committee. Carried.

Report of Legislative Committee.

Mr. Dewar said the Legislative Committee had a paint bill formulated by Senator Kenyon, which was introduced on the opening of Congress. It was referred first to the Committee on Manufactures and afterward re-referred to the Committee on Interstate Commerce. A hearing was called on the bill, at which one representative of the manufacturers was present. A second hearing was held a week later, at which the committee was permitted to attend, to combat any arguments the manufacturers might offer. They exhibited samples of materials purchased in the open market, some of which contained 50 per cent. or more of adulteration. He thanked the master painters who had done energetic work in support of the bill, which he had been assured would be reported out in its entirety, and they expected it to become a law, if not at the first session, then at the second session of the present Congress.

Mr. Turner thought the information in regard to the adulterated materials should, if possible, be sent out to the members.

Mr. McSteen said they had asked each member of the New York State Association to write, as individuals, to their Senators and Congressmen and then to have the locals write under seal, and the New York State Association had done the same thing.

Mr. Dewar said that the manufacturers who objected

to printing the analysis on the labels of their goods on the ground that it would expose their secrets really meant it would expose their infamy.

Mr. Epple spoke of what had been accomplished by the committee, and also of the efforts of the Ohio Association along the same line.

Mr. Dewar said there was no standard for mixed paints, but we have a right to know what enters into them. We want to know what is in the package that we buy. At one time 10,000 letters were sent out from my office to master painters, agricultural schools, etc. The best of the replies were sent to the authorities in Washington. Some of the manufacturers with a political pull have been endeavoring to put an impediment in the way of this legislation.

Mr. Dewar moved that a committee of five be appointed to attend the National Paint, Oil and Varnish Association Convention, to be held at Atlantic City in October. Carried.

A long discussion ensued on the question of certain local associations, some of whose members belonged to the State and International Associations, and others do not.

No clause was found in the constitution of the International Association which seemed to exactly cover this question, although it was the general opinion that the spirit of the constitution was that all the members of each local association should rightfully belong to the State and International Associations.

Secretary McGhan read a letter from Robert Boyd, secretary of the Philadelphia Association, notifying the Executive Board that F. A. Black & Son had resigned from membership in the Philadelphia Association.

President Albrecht ruled that as Ex-President Francis F. Black was no longer a member of the Philadelphia local association, he was automatically no longer affiliated with the International Association.

Secretary McGhan stated that out of the \$2,400 turned over, as a balance, at the end of the Cincinnati convention, \$800 had been immediately expended on unpaid bills. Therefore, at the end of the year, there would be an apparent deficit because it would be necessary to use some of the incoming per capita tax to pay current expenses. He expected to add a large increase of new members at New Haven.

Mr. Beardsley said that the New Haven Association would take care of the entire expenses of the convention and would ask nothing from the International Association. No contributions had been requested from manufacturers.

On motion of Mr. Hunter the meeting adjourned at 6:20 P. M.

Ohio State Association

Master House Painters and Decorators Hold Their Twenty-fifth Annual Convention.

Cedar Point on Lake Erie, July 18, 19, 20 and 21.

ENTHUSIASM and interest marked the proceedings of the Twenty-fifth Annual Convention of the Master House Painters' and Decorators' Association of Ohio, which, for the eleventh consecutive time, was held at Cedar Point, on Lake Erie. The only thing that in any way took away from the full enjoyment of the occasion was the absence of some of the old-timers, without whose presence one would have said it would be impossible to hold a successful convention. Yet every one who was at the meeting felt that it was in every way a noteworthy one, and that it well held up the past traditions of the Ohio Association, which has always held a foremost place among the master painters' associations of the country.

The principal doings of the business sessions are faithfully recorded in the following report; yet one can not convey any impression of the cordial feeling that exists among the members and the spirit of fraternity that has grown up by reason of repeated meeting together to discuss matters of common interest. Nor can one gain from the printed report the full benefit of such a paper as Waldo G. Edwards' demonstration of Estimating from Plans. All the papers were of a high order of merit, but this one deserves particular commendation because of its usefulness from a business standpoint.

But while the business sessions are of prime importance, business is not the only thing that attracts the members to a convention, and the pleasure sessions of the meeting were, as usual, most enjoyable. It is true that there was a little hitch in regard to the carnival on Tuesday evening, but it was one of those things which are difficult to avoid. In the

end, however, everything came out right, and everybody had a right royal good time, even though the place was not the one the committee had picked out. But the Cedar Point management cannot be altogether blamed for that.

Put-in-Bay was chosen as the location for holding the next convention, subject to investigation by a committee appointed to visit the place and report to the Executive Board. While we understand that it is a delightful resort, it has the disadvantage of being located on an island, with possible rough water in case of a storm, and it is by no means so easy of access as Cedar Point. Some of the members have grown tired of holding the meetings always in the same place, but there are many who will experience genuine regret at leaving a place that has so many advantages as Cedar Point, and whose management have been so uniformly courteous and obliging. Certainly one must go a long way to find any other hotel that offers so many facilities for holding a convention or which can furnish first-class accommodations to so many people at one time as the Hotel Breakers.

President Samuel D. Hunter, of Steubenville, called the convention to order at 2:15 P. M. and asked all to stand while Rev. Mr. Keller, of Sandusky, opened the meeting with prayer.

Judge King, of Sandusky, was then called upon to welcome the convention to Cedar Point. He spoke of the growth of the industry. We sometimes look upon decoration as a luxury, but through all the ages decoration has grown with the prosperity of the country. As we become more civilized our capacity for recognizing what

is beautiful in decoration increases. He closed by expressing appreciation of the association's presence here.

President Hunter thanked Judge King for the welcome he had given and then read the following:—

President's Address.

Members of the Association and Visiting Friends:—

Today marks another milestone in the history of our organization. The annual meeting, which opens its sessions this morning, is particularly important as it is the twenty-fifth or silver anniversary.

Our organization, which is the pioneer of its kind, was brought into existence in the city of Columbus twenty-five years ago. At that time and place, Mr. Charles Kyle was elected the first president.

Like all organizations, we have had our dark and our bright days; but having long since passed the experimental stage, and find ourselves at the age of twenty-five, a strong, forceful and effective organization which at all times has had for its prime object the elevation and the betterment of our craft.

Like all organizations worthy of existence, we had a laudable motive in coming together as craftsmen.

No organization can hope to endure which does not have some fundamental basis upon which to lay claim for its existence.

Our chief claim is humanitarian, as we aim to elevate every man who holds his membership with us.

In these twenty-five years, not only have we striven to establish a higher standard among our members but also, with the co-operation of manufacturers, to establish a higher grade of materials from year to year. This ultimately reverts to the good of our several communities in the quality of work turned out.

My friends, I am proud of our history and attainments. These have not been brought to pass by the "stay-at-homers." To you, and other faithful members of this organization, who are willing to give your time and means to the furthering of the work, should be given the credit.

Truth is many-sided, and he who looks at it continually from his own particular angle has but a narrow and imperfect view.

We have come here to get other points of view—to exchange ideas, to cement old friendships, to establish new ones, and to come to an all-around and comprehensive conception of the truth as it applies to our own work. No agency has been more instrumental in this work than this organization.

No one who is not a terrapin can be so encrusted over with self-complacency that he can attend the discussions of this organization without a higher appreciation of what he is, in the light of what he should be.

At the time of my departure from home for this meeting, no report had reached me of the death of any of our members. I trust this may be true.

It is hardly necessary that I take your time to review the work done during the past twenty-five years. It is our duty to go forward, facing the future with a strong determination to make the next twenty-five years—leading up to our golden anniversary—more fruitful and helpful than the past.

The two years just past have been memorable ones, because we have lived at a time when all the world seemed at each other's throats.

While our own great country has escaped real war, nevertheless, as predicted in last year's message to you, we have felt the effects in both scarcity and advanced price of materials—and the end is not yet.

There is one thing to which I desire to direct your attention, as one of the great safeguards to all workmen. I refer to the recently enacted lien law. This completes the old adage which says "the laborer is worthy of his hire," because under this law he is reasonably sure of getting it.

In closing, permit me to strongly urge upon you to maintain the dignity of our vocation; keep abreast of all that will redound to your best interests socially, morally and physically; take the various magazines—read them carefully, keep yourselves informed; and urge upon our fellow workmen not already members of our organization the importance of affiliating with us.

Let us make this week's conferences such that, when we return to our several communities, we may take with us something that will make for better work and better citizenship.

This is your forum. The sessions are for our benefit. If we are here with the proper purpose this meeting will go into history as the greatest in our career. Enter into the deliberations. Give the best you have and take away the best you can get.

On motion of Mr. Krause the address was received and referred to a committee.

The courtesies of the convention were extended to all visitors who were present.

A vote of thanks was given to Rev. Mr. Keller and Judge King.

Committees.

President Hunter appointed Messrs. Woodmansee, Corns and Jones as the Registration Committee; Messrs. McKee, Uber and Bauman as the Auditing Committee; Messrs. Brehmer, O'Connor and Hardt as the Resolutions Committee; Messrs. Caspar Miller, Shook and Arthur Theobald as the Nominating Committee.

The vice-president appointed Messrs. Epple, Porter and Gresser as the Committee on President's Address.

Secretary Kennedy read his report as follows:—

Secretary's Report.

Mr. President and Gentlemen:—

In making this, my fifteenth yearly report as your secretary-treasurer, I can surely call it one of progress.



President C. M. Uber.

Consider the difference in our numerical strength between the beginning of my term of service and today and one can readily realize the change in conditions existing. Our organization has kept pace with other associations and maintained its position in the front rank.

This convention is the occasion of our twenty-fifth anniversary. We should make it our Silver Jubilee. Let all unite to that end. This also is the eleventh convention of our Association held at this resort. Are we not to be congratulated on having such splendid conveniences and accommodations as are offered here?

We will have with us as visitors, friends from other States, and members of other associations, whom we will be pleased to honor and give a hearty welcome.

At the close of our last convention, the routine work was promptly attended to. The official report of the proceedings was being distributed within thirty days, and we feel that those who read the report, appreciated the work the convention performed.

Following our usual custom, the report of this convention will be printed and distributed not only to our members, but to prominent men of the craft elsewhere.

The semi-annual meeting of the Board of Trustees was held in Cincinnati, Sinton Hotel, on Monday, February 14, 1916.

Roll call showed the following in attendance:—Samuel D. Hunter, president; C. M. Uber, vice-president; Joel Kennedy, secretary-treasurer and business manager; J. C. Flannery, Casper Miller and Wm. J. Corns, from the active, and A. J. Lamb, W. A. Woodmansee and C. W. Cadle, from our associate members. Wm. D. O'Connor, chairman, Fred S. Darling and D. E. Jones were present as members of our Committee on Extension of Membership. Also Past-Presidents Wm. J. Albrecht, John Theo-

bald and Conrad Krause. As visitors, A. M. McKenzie, president of the International Association, and James Phinnemore, president of the Canadian Association. As members, Geo. D. Cornell, L. J. Schultz, Theodore Fuchs, R. R. Wills, Adam McKee and E. H. Cook, and last, but not least, G. A. Boeckling, president of this resort. Surely a goodly gathering and capable of accomplishing great things.

The result of that meeting was the arrangement of this program and working out of details of this convention.

Acting as your business manager for the past year, I made the following report:—

Amount of advertising contracts secured and which represented our receipts, \$520.

Cost of printing, binding, making of cuts and distributing official report, \$41.89.

The salary of business manager (\$100) paid, left a deficit of \$21.89 to be paid from our general fund. It is well to mention here that the size of the official report is almost, if not quite, twice as large as that of former years, showing the increase in the business of our recent conventions. A financial report was also made, showing a balance in the treasury of \$117.14. Accounts were audited and found correct.

A very earnest effort has been made to make this convention one of more than usual interest. Open sessions will prevail to which the master painters in general have been invited. Men of high standing in the craft will be with us to assist and take part in our deliberations.

Our Entertainment Committee has given very careful consideration to the work allotted to them.

Let us, with one united purpose and endeavor:—First, give our best attention to the business which has called us together; second, all join with our honored guests in participating in the pleasures afforded us, so as to make this occasion one long to be remembered.

My heartiest gratitude is due and is herewith extended to all who kindly gave me their assistance during the past year.

Report of treasurer will be made later so as to include the receipts of the convention.

On motion of Mr. O'Connor, the report was received with thanks.

Mr. O'Connor, as chairman of the Committee on Extension of Membership, reported that they thought that as the International Association had employed a secretary at a high salary, it was not necessary for them to do as much as formerly. They had sent out 1,000 letters of invitation to the convention to members of the craft throughout the State.

Edward Hurst Brown, of The Painters Magazine, read the following paper:—

The Value of Gentlemanly Journeymen to the Master Painter.

Mr. President and Gentlemen:—

It is an old established maxim in law that the principal is bound by the action of his agent. But in business this can be carried still further, for you are judged by the actions, by the character and by the politeness of your employes. You know very well that you are always prejudiced against dealing at a store where the clerks are rude or inattentive to your wants even though the goods be satisfactory and the prices right. And if you prefer to buy your clothing, for example, at a store where the clerks are attentive to your desires—where they are courteous and endeavor to please you, where nothing seems to be too much trouble, it is not likely that your own customers, especially the women, will be influenced for or against you by the behavior of your journeymen while working in or about their houses?

In the case of a new house, the behavior of your men may not be so important, provided they are good mechanics, diligent about their work, and obey the instructions of the foreman. But it makes a good deal of difference when it comes to working in a residence that is occupied. Women appreciate, far more than some employing painters realize, men who are quiet about the house, who neither shout at one another nor indulge in boisterous language or profanity. Nothing disgusts a woman of sensibility more than to have men working near them who use foul or disgusting language; or who are fresh in their behavior with the servants.

Then, too, you do not always realize how much women appreciate cleanliness in personal appearance and tidiness about their habits of work in the journeyman painters who may be employed about their residences.

Clean overalls, quiet and gentlemanly behavior on the part of your men go a great way toward influencing your customers to give you the preference when it comes to doing another painting job, and if this is coupled with neatness and carefulness in working, you have their patronage cinched.

On the other hand, journeymen who are noisy and ill-behaved, who smoke or, worse yet, chew tobacco and spit around the premises; who leave fragments of lunch

or greasy bits of paper about the cellar or grounds, and who fail to pile up the ladders neatly at the end of the day and draw the swing staging up high enough to relieve a feeling of nervousness lest it afford a means of access to burglars, act against your chances of doing work again in that house.

Last fall I had occasion to have my house repainted and some of the rooms papered and decorated. The firm that did the work employ perhaps fifteen or twenty men, giving them steady work the year around. The best people in the New Jersey city in which I live give them the preference—in fact, many of them, like myself, simply employ them to do the work without even the thought of getting an estimate from anybody else.

In my case, I was kept waiting for several weeks after my wife had wanted the work done, until she grew quite impatient and said she would never wait for them again, but after the work was finished, she was so well satisfied, not alone with the way it was done, but with the behavior of the journeymen that now you could not induce her to have any other painters do any work in our house.

And let me interrupt here to say that the reason they give their men steady employment is because this firm do not believe in hiring journeymen they cannot thoroughly depend upon, not only to do their work well, but to be courteous in their behavior. They do not believe in hiring a man today and letting him go tomorrow in order to rush a job through and collect the money quick. And they have the courage to ask their customers to wait their turn until they can send their regular journeymen whom they can depend on.

When these painters were working at my house, my wife was especially pleased because their overalls were always clean, they were quiet while at work—no loud talking, no swearing or smoking, no boisterous behavior of any kind. At night, their ladders and planks were neatly piled at one side of the lawn, where they were out of the way. They endeavored to do as little damage as possible to vines and shrubbery. Their pots were carefully put away every night in a corner of the cellar. They left no papers or bits of luncheon lying around. These things were either burned or put in the garbage barrel every night.

When working inside the house, these journeymen painters were even more careful. Before stripping off the old wall paper, the gas fixtures were carefully tied up in newspapers, the radiators were covered and drop cloths spread over the hardwood floors and over those pieces of furniture that were too large to be conveniently moved out of the rooms. All the paper, after it was stripped off the walls was made into bundles, taken outside the house, and as soon as it dried sufficiently it was burned out of doors. Each evening the rooms were swept out and, if necessary, the floors were washed before the painters left the house. The same practice was followed when filling the plaster cracks.

There was no dirt for us to clean up after the painters left.

Perhaps you are thinking that all this costs the painter a lot of money. On the contrary, I cheerfully paid for the time employed by the painters in doing the work, because the service rendered was well worth its cost. People do not complain of what they have to pay when they get value for the money they spend.

The paperhanger was more than usually neat. All the trimmings from the edges of the paper were dropped into a pasteboard box, conveniently placed to his pasting table so that no loss of time was involved. When the papering was finished there were no scraps of paper left about the floor, and more especially there were no trimmings that had fallen pasted side down upon the floor so they could not be swept up—unfortunately too common an experience when paperhangers have been working in a house. It was well worth while waiting to have the work done by so neat a workman. And the quality of his workmanship showed an intelligent skill that insured good results, even though in one room a heavy paper five feet wide was used for the side wall. It was a material that could not have been hung at all by anyone but a thoroughly competent mechanic.

We have had journeymen mechanics, other than painters, whose behavior and untidiness were in striking contrast to the gentlemanly behavior of these journeymen of your craft.

By giving you a concrete example, I think I have shown you the value that a gentlemanly journeyman can be to the master painter; and if you will impress this upon your employes and let them know that their chances of steady employment depend as much upon their courtesy to your customers and upon their good behavior while in and about their houses as upon the amount and quality of the work they do, you will soon build up a crew of gentlemanly journeymen painters that will be a credit to you and a great help in enabling you to build up a clientele of satisfied customers, who will give you the preference whenever they have painting or decorating work to be done.

Mr. O'Connor moved that the paper be accepted with

thanks and moved that copies of it be presented to the journeymen. Carried.

Mr. Krause said the paper was opportune. You will find all the successful shops in the country have gentlemen for journeymen. It is essential for a man to be a gentleman at all times. He thought it should be impressed on the minds of the journeymen that they should first of all be gentlemen.

Mr. Eppe said that the firm referred to were fortunate in being able to convince their customers they should wait. We have been trying to educate the public to wait, but it is difficult. Furnish the people with gentlemen in their houses and you can command a good price. A good many people prefer to deal with firms that have a comparatively small number of men. Is there another business where they expect the men to be better behaved than they do of the painters?

Mr. O'Connor said:—"We have a good many lady paper-hangers in Youngstown and they cannot be gentlemen. (Laughter.) Journeymen do not always realize that they are working for themselves. If they are courteous they are apt to be requested to be sent to the houses of their customers. And the friends they make as journeymen are an asset to them when they start in business for themselves."

Mr. Turner, of Hartford, Conn., said that the men make or mar our reputation as masters. I have a blackboard in my shop on which I put what is said by the customers:—"Mr. Jones said the man who did the work did a nice job, but he spattered the floor." But you cannot expect the journeymen to be gentlemen unless we are gentlemen ourselves. If I find a man spatters a floor, I tell him we have drop cloths and if he cannot use them I will get some one who will. A man who does good work, asks good prices and insists that they be paid will succeed. So many master painters are afraid to charge a high enough price. I bring you greetings from the Connecticut State Society.

Clarence L. Beardsley said that he was glad to be at Cedar Point and brought greetings from the New Haven Association. He spoke of some of the plans being made for the International Convention next February.

George E. Edgord, International Vice-President, said he was glad to be present. I think if we could instill the principles of the paper, just read, into our men, it would be of great benefit to them.

William Laesser, of Canada, said:—"I have been here so often I almost think I am an Ohio man. I think the paper was a very good one. For myself I do public buildings and factories, but in a bank, for example, you have to be as careful as in a house to have men who behave themselves properly."

Mr. Brehmer said he had tried as far as possible to have gentlemanly men. We have a lady in our town who was a crank. We pleased her, but she was so fussy that we did not want to do the work again. This spring she insisted that we repair her house and she gave us no trouble.

Mr. Brown closed by pointing out how the good behavior of the men had a great deal to do with inducing people to delay their painting in order to wait for those particular journeymen, thus enabling them to get steadier work than they otherwise would do. He thought the employers should strongly impress this fact upon their journeymen.

Secretary Kennedy read a telegram of greeting from Thomas Pierrepont, of Rochester, N. Y.

WEDNESDAY MORNING.

President Hunter called the convention to order at 9.15 a. m.

Theodore Fuchs, chairman of the delegates to the International Association, read a resume of the convention held at Cincinnati in February last, a full report of which was printed in the March, 1916, issue of the Painters Magazine.

On motion of Mr. Krause the report was received with a vote of thanks.

Address by Secretary McGhan.

A. H. McGhan, secretary of the International Association, was called on.

He complimented Mr. Fuchs on his excellent report and then outlined the work done by the Executive Board in formulating a program for the New Haven convention.

Referring to the question of cost accounting, he asked any local association having a cost accounting system to forward a copy of it to him that he may place it before the Department of Commerce. He called special importance to the necessity for a proper cost accounting system as essential to obtaining a profit from the painting business.

Mr. McGhan spoke of the work he is doing in endeavoring to increase the membership of the International Association.

Mr. Eppe thought the International Association should

be congratulated on the educational character of the program that had been arranged for the New Haven convention.

The next thing taken up was a paper by E. H. Cook, of Painesville, which he read as follows:—

Economy and Care of Used Brushes in the Paint Shop.

Mr. President and Brothers of the Master Painters and Decorators of Ohio:—

Economy and care of used brushes in the paint shop is a subject worthy of our consideration at this time, owing to the scarcity of and high cost of material entering into the manufacture of brushes.

Having had the privilege of recently visiting one of our largest brush factories and seeing brushes made, I



Vice-President L. J. Schultz.

am satisfied that nearly all of our brush troubles are due to carelessness and neglect in caring for used brushes in our paint shop.

Much has been said in favor of issuing a set of brushes to each workman and charging him for all brushes not carefully and properly attended to. This, no doubt, is a good plan in large shops employing regular men, each doing one particular kind of work, but I find it is not practical in a majority of our shops doing general painting and employing transient help, during the rush season. Many of them can do a fair job of painting, under our instructions, yet know little and care less about the care of brushes. It is, therefore, necessary that we give our personal attention to the care of brushes, knowing as we do that "a painter is no better than his brush."

Many make the mistake of dipping a new brush in water before using it, making the bristles soft and useless for good work. The only occasion for using water on a paint brush is to slightly swell the head of a new brush that has shrunk by being kept in a dry place; this should be done by placing brushes for a short time, handle down, in a bucket of water, the water only coming to, but not touching the bristles. This will prevent shedding of bristles.

New brushes should be "broken in" by our best workmen, as upon the care a brush receives during its first few days use depends much of its future usefulness. A new brush should never be left standing on its bristles, but should be worked full of raw linseed oil and carefully wrapped in paper, like they are wrapped at the

factory, and laid flat until used again. The object of the paper wrapper is to keep the brush clean and prevent the paint and oil from drying on the bristles. A brush laid out in this way may be left for some time without becoming "lousy," only requiring to be rinsed in turpentine or benzine before using.

Brushes that have been in use for some time, and no longer need "laying out," should be first cleaned, dipped in oil, wrapped in paper, then placed in a trough-shaped keeper containing oil. Hanging the brushes in a keeper containing oil is also a good way, but care must be taken to keep oil in keeper at the right height to cover bristles.

Brushes that have been partly worn and have become stubby, should be thoroughly cleaned, filled with oil, wrapped in stiff manila paper, and may be left standing in oil, as the bristles are stiff enough to support the weight of the handles.

Probably our greatest loss is in brushes that have been allowed to stand in paint and become gummed and hard. These brushes represent a large amount of our working capital, yet they are allowed to accumulate in our shops; we always intending to clean them some day, yet for the want of some convenient way to clean them, we keep buying new brushes for doing work which might often be done better with partly worn brushes, such as painting roofs, floors, brick and concrete, applying paste filler, rubbing varnish (either with oil or water), graining and plastic work, while no better washing tool can be found for mouldings, ornaments and floors.

But, valuable as a restored brush may be for some purposes, do not expect that you can neglect a good brush and then do the best work with it. True economy can only be attained by keeping a brush absolutely clean and pliable, and giving it your personal attention.

Mr. Cook then demonstrated his methods of wrapping a brush in heavy manila paper, after first cleaning it and then soaking it in raw linseed oil. If a brush has become very hard he finds varnish remover is the best thing to soften it.

On motion the paper was received with a vote of thanks.

Mr. Gaw said he used a neutral rubbing oil for putting a brush away that would not be used for a long time.

On request, Mr. Cook explained his improved brush cleaner, for which he has applied for a patent. He showed how it would not only clean brushes satisfactorily, but reduce the fire risk, because the water seal would prevent the volatile solvent from evaporating.

Mr. Schultz said he had taken special account of the cost of his brushes and had found it was surprising and he expected hereafter to save his old brushes.

On motion the paper was received with a vote of thanks.

A. J. Lamb, of Cleveland, representative of Adams & Elting Co., read the following paper:—

Selling Service in the Painting Business.

It is not my intention to open a discussion on this paper, as I do not feel quite capable of doing entire justice to the subject, not having had the practical experience in the painting business. It is my intention, however, to try to plant the seed of a few thoughts which perhaps may bear fruit a hundred fold.

The wording of the title of this paper, to my mind, is peculiarly well chosen, for service and selling should invariably be linked together. It may be easy enough to sell a job of painting, but the organization behind that sale is what either brings the customer back to you in the future or forever drives him away from you.

No doubt many of you gentlemen here have read some of the text books of the so-called schools of salesmanship, wherein the pupil is admonished of the method of approach, the creation of a desire in the mind of the buyer, etc. Now, while these books are well worth while studying, I believe the best school for the salesman is that of hard knocks.

How might a man go about selling a job of painting? Well, every man would probably proceed in a different way; but to my way of thinking a job of painting can be sold as well as any other commodity. The method or plan of sale would be up to the salesman to work out in individual cases, but it can be done; your grocer sells you flour, your butcher sells you meat, the associate members of this organization sell you material for your craft, and why should you not sell a job of painting?

I know of one of the largest architectural concerns in the country which sells architecture, so why should you not sell a painting job?

You may think that your proposition is harder to sell than the other fellow's, but be assured that every salesman has felt pretty much the same at times; however, to the right kind of a fellow that only adds zest to the game. It will be hard to inaugurate a selling campaign in the painting business, but tenacity and "stick-to-itiveness" will win out there just as they have in many other lines.

In my own personal experience I can recall cases where

I have called on a prospect for two years before selling him, and other salesmen here can tell you of similar experiences. One of the most striking cases of the success of everlastingly keeping at it is that of the engineer who conceived and worked out the idea of building the dam across the Mississippi river at Keokuk, Iowa, and harnessing the mighty power of that waterway for commercial purposes. One day, whilst lying on the bluff above the river near the point where the dam now stands, he dreamed this gigantic proposition and soon started out to make his dream come true. His first setback came when he attempted to secure permission to build the dam, but his tenacious spirit won out. He then went to St. Louis and sold that city 50 per cent. of the output of his dream before he had even worked out the plans. His next and mightiest obstacle was finance. He called on a number of financiers in this and foreign countries and finally succeeded in interesting the fifty-third man that he called on, so, today, the Keokuk dam stands as a monument, not only to the ingenuity of this man, but also as a monument to the spirit of "never say die," a spirit which has made this wonderful country of ours what it is.

In the so-called "good old days" the manufacturers had a good affable fellow called a drummer, who went among the trade and made a good fellow of himself and merely took orders, but rarely, if ever, did he actually make a sale. You know there is a difference between taking orders and selling goods. This genial chap was later succeeded by the solicitor, who wore good clothes, was quite a society man, and the more he was endowed with the "gift of gab" the better salesman he was supposed to be. But the successful salesman of today thinks, evolves his plans and is a constructive producer. He must be a worker and not a striker. Affability and a pleasant personality are excellent assets, but he must be on the job with the "pep and ginger" that characterize the times in which we are living.

And so it is with the master painter. Fifty years ago he ground his colors and plied his trade much as did the old-fashioned drummer and solicitor, but today, if he would be successful, he must be on the job with "pep and ginger;" he must think he must be a constructive producer and keep abreast of the times.

Now, I really believe that there are factories, hotels, apartments and commercial houses in your respective home towns where you can sell painting in the dull season by using the arguments of better men, better prices and closer personal supervision. In other words, putting it up to a business man as a business proposition which may not be so easily done with the individual home owner.

You know that, in the summer time, the coal man sells ice; in the winter the ice man sells distilled water, and, no doubt, the fellow who sells fly paper also sells ear muffs.

So, summing it all up, I would suggest that you go after painting jobs and sell them. Don't be discouraged if you meet with rebuffs, for the joy of accomplishment will soon make you forget the rebuffs. Stick to it, and when you make the sale, when you attain what you are seeking, give the purchaser the best job he ever had and let him tell his friends, thereby advertising you.

Selling aggressively, serving scrupulously will bring to you that main prop of success, a good name.

On motion of Mr. Cook the paper was received with thanks. Mr. Lamb said any of us can go on in the old way and do work that comes to us, but he has shown us how we can go after jobs and how we can prolong our season.

Mr. Lamb, in response to a question, said that anyone who sold either goods or service was a salesman.

The next thing taken up was a paper by Milo S. Clapp, of the Warren Paint Company, of Warren, Ohio, and president of the Paint Trade Mutual Insurance Company. President Hunter, in introducing Mr. Clapp, referred to him as "the father of mutual insurance in the paint business."

Mr. Clapp said he felt complimented on being invited to address this Association on this subject. You are workers and property owners. He then read the following paper:—

Fire Prevention Methods in the Paint Shop.

Mr. President and Gentlemen of the Master Painters and Decorators' Association:—

I regard it as a high compliment to be called upon to read a paper before this intelligent body of mechanics, and especially upon fire prevention in the paint shop. The most important subject that has ever agitated the American people, and is in every one's thought today, is that of preparedness, and it should deeply interest every one of us. Preparedness applies not only to war, but to every line of business, profession or calling in life. It means safety; it means prevention. Preparedness prevents failures and losses, and this, gentlemen, is the theme of this paper.

A wise statesman has said:—"We have no way of judging of the future, but my the past," and it ever has been known that prompt action at any time and under all

conditions spells safety. All fires are the same at the start.

I desire to take you, for a moment, back over our early history, in connection with prevention of fires, having been honored for fifteen years as chairman of the Fire Insurance Committee of the National Paint, Oil and Varnish Association. It has brought us in contact with every phase of fire prevention, as well as fire losses.

What was true of the paint and varnish manufacturers fifteen years ago, may be true of the paint shop today. That class of risks is on the prohibitive list with insurance companies, and carries with it an extra rate of insurance from the fact that they claim and consider, from the nature of the business, that all paint factories or shops are extra hazardous and ordinarily their claim is correct.

Some twelve years ago, I obtained very valuable information for the paint manufacturer, by writing to each one of them, asking them the amount of insurance that they were carrying and the rate that they were paying; and we also asked them the amount of fire losses that they had sustained during the past ten years. We received a report from 110 of our largest paint manufacturers.

This information disclosed the fact that the premiums that we paid were from 25 to 40 per cent. in excess of our losses. This fact convinced us that we should insure ourselves, which we are now doing, having incorporated, some six years ago, a company known as the Paint Trade Mutual Fire Insurance Company, under the laws of the State of Pennsylvania. We selected that State on account of their laws being more exacting, and their requirements more strict, than those of any other State.

After obtaining the information that we did, desiring to have a lower rate of insurance, we immediately started in to reduce the number of fires, and thus reduce the rate of insurance, and this we have accomplished, and in very many cases we have more than cut the rate in two. A rate that was 3 per cent. we have reduced to less than $1\frac{1}{2}$ per cent., and in very many cases these rates are today below 75 cents per hundred.

You may ask how this has been accomplished. What we have done, you can do, and we are here to explain this to you. It has been accomplished by good housekeeping and absolute cleanliness. Poor housekeeping means waste; means danger, means loss and fire.

We desire to call your attention to what appears to us to be absolute necessities. We desire to add a few don'ts to that matchless paper that was read by my friend, John Dewar, at the convention of Master House Painters and Decorators at Philadelphia, Pa., January, 1915.

A Few Don'ts.

First. Don't neglect to sweep out your shop every day.

Don't allow waste, oily rags, or dirt to accumulate in the corners and behind barrels or tanks.

Don't neglect to have, in convenient places, a good supply of 5 pound paper bags of dry sand—it does not freeze or cost anything. The throwing of a single bag may put out a fire, and will do it, if it has not gained too much headway. This is what we recommend to all paint and varnish factories, and it has proven to be the salvation of very many plants and has prevented many fires.

Don't neglect to have a self-closing can in every room for the receptacle of oily waste and rags, and you should have some place where this should be emptied and burned, every night, at close of work.

Don't allow your workmen to throw their overalls upon the floor, or upon a bench or shelf, but have a metal lined closet for them, and require them to be hung up there every night. A dirty, oily pair of overalls will take fire by spontaneous combustion if they get some light, or air in a warm room.

Don't fail to use vapor proof globes upon all lamps.

Don't have any open lights.

Don't permit any open cans of benzine or turpentine substitute in your shops. It should be kept outside and pumped inside as you use it. You may not think this is necessary, but it absolutely is. We ask you not to forget that petroleum vapors are heavier than atmosphere. They do not rise, but fall and lay upon the floor; hence do not allow any smoking in your shop. A lighted match thrown upon the floor is very dangerous, as the gases are there. Vapors released in an upper room will ignite in the basement. We regard smoking in your shop as being absolutely dangerous, and it should not be tolerated. If you handle glass, you have straw scattered about. Your workmen are careless and throw down lighted matches and do not see where they go to, and many times do not care.

Every defect that you correct lessens your rate of insurance. Cleanliness should be your watchword. Close your shop tight at night; do not let any drafts of air pass through it. You may not know that more than

50 per cent. of the fires in paint factories and shops are from spontaneous combustion, and this is largely increased by a draft of air. It may smolder for many hours, and even for days, but a draft of air will fan it into a blaze. We can name hundreds of cases.

You should first, if possible, equip your plants with automatic sprinklers, as that is the nearest to safety of anything known; yet this you may not be able to do.

From the last report of the National Protective Association upon paint and varnish plants, we learn the following:—

That from 1909 to 1915 there were 121 fires in paint, color and varnish plants where they had sprinklers, 72 per cent. were entirely extinguished, 25 per cent. were



Samuel D. Hunter.

successfully held in check, and only three fires were reported unfavorable, and that was where the water pressure had been turned off. In 62 of these paint and varnish fires, 29 per cent. were put out with one head, 71 per cent. were extinguished with less than 10 heads. You may not know that there are today over 100 paint and varnish plants that are thus equipped.

Responsibility for Fire Loss.

Do you know what the commissioners of many States are doing? They are preparing a model law, providing for a personal liability for preventable fires; that is, where a fire could be prevented, and you did not do it, you are financially liable to your neighbor. This law will soon be in force in every State.

The Attorney-General of the State of Ohio gave to the Chamber of Commerce of the city of Cleveland the following decision:—

"That the owner of the premises, upon which a fire starts, due to negligence, is liable to his neighbor, if the fire spreads and does damage to adjoining property." You are liable for damage if you do not keep your place clean, if you have a fire that spreads to your neighbor, and destroys his buildings. Observe these don'ts.

Legislation along this line in France, Germany and many other foreign countries has been effective in reducing the fire loss rate in those countries below the American loss. Were a law of that kind enforced in this country it would reduce the moral hazard and also reduce incendiary fires.

Do you know that the fire losses in this country are greater by 200 per cent. than that of any other country?

Think what it means, when the National Board of Underwriters report that, in 1915, the fire loss in this country was \$221,000,000, which was exceeded by only two years in the nation's history. In 1904, in the Baltimore fire, and in 1906, in the San Francisco fire. Let us put it another way. The per capita loss in this country in 1915 was \$2.24; while in Germany, 17 cents; France, 63 cents; England, 67 cents. In these countries the loss was large on account of the war that is now raging there.

Think what it means when you pay \$2.24 every year for every man, woman and child in this country on account of fire.

Fire Is an Absolute Waste.

It takes away that much money from the American people, and you have to pay for all this in your insurance premiums. You may not know that the "paint up and clean up" campaign that is going on has greatly reduced the fire losses. The decrease in 1915 was \$52,755,000, as compared with 1914. The annual premiums were \$60,000 less, in one neighborhood in Cincinnati, after the "clean up" campaign.

As I have stated, a great deal is said today about preparedness. We believe that we should not only prepare for war, but provide against every other calamity, and there is none so great or destructive as fire. It is wiping out of existence annually millions of hard earned dollars. More than all the wars have ever cost, and with all of the appropriations that are being made at this time they will not reach your annual fire loss.

All fires are the same size at their start. Every second counts, so be prepared.

An ounce of fire prevention is worth a pound of fire extinguishment.

The way to get lower insurance rates is to have fewer fires.

Prof. King of the Kansas State Agricultural College states that the annual loss in this country through lack of painting is greater than the annual loss by fire. What would your roof be if it never saw paint? What would your cornice, porches, and siding be if they never saw paint? You insure your buildings to protect yourself from loss by fire. It is just as important that the building owner should insure his buildings against decay as against fire. We have large and wealthy insurance companies that take care of our fire losses. We have also a great army of intelligent mechanics, master painters and decorators, who are the agents that are insuring our buildings against decay and making our homes beautiful and sanitary. You are that insurance company.

I have visited many of your shops, and know that you would be benefited, and your fire risks less, if you would carry out the don't that we have referred to.

My word of warning to you is:—"To clean house."

On motion Mr. Clapp's paper was received with a vote of thanks.

Secretary McGhan asked that this paper be presented at the International Convention in connection with Mr. Beck's report on Mutual Fire Insurance.

Mr. Epple referred to Mr. Clapp as being "eighty years young."

Mr. Clapp said that anything he might be able to do is freely given to enable this association to eliminate the fire risk in connection with their business. Mr. Beck is an enthusiastic worker, but you first must put your individual plants in safe condition. We must right ourselves with the insurance companies, and then when you organize a company of your own, you can save from 25 to 40 per cent. of the premiums that you pay. Isn't that a good investment?

In reply to a question from Mr. Laesser, Mr. Clapp said that there is no reason why a mutual company cannot operate in Canada. The Paint Trade Mutual has several risks in Canada.

Mr. O'Connor said one important thing to consider is the location of the shop. Some localities have much higher premium rates than others because of bad surroundings.

Mr. Brown referred to a \$250,000 fire that had occurred at a large shipyard, due to spontaneous combustion in some painty overalls, which had been thrown down on a floor.

Mr. O'Connor spoke of a case of spontaneous combustion that occurred in his shop in a basket in which some oily cheesecloth had been thrown.

Mr. Epple said that this paper emphasized the importance of refraining from smoking in the shop and making a positive rule forbidding smoking on the shop or on the job.

Mr. Krause said we had all been pleased to have the International secretary with us. He is on a journey of pilgrimage to various State associations and moved that he carry with him the greetings of the Ohio Association.

Mr. McGhan said he would be pleased to do this.

The motion was adopted.

Mr. Epple moved that the Association indorse the recommendations in Mr. Clapp's paper. Carried by a unanimous rising vote.

Secretary Kennedy read a letter from Robert N. Hunter, of Brooklyn, who feared he might be unable to attend the convention, owing to the serious illness of his oldest son from a contagious disease.

Question Box.

Mr. Schultz asked how graining color could be prevented from peeling over old paint, or from chipping by a blow and showing white.

Mr. O'Connor said peeling could be prevented by washing the old paint with ammonia. But you cannot prevent chipping from a blow.

Mr. Fuchs said a good white paint contains zinc and graining ground is lead, which will not adhere to a hard zinc ground.

Mr. Epple said the trouble is that painters are afraid to go to the owner and tell him it will cost more money to properly prepare the work before graining, but if it is done right, he will have no trouble. The old paint should be removed or the work properly prepared.

Mr. O'Connor asked why paint cracks across the grain instead of lengthwise.

Mr. Cook said that the wood shrinks crosswise and pulls the paint with it.

Can stucco houses be repeatedly painted with cement coatings or is it better to use lead and oil after the first painting?

Mr. Schultz said you cannot put one brand of cement coating over another nor can you use lead over cement coating.

Mr. Gaw said cement coatings are heavy and hard to spread and either they will be put on thick or cut too much to get them to spread. One of the important things needed to brush out the paint properly is to properly scaffold the job so as to get from one point to another quickly. He had seen two successful jobs where lead had been used over cement coating and a good many that were not successful.

Mr. Epple said if we could go to an owner and get him to wait until the elements had neutralized the alkalies in the cement, we could get a good job, but people won't wait. The paint applied to a cement must be porous. On old cement, you can use lead and oil with better success than any cement coating.

Mr. Hess said that if cement is properly primed you will get good results. You should prime with a thin coat that will get into the cement and hold firm. If later, you paint with lead and oil, you will have a different film. But a flat job will look better on a cement surface than a glossy one.

Mr. Porter said he thought the secret of a good job was a properly prepared surface and, for this reason, he always washes the houses he is called repaint, especially under the porches. He uses gold dust or ammonia.

Mr. Gaw said the most important thing in painting a cement house is to keep moisture away.

Are the anilin stains made in this country safe to use on first class work?

Mr. Hess said that Sherwin-Williams Company had got along pretty well in making some dyes, but the demand has been so heavy they have not been able to fill more than 50 per cent. They have been making paranitrinilin red, and are experimenting on a mahogany stain.

Mr. Gresser said that he understood that American capital would not go into dye manufacturing, because there is not sufficient protection.

Mr. Epple said this country is well able to make dyes if the government will only stand by and protect the manufacturers.

Mr. Hess said they had taken a long chance as to whether the government would protect them after the European war ceased. We are not only getting dyes but avianium carbolineum, a wood preservative that always had been imported from Europe. A good many organizations connected with the paint trade had urged protecting the anilin dye industry.

Arthur Theobald read the report of the Nominating Committee.

President Hunter appointed Messrs. Brehmer, Krause and Miller as tellers.

On motion the meeting adjourned at 12.07 P. M.

THURSDAY MORNING.

The convention was called to order at 9.30.

Mr. Porter said that one of the overhead expenses of the master painter is gasoline for driving his automobiles. There is a patent pending on an attachment for the carburetor which gives more power and uses less

gasoline. Since he came to Cedar Point his son tested the Mackey-Reusing Gas Saver on his car on a test run from Akron to Cleveland and return. He had used the gas saver on the going trip, requiring one and one-half gallons of gasoline; on the return trip, without the gas saver, he had required four gallons of gasoline. It is attached to the intake manifold. The machine is made by the Mackey-Reusing Gas Saver Company, Second National Bank Building, Akron, O.

The next thing taken up was a paper by B. W. Hardt, of Cleveland.

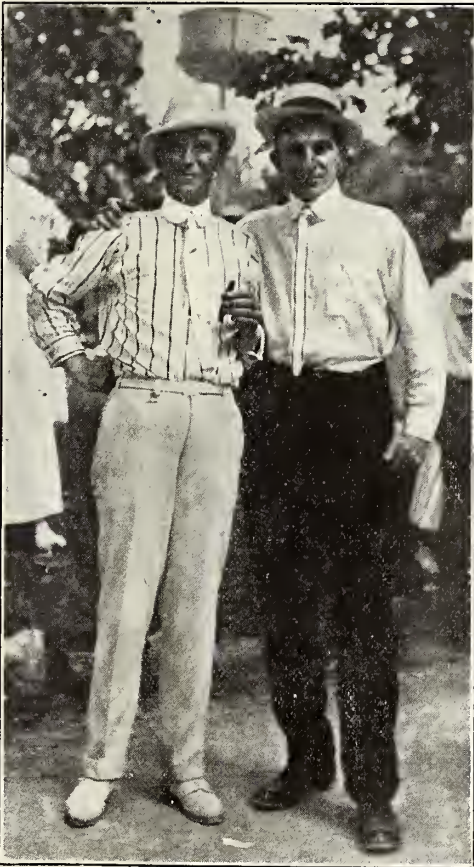
Direct Contracting vs. Sub-Contracting.

One of the most serious problems of the contracting painting business of today is the ever-increasing inclination upon the part of the architect and the owner to award construction and building contracts to a general contractor. The principal cause of the condition lies in the lien law which was passed a few years ago. The contracting painter, together with many other sub-contractors, was lured with the promise of better protection against loss in the then comparatively few contracts he might have been obliged to take under a general contractor. Before the lien law came before the legislature it was the subject of a great deal of discussion in the writer's local association and the consensus of opinion was that it would prove to be of great benefit to our members, but it had been in effect but a short time when we were disillusioned, as the percentage of building projects awarded to general contractors more than doubled. So much for the principal cause. Now let us see what the effect has been.

First, as to the percentage of contracts secured by reliable firms. Under the direct contract system, architects usually had a list of from three to six firms in whom they had confidence, to estimate the work of each

is considering only what is termed good competition. Before the prevalence of general contracting all architects of good standing were careful in selecting a list of from three to six good, reliable firms.

The average run of general contractors have no interest in the class or character of work performed further than its being just good enough to allow them to get their money out of the job. In a great many cases the sub-contract is not awarded to the firm who submits the original low estimate. Their figure is used, but the general contractor continues taking bids long after he has signed up. Then another condition frequently arises. The general contractor will endeavor, and unfortunately with success, to play the two low bidders against one another, calling first one and then the other



Herron and Gresser.

trade, which meant each contractor had, under equal conditions, from 162-3 to 331-3 percentage chance to secure each job figured. Under the new order of things there are from four to twelve general contractors invited to figure and each of these will secure from four to six estimates on each trade, thereby reducing the chances of any one sub-contractor securing the work from an average of 25 per cent. to an average of less than 5 per cent. In making these estimates the writer



Schultz and Gibbons.

in to look over their figures, telling each one in turn that the other bidder has "gone him one better." The writer has one case in mind where he has been informed that the sub-contract for painting was worked down from \$12,000 to about \$8,000 and in another instance from \$23,500 to \$13,500. In the latter case, some few changes were made in the specifications which made a deduction of about \$2,000, but still leaving an actual difference of \$8,000 between what the work would have been let for under direct contract and what it eventually was contracted for after being jobbed from New York to Chicago. The owner, mind you, paid the \$21,500 and the general contractor put the \$8,000 in his pocket.

When the writer was at Cincinnati last winter, attending the International convention of Master Painters and Decorators, he casually remarked to one of the contracting painters of Cincinnati that several of the members of the Cleveland Association had received invitations to bid upon a certain large contract in Cincinnati. The invitations informed the Cleveland firms that the senders, who were Cincinnati people, had been awarded the general contract and were now taking bids on sub-contracts. Our Queen City brother was much surprised to learn that bids were invited after the general contract had been awarded, in view of the fact that several of his home painters had been invited by the firm in question to submit estimates, which they did, supposing the contract for painting would be awarded to the one whose figure they used. A day or two after our conversation, we learned that invitations had also been sent to Pittsburgh, Washington and New York. Had either of these painting contracts been awarded direct,

these conditions would never have existed and, instead of being peddled around the country and being done at a ridiculous price, the contracts would have been awarded by direct contract at a fair figure and the work would probably have been a testimonial to the painting craft instead of the almost inevitable "skinned job," when done for little more than half its actual worth.

Another phase of the sub-contracting system is the trouble usually experienced in obtaining the final payment. Very few general contractors will make complete settlement with any sub-contractor until the work has been accepted as a whole. This means that, if the architect is withholding the general contractor's final payment owing to some dispute over the work of one sub-contractor, or the part done by the general contractor himself, all other sub-contractors must suffer and wait for their money until the matter has been adjusted, regardless of the fact that no fault whatever had been found with their part of the work. Sometimes the principal contractor goes still further. The writer recalls an example to mind where he was unable to obtain his last payment, being told by the general contractor that he was being held up by the owner to the amount of \$12,000. Our work had been completely finished for over thirty days and we had been told by the owner that it was entirely satisfactory. "Smelling a mouse," the writer made an investigation and discovered that four other sub-contractors were being held up on their final estimates for sums ranging from \$200 to \$1,100 and to cap the climax, the general contractor had been paid up completely with the exception of \$1,800, which was being withheld until certain parts of the work, which were being done by the general contractor himself, were brought up to specifications. Had this work been done under contracts direct with the owner, all parties except those directly responsible would have been paid when their final estimates were due.

It is probable that all those present who do work under sub-contracts have had difficulty in still another direction. Nearly all specifications have an article under the head of "Painting and Finishing," which reads:—"The painter shall carefully inspect all surfaces to be coated and if same are not in suitable condition to receive his work, he shall notify the architect and await his decision. Should he fail to do so, any necessary refinishing shall be done at this contractor's expense." Under a direct contract, this clause could be lived up to without hesitation, but when done under a sub-contract it is no simple matter. Should you find where woodwork is rough or otherwise in an unsuitable condition to finish, you naturally call the general contractor's attention to it. He probably will say:—"Oh, sandpaper it a little," or perhaps he will exclaim:—"We have spent too much time on this woodwork now. Go ahead and finish it." You can't very well go to the architect or owner because, in the first place they do not recognize you as they have no contract with you, and you would incur the ill-will of the people who are getting the money and through whose hands you must get yours.

The consequence is "You are between the devil and the deep, blue sea" and get in wrong if you do, or if you don't. If you finally decide to take a chance and the work is not accepted, you can rest assured that your friend, "Mr. General Contractor," will say:—"You had no business to go ahead and finish it."

We now have the cause and the effect of this deplorable condition and naturally desire to find a cure, and like any abnormal or unnatural condition, the only remedy lies in removing the cause. This means that the architect and owner and in fact the general public, must be made to see that a better building can be secured, at practically the same cost, by awarding contracts to each craft direct. The voters must be made to see that the lien law is no protection to anyone but the jobber and seller of the material used in the building and the craftsmen who do the actual work. The man who is termed a sub-contractor has been "left out in the cold." He puts up a good proportion of the money, stands for the most knocks, secures the smallest percentage of profit and gets nothing in return.

The writer would suggest that each local association appoint a committee of two or three of its very best painters to call upon architects, engineers and owners and explain thoroughly the evils which usually arise when painting and finishing contracts are included in general contracts. You will find them more willing to listen than you might suppose. The writer has talked with several of the Cleveland architects and finds they would be willing to let their painting direct if it was customary. We have been knocked around from pillar to post for years. Now let us get together and "take the bull by the horns." Everybody else has been talking—why not put in a little of our time speaking for ourselves? As long as we lay back and let the other fellow form customs and precedents, we will be the goats and the laughing stock of "Mr. General Contractor." We have been asleep and it is high time we were awake and on the job.

On motion the paper was received with thanks.

Mr. Porter said that in Akron the plumbers made up their minds not to take work from general contractors and

in spite of opposition on the part of these contractors they have been able to carry it out. For himself, he does not do any work except on a basis of time and material, even on new work. He asked which was best; to lose a job now and then or to figure so low that we lose money, for fear somebody else will get it.

Mr. Schultz said that the plumbers are protected by the supply houses, who will not sell any materials except to plumbers or on a plumber's order. But in many cases the paint supply houses will sell to the owner or general contractor, at lower prices, very often, than they will give to the painter, and sometimes offer to get painters to do the work. On the other hand, a general contractor, if he is the right kind, will prevent friction between those doing different branches of the work.

Secretary Kennedy read a letter from Frank L. Glynn, director of Trade Education in Wisconsin, who said he was unable to be present personally, but had secured Edward H. Fitzpatrick to take his place.

Mr. Fitzpatrick, however, failed to materialize.

The next thing taken up was a paper by Waldo G. Edwards, of Boston, Mass., estimator for Edward C. Beck, of that city, on

Measurements for Estimating.

The unit of measure employed by many master painters is a square yard, based on a perfectly flat surface. However, most of the surfaces treated by the painter are not perfectly flat. This means that the surveyor, or person taking off the quantities, must make proper allowance so that, in his judgment, any irregular surface will be made equivalent to a flat one. In some instances this would require allowing many times more, and in others even less than, the actual surface.

General contractors will tell you, as a rule, that painters' figures vary more than those in any other sub-trade—in many cases 50 per cent.; in some even 100 per cent.

Estimates should vary, but it does not seem as if the difference should be so great. I firmly believe if more painters measured the work to be estimated upon, in square yards, the results would be much more uniform.

Each one is entitled to what his own judgment and experience has taught him, and in this paper today I am only pointing out a conservative method which may be employed to arrive at the value of the different items.

I have selected, in order to be as clear as possible, two simple and plain buildings as illustrations—one a concrete manufacturing structure; the other an ordinary house. The method of measuring will be easily understood from these and can be applied to more complicated work.

Before turning our attention to the drawings let me say a few words in regard to the specifications.

To my mind the interpretation and understanding of the specifications is just as essential as the knowledge of how to obtain the quantities. I should like to emphasize the following points:—

Make a careful and accurate copy (even though condensed) of the painter's portion of the specifications. Many weeks, sometimes months, elapse between the time the work was figured and the award of the contract. The contract should be checked, and your original copy is the one to check from.

Read through the entire specifications at time of estimating, noting the items under the different parts of the specifications which affect the painter's work—the different woods, and where they are used; the portions in which base-boards, chair rails, picture mouldings, panel work, etc., occur; the portions which are plastered; whether the finish coat is rough or smooth, and many other such items of vital importance to the painter. A half hour or more spent in reading over the general specifications is not wasted. It is absolutely essential for a close estimate and also important as a record.

Make your estimate or proposal (when bidding from plans and specifications) read "according to the plans and painting specifications"—not as most painters do, "according to the plans and specifications." The latter is too indefinite and you may be expected to do all painting—no matter where found—in the specifications. Miscellaneous painting is very often found under other trade headings, such as priming and back painting, sometimes first-coating under the carpenter specifications, painting pipes, pipe coverings and ducts; also finishing of radiators under heating and ventilating specifications, painting of pipes and fixtures under plumbing specifications. Many other instances might be mentioned.

It is our custom to quote on any or all of these items, if our clients wish them, but separately and in addition to our general estimate. Our general estimate includes no work but what is specified under the trade heading "Painting." There are many instances where contractors have forced a painter to do—under his contract price—such items as I have just mentioned; but if you will be careful to word your estimate as I suggest you will find you have good grounds to object to any work which is not mentioned under your trade heading.

The balance of Mr. Edwards' paper was given up to a practical demonstration, accompanied by large scale draw-

ings, showing how different portions of a building were converted into an equivalent number of square yards. This portion of his address was a practical repetition of the demonstrations given before the Massachusetts State Society at the conventions held in January, 1914, and January, 1915, and published in full in the issues of *The Painters Magazine* bearing those dates.

[As Mr. Edwards has promised to write a series of articles on estimating for *The Magazine*, it will be unnecessary to print the balance of the paper here.—EDITOR.]

On motion of Mr. Albrecht a vote of thanks was given to the writer.

Mr. Gaw said that in practically all wall work in factories the material used is specified. While Mr. Edwards' method would take care of the labor it would not show the quantity of material to be used. He thought this important.

Mr. Edwards said that the allowances, he gave governed the pricing. The estimate always was for a greater amount of surface than actual. In estimating he does not take up the question of material separately.

Mr. Schultz said you figure by the yard, and the only way to get the actual labor and materials is to put men at work on a steel sash, get the actual cost, and then use it in estimating for similar work. He asked if it were possible to figure an iron truss painting by the ton. His own experience was that this could not be done.

Mr. Brown replied that this was also the opinion of most of the railway bridge and building painters.

Mr. Luther thought this paper should be very carefully studied by the local associations. If they did study it and learn how to estimate it would make bidding closer.

Mr. Laesser said that in the case of a saw tooth factory roof, he takes the area and multiplies it by six, and finds this safe. For fenestra sash he doubles the area.

The next thing taken up was a paper by A. M. McKenzie, ex-president of the International Association of Master Painters and Decorators, of Hamilton, Ontario, Canada.

How Can We Extend Our Season?

When I undertook to open this discussion at your convention I fully expected to be present with you and to open it in an informal way, which would possible help to bring on a general discussion of this very important subject. That I am unable to be present I very much regret. I had been looking forward with a great deal of pleasure to visiting your convention this year and spending the whole term with you, and I purposely delayed writing to you until the last moment in hopes that I could get away, but I find it is not possible, and will jot down a few thoughts on this subject and hope that the members will thoroughly discuss it and so make our trade just that much more valuable to us and to our men.

The first thing to realize is that we have very decided seasons. I suppose that, in different parts of the country, these seasons vary. With us the busy season usually begins about the first of April and dies out about the fifteenth of June. Then there is a period of depression until some time in August, when the fall rush comes on, which continues with varying degrees of intensity until about the first of November, and when the first snow flies the painter makes up his mind that if he could just hibernate like the bear our trade would not be too bad at all.

Now, we will suppose that we are going to begin to make a radical change in conditions at the time of new resolutions, and on the first of January we start in with the argument to customers whose homes are heated by hot water that the winter time is a real good time to do interior work; that while there is a nice even temperature in the house and no dust or flies, we can make a first-class job in that particular room which they have been thinking of for so long, and we begin to make dates. There are always a few customers who want to begin just before the rush, so that they can get the best attention, and we put the date good and early, say the first of February, and we do our best to inconvenience them as little as possible and make it pleasant for them to have their work done at that time and be through before ordinary people realize that it is house-cleaning time. To the most of us two or three jobs started in the last week of January means the tidying over of the dull months of February and March and the securing of a long season at that end. It just requires a little personal effort, and I want at this point to disabuse your mind of the idea that this sounds very good, but is not practicable. It can be done. We all have customers whom we can approach and put up the proper kind of argument to secure an early start. To most of us that early start with even one customer spells success. If it does not occupy the whole forepart of the season it opens the way to one or two others.

Then, during the rush season, we have a number of different kinds of people to deal with—customers who want a good deal of time from our very best men are the very finest kind of customers; anxious to have their work done properly and willing to pay for it. To one or two of them it is good policy to say: "Why not let us do this work while you are away on your summer vacation? Our men are absolutely dependable and have carried the keys of

some of the finest homes in our city, and we invariably give the very best attention with the very finest results when the matter is left entirely in our own hands." And so we secure one of our very best July jobs. We are not discouraged if the first customer we approach with this argument has a very good reason for wishing the work done at the present time. We do it for him and try to get somebody else for July.

Then we find that a number of our customers want the outside woodwork of their houses painted, and we approach them with various reasons why we would like to do this work in July and the first part of August. It may be that the spring season is wet and we do not care to paint their house during the very rainy weather. That has been a very real argument this year and successful.

Some people, to whom you go with any reason for doing the work earlier or later than the time they have made up their minds to do it, imagine it is always for the benefit of the painter and that their interests are not being considered in any way. When you come across this kind of customer, do the work when they want it done. About



Where Did Eppler Get Those Fish?

this time it is good policy to get in touch with somebody who is going to build and whose work will be ready for the painter during December and January. There is always, too, the possibility during the spring months, of interesting some of the church people in decoration, and the only proper time to decorate a church, of course, is when all the people are away for their summer holidays. This makes good July work and is really one of the reasons which keeps me away from your convention at the present time.

There is no royal road to success, but there is a road which we can all travel in that direction by simply using a little foresight. You can further your own interests and those of your clients at the same time. Some customers you can go to with the straight statement that it would be very convenient for you to do this work at such a time and would not inconvenience them, and they will leave it entirely in your hands. To others an appeal of that kind would be worse than useless, and you have to judge men accordingly. But most men are influenced by an appeal to their selfish interests and, if you show them that it will benefit them to have their work done a season that will be more convenient to you, you are quite justified in doing so, although at the same time you are benefiting yourself. The trouble with most of us is that we have a tendency to



Guessing the Contents of the Cans.

sacrifice our own interests for the benefit of our customer, whereas we ought to consider ourselves and our interests at the same time.

Suppose a man comes to you in the spring time and wants the outside of his house painted and you can show him that there is a certain amount of moisture in the atmosphere, in the woodwork of his house, or that the woodwork is very near the ground and the moisture is rising into the woodwork. August, the dry month, will appeal to him very nicely. Suppose he comes in September and you are busy getting ready for the return of your clients and jobbing work is plentiful. "Don't you think that it would appeal to you to wait until the flies are frozen out by the first frost, and when the fruit-flies and the little harvest insects have all perished, to paint your house?" When you can show him that:—"The paint dries more slowly in November or December, and that the bright cool days are just ideal for having painting done, when windows are to be opened and closed a number of times, fly-screens have to be taken down and stored away anyway, and everything is so much brighter and clearer than the dusty days of September, don't you want to give me a job to paint *your* house in November?"

Gentlemen, just use a little judgment. Consider your own interests as well as you do your client's. Be fair with him, but also be fair to yourself, and, finally, think ahead.

Again expressing my sincere regret at my inability to be with you, I wish you a very successful and enjoyable convention.

On motion of Mr. Schultz a vote of thanks was ordered to be sent to Mr. McKenzie.

Mr. Eppler said the one that pays the bill dictates after all. Be diplomatic and try to convince your people that it is well to put off painting until you can do it best.

Mr. O'Connor said most people paint to make their houses look nice and do not consider the question of protection. The fall is really the best time of year to paint for protection.

The following resolution was read:—

Resolution on Trade Education.

Resolved, That we, the members of the Master House Painters and Decorators of Ohio, in convention assembled at Cedar Point, Ohio, July 18 to 21, 1916;

Realizing the difficulty in securing properly educated mechanics, in the entire building business; and the value and importance of having a department in connection with our public schools, whereby our boys and girls can get a practical training in the various trades; and where they can learn to work with their hands also; therefore be it

Resolved, That we go on record as favoring and encouraging of trade schools in connection with our public schools, and that a copy of this resolution be sent to all the school boards in the State of Ohio.

The Committee on President's Address presented a report commending the address to the attention of the convention.

Question Box.

What is the correct method of estimating for finishing French doors, when finished in mahogany and white rubbed work, and for stairs when finished in the same way?

Mr. Edwards replied that he would measure the mahogany and the rubbed work separately, pricing each according to its worth. He did not care to name a price, because it would depend on local conditions.

Mr. Eppler thought there should be some general understanding in regard to pricing.

Mr. Edwards said he had very little to do with the pricing, but it must be based on the experience of the man doing the estimating.

Mr. Schultz explained how he determined costs by actual tests with average men. He found it well to study the work of different architects, because each had individuality in regard to details.

Mr. O'Connor said the average painter makes a little money every year, but he cannot tell where he made it. If a painter would keep as close account of the cost of painting a pair of French doors, for example, he will be able to get at the cost of doing this class of work. If you get \$100 for a house, 20 per cent. is low enough for overhead, and that leaves only \$80 you have received for the labor and materials, to say nothing of profit.

The meeting adjourned, after the tellers had announced that the ballot box would be open for the election of officers from 3 to 5 p. m.

FRIDAY MORNING.

The convention was called to order at 9.30 a. m.

Election of Officers.

The tellers announced the result of the election, as follows:—

President, C. M. Uber.

Vice-president, L. J. Schultz.

Secretary-treasurer, Joel Kennedy.

Trustee, William C. Gaw.

Trustee (Associate), C. W. Cadl.

Committee on Extension of Membership:—N. H. Porter, for active members; L. N. Gibbons, for associate members. Delegates to International Convention:—Fred Eppler and Louis Thal, together with the retiring president. Alternates, Theodore Fuchs and E. H. Cook.

The treasurer's report showed a balance of \$654.44.

The question of place of next meeting was brought up.

Cedar Point, Put-in-Bay and Youngstown were put in nomination.

Put-in-Bay received a majority of the votes cast.

Secretary Kennedy moved that a committee be appointed to visit Put-in-Bay to see whether there are satisfactory accommodations, and report to the Executive Board.

The Resolutions Committee reported in favor of the adoption of the resolutions submitted on the previous day, and they were adopted.

Secretary Kennedy called attention to the cards giving a list of associate members, which had been sent out to all the members.

On motion the secretary was instructed to adopt the same plan for the coming year.

Mr. Uber reported for the Auditing Committee that they had examined the books of the treasurer and found them correct.

Ex-President Conrad Krause installed the newly elected officers.

In accepting the office of secretary-treasurer, Joel Kennedy said that this marked the opening of his sixteenth year of continuous service, while he had held the same position in his local association for twenty-five years.

Secretary Kennedy moved that the sum of \$100 be placed at the disposal of the Committee on Extension of Membership. Carried.

Mr. Albrecht thought efforts should be made to organize locals in the different cities.

Secretary Kennedy said he had been asked by Waldo G.

Edwards, who had left for home, to express his pleasure at the courteous treatment extended to him.

Fred Epple moved a vote of thanks to the retiring officers, the Entertainment Committee, and to the various people who had contributed to the pleasure of the convention, and also to The Painters Magazine. Carried.

On motion, the convention adjourned at 11.40 a. m.

CONVENTION NOTES.

The entertainment features were, as they always are at an Ohio convention, very enjoyable, yet at the same time they did not put any great burden of expense upon any local association or upon the manufacturers. That is the great advantage of holding the convention at a summer resort, where there is plenty of amusement available at little or no expense, and where every one pays his own way.

A carnival had been planned for Tuesday evening, and so secret was Mr. Lamb about the surprise he intended to spring upon the association that he neglected to take the Cedar Point Resort Company into his confidence when he applied for the use of the hall over the main dining-room for that evening. It appears that the building inspectors had condemned this building for the purpose of dancing—and "Andy" just naturally wanted to dance. So he could not take the crowd there. Then the management designated an open pavilion. But it was found impossible to get a piano for that place, so that, after the guests had begun to assemble, they were again shunted to another location, and this time a permanent one—the south end of the great dancing pavilion. Here there was plenty of room for enjoyment, and all went merry as a marriage bell. Fantastic masks were distributed and worn until they got too warm; noise makers were given to everybody, and all the elements of a genuine dancing carnival were provided, and the whole party had a jolly good time until the music stopped at half-past eleven. Cedar Point keeps early hours in these days. Yet there are those who attended the first conventions that the Ohio association held there, when it almost seemed that the painters and their wives never went to bed.

There was something doing on Wednesday afternoon, when the annual sports were pulled off. Because of the intense heat and the glare on the beach, the committee decided to have these contests carried out in the grove back of the hotel—though which place was the hotter was something that the members felt they were not competent to decide upon, since no self-registering thermometers were provided. But the first contest did not require any strenuous physical exertion, and as none of the members were provided with X-ray vision there were no correct solutions of the riddle. There were three varnish cans in a row, and we were told that each contained an article that is used by a painter at some time or other. The puzzle was to guess correctly the names of the articles and in which of the three numbered cans each one was placed. Was it fair to use sand paper, dry paste and dryer as the contents? We leave that to the decision of those who failed to guess any one of them. The prize winners were those who came nearest to a correct solution:—E. H. Cook, for the men, received an electric night lamp, and Louis Thal a pocket knife for the second best guess; Mrs. C. W. Cadle, for the ladies, a glass dish (her husband, as chairman of the committee, put those things in the cans), and Miss Mabel Willis a pearl-handled knife.

The pipe race required more exertion. About a half-dozen expert smokers lined up, some fifty yards from the finish. In front of each one, on the ground, was a corn-cob pipe. About ten yards further on packages of smoking tobacco

were ranged in a line; still further on came boxes of safety matches—and some of the contestants whispered that they thought the sides of those boxes had been purposely moistened in order to make the lighting more difficult. Now the problem was to pick up a pipe, fill it with tobacco, light it, and reach the finish line actively smoking. The first one, George H. Gresser, of Canton, who accomplished this feat was rewarded with a gold-mounted pipe.

Then the ladies had a potato race. Of course, there was



"The Dutch Boy" Sextette.

a scramble for the victory, which was won in great shape by Mrs. Casper Miller. Her reward was a French Ivory hat mirror.

Gandpa Locke, he who represents the "Little Dutch Boy," in his usual efficient manner, managed the grab bag, and, of course all the children were pleased.

Something happened to the banquet that was held on Thursday evening. Not that it was in any sense of the word anything less than a howling success. From the gastronomical and elocutionary standpoints it could not have been better. But the genial toastmaster, who had been put down on the program—John Theobald, of Cincinnati, a veteran in the position, who can call upon the ladies to make a speech and get away with it—was absent. He had promised to come, but sent no excuse. Then, again, the Mayor of Cleveland, who had agreed to be the speaker of the evening, was also unable to come. But don't think little things like that can daunt the Entertainment Committee, with such a chairman as A. J. Lamb. President Albrecht, of the International Association, was put in as a "pinch hitter" toastmaster, and right nobly did he fill his duties. But before he began to get in his fine work Mr. Lamb rose and said that, as he understood the toastmaster would be so busy writing his annual address as president from now till the convention meets at New Haven in February that salesmen would be unable to see him, on behalf of the traveling salesmen he presented him with a pen to assist him in his work. And he handed him a tiny billiken holding a fountain pen.

Professor Begg, superintendent of the Sandusky Public



Getting Ready for the Sports.

Schools, made the principal address, and it was a most eloquent one, full of earnestness, yet punctuated with many witty sallies. Then Milo S. Clapp was called upon, and talked of preparedness in business as well as in national affairs. After this Toastmaster Albrecht called on each of the past presidents of the association, not letting a single guilty man escape.

The kiddies, as usual, were served at a separate table, and had a dandy time.

At ten o'clock the banquet was over and had become one of the pleasant memories that the members of the Ohio Association are able to carry with them through life.

The ladies' luncheon—well, being a mere man, we were not invited to attend, although we are told that there were three men who were fortunate enough to have taken forty-four of the fair sex in charge and piloted them to the Sloane



Big Bill Kennedy.

House, in Sandusky, where they were treated to a "fish fry," on Thursday at one o'clock.

That baseball game between the representatives of Northern Ohio and those who uphold the dignity of Southern Ohio was, as usual, played on the beach on Thursday afternoon. It mattered not that the weather was hot at the start of the game nor that it rained before it was half-way over, the drops cutting almost like hailstones, because the players all wore their bathing suits, anyhow, and it made no difference to them if a fly was batted out into the lake. Everything progressed favorably for everybody except Johnston, of the Northern team, who, unfortunately, twisted his leg, and limped thereafter. But he felt comforted in the thought that the Northern team won by the handsome score of 10 to 4.

All the ladies wore their best gowns on Thursday evening, although the men did not put on any formalities. It was the occasion of the grand ball, the Cedar Point Company courteously placing half of the great dancing pavilion at the disposal of the Master Painters and the Ohio Electric Light Association.

There were no badges but it was not the fault of Secretary Kennedy. They had been ordered in ample time and instructions had been given to the manufacturers to ship them to Cedar Point before the convention. But they did not arrive until too late to be of any use. So the Association went badgeless—but it did not matter much—unless

perchance, somebody succeeded in getting into the dancing floor on Thursday evening who belonged neither to the Master Painters nor to the Ohio Electric Light Association.

On Thursday afternoon, the convention was invited to visit the meeting of the Ohio Electric Light Association and listen to two very interesting addresses by prominent men.

The "professor" who succeeded in getting into the convention on the pretense of delivering an address on "safety first," which turned out to be a plea to subscribe for certain medical books, for which he is a subscription solicitor, is said to have formerly made a living by lecturing at the hotels in various Atlantic coast resorts, winding up by selling a medical book for which he asked one dollar.

As the members registered, they were given packs of playing cards, with the compliments of the Eagle-Picher White Lead Company, represented by W. A. Woodmansee, and were also presented with canes bearing green flags with the word Glidden on one side and "green label varnishes" on the other.

"Sunny Jim" we were about to say, for he is always smiling, but we are reminded that is not the real name of our friend, L. N. Gibbons, who represents the Ball Chemical Company, gave his friends "Totem" scarf pins "for good luck." But the cheery greeting of "the cardinal" as his friends call him, is in itself an augury of good luck. May he long continue his welcome presence at the conventions.

W. W. Johnson, representative of the "Dutch Boy" from Cleveland, invited a number of his friends to a "fish fry" at Sandusky on Tuesday evening. Among the bunch were two stray members of the Association that regards Doctor Ireton as one of its best friends. And it is safe to say that they went back to the Nutmeg State with tales that will lead their conferees to believe that every representative of the National Lead Company is a good fellow, whether he hails from Connecticut or from the Western Reserve.

Our musical friend, Rollo S. Broadwell, came up from Cleveland as usual and distributed big, fat lead pencils that bore the name of the Hale & Holmes Company upon their yellow sides.

What popular fellows these National Lead salesmen are, even though some of them do not succeed in getting married. But from the evidence caught by the camera, "Jack" Isham, of Cincinnati, seems to possess a certain degree of popularity with the young ladies. The Magazine representative caught him with six charming young ladies grouped around him, yet there were other men who could not even get a single one.

Trick match boxes that created a good deal of fun were presented by C. W. Cadle, representative of W. W. Lawrence & Co., of Pittsburgh.

It would not have looked like an Ohio convention if Gilman, of the Carter White Lead Company, had not been "among those present."

William Laesser, of Windsor, Canada, almost regards himself as an Ohio man, for he regularly comes over to attend the convention, and he has the good sense to bring Mrs. Laesser along to see that he behaves himself.

As usual, August Hess, of Detroit, was there.

You can't lose your keys or yourself either, for that matter, if you wear one of those key chain tags and identifiers that were presented by James B. Sipe & Co., of Pittsburgh, to those who were at the convention. R. E. Rogers, vice-president and sales manager, was present to direct the energies of the corps of representatives that this wideawake concern sent to Cedar Point to preach the merits of Sipe's Japan Oil and Enamel Oil.

There wasn't a complaint that could be justly made against the management of the Cedar Point Resort Company, who did all in their power to make the stay of those at the convention pleasant. It may be possible that some of the members have grown tired of going to the same place for eleven consecutive years, but we predict that if the Board of Trustees do make a change next year, the majority will be ready enough to go back again to the Point the year following. We do not know of any other place so suitable for holding a convention or where so many attractive features may be enjoyed at so little expense.

New Jersey State Convention

Twelfth Annual Meeting of the Master Painters and Decorators' Association.

Asbury Park, July 26, 27 and 28.

A RENEWED interest in the affairs of the New Jersey State Association of Master Painters and Decorators was manifest at the twelfth annual convention that was held at the Hotel Brunswick, Asbury Park, on Wednesday, Thursday and Friday, July 26, 27 and 28. The sessions were well attended, fully 50 per cent. more master painters taking part in the deliberations than last year.

The ballroom in the annex of the hotel was attractively decorated with flags and flowers, and the names of the associate members were prominently displayed on cards hung upon the walls.

A well-arranged exhibition of practical work filled one of the private parlors in the corridor leading from the office back to the ballroom.

Wednesday morning was devoted to registration and to a meeting of the Executive Board, the convention being scheduled to open on Wednesday afternoon.

The convention was called to order at 2.30 p. m. by President William Christiansen, who asked Rev. Mr. Ashley to open the session with prayer.

Owing to illness Mayor Hettrick was unable to be present, but he sent as his representative William H. Pancoast, director of publicity, to welcome the Association to Asbury Park, "the town without a frown."

President Christiansen next read his annual address as follows:—

President's Address.

Fellow Officers, Delegates, Ladies and Gentlemen:—

I take great pleasure to greet you and bid you welcome to this our twelfth annual convention.

I want to take this opportunity to thank you for the great honor you conferred upon me in electing me your president, and hope you will have patience with me and overlook my shortcomings as presiding officer of this convention. I also wish to thank my fellow officers and members of the Executive Board, the majority of whom have attended the meetings held throughout the year regularly, while some have attended few or no meetings at all. I should recommend that we put a plan in operation, such as was recommended in the Massachusetts Association, that when an Executive Board member is absent from three meetings without a good excuse his office be declared vacant, and the local which he represents or the Executive Board fill the vacancy.

The Association has made some progress during the past year; although we have not had the success we wished for, we are very much encouraged with the outlook for the coming year. It is easier to start a new association than to rebuild an old one that has gone backward, and if in the coming year we continue to work and add to the little that was accomplished this last year there is no doubt but what we will have our old-time association again.

A new association was organized in Hoboken, and Orange, Newark and Morristown have strengthened their associations by increasing their membership, which will probably be shown in the secretary's or State organizer's report. Orange is now the banner organization of the State, having a membership of sixty-two.

However, I would suggest that the officers and Executive Board members for next year consider ways and means of thoroughly organizing the State. This, of course, will take money and time and a man capable for such work, and at this time I should recommend that the election of an organizer and deputy organizer be left open and referred to the Executive Board with power.

My reason for this is that the Nominating Committee is not able, in such a short time, to give this matter the proper attention, and find a man who could give the time and thoroughly do this work. I think if a man could give two or three months steady to this work with proper compensation much could be accomplished.

Our associate members have done a great deal of work and spent considerable money trying to boom the Association, having sent out about twelve hundred communications at an expense of about one hundred dollars. They are ever ready to give us a helping hand, and I wish to take this opportunity to thank them for their fellowship and good will and for their assistance during the past year. But there is a better way of showing our appreciation, and that is by patronizing the associate members, whose names we will find on the program, and brothers,

will we not all unite and show our appreciation by supporting those who are helping us?

Business in general has improved, a great many master painters having trouble to get men enough to do their work, the cause of this being that a great many journeymen are working in the ammunition plants, where high wages prevail at this time. There is only one way to overcome this shortage of help. A very small percentage of master painters employ apprentices, the rules of most labor unions allowing only one apprentice to every ten men, hence it is impossible to keep up the supply with the demand. No mechanics are coming to this country from Europe, and in a few years this will be a great problem



President George Udall.

for us to solve, or we will be entirely at the mercy of the labor unions. Our only salvation is the vocational school, and our State should make greater progress in this line.

It is true we have some vocational schools, but we should have more, and the training should be of a more practical nature.

I had the pleasure of attending the Connecticut State convention last winter, and I was very much interested in the vocational training in that State. In Bridgeport we were shown complete houses built by the boys in this school, and I must admit that some of these boys who had been studying two years and whose ages were between fourteen and sixteen years, did better work than some of our men who have been at the trade ten or fifteen years.

Efforts are now being made to bring a request for vocational training in the public schools before the Federal Government, and we as an organization should also do our part to help this work.

I also wish to call your attention to the unjust treatment we received from the wall paper dealers. We have

no fault to find when the advanced cost of raw materials makes it necessary for the dealers and manufacturers to raise their prices, but we do object to having our discount reduced, and instead of raising the prices to the public the master painter has been compelled to stand the loss.

You may say we should raise our prices, but, gentlemen, do you realize that we have been put in direct competition with the manufacturer or jobber? For example, I show a set of wall paper samples from the books and a certain paper marked fifty cents is selected. I sell this paper at the advanced price of sixty cents. My customer goes to the wall paper store (and gentlemen, this very instance happened in Newark) and runs across the selection she has made from the books. She asks the price and is told fifty cents, ten cents less than I sold it for. Is that not competition with the wall paper dealer?

Some action should be taken to avoid another cut in our profits, as no doubt the great scarcity in paper and advance in colors will make it necessary for the manufacturers to raise their prices again, and we should not be the sufferers.

We have had our usual labor disputes during the past year, Orange having a two-day strike and then giving in to the demands of the men; Newark avoiding a strike by also raising the wages. It surely has been a great year for strikes, and in the six months ending June 1 there were more strikes and lockouts in the United States than in the entire year of 1915, figures compiled by the Bureau of Labor statistics showed today. Between December 1 and June 1, 1,432 labor disputes were reported, while during 1915 the number was 1,405.

In May alone 396 strikes were started. Building and metal trades showed the greatest strike activity, with mining next, followed by longshoremen and freight handlers. Machinists started forty-four strikes.

New York and Pennsylvania had the greatest number of labor disputes, Ohio ranking third and our own State, New Jersey, fourth, and Massachusetts fifth. This shows you, gentlemen, the condition of affairs today. It shows you the necessity of effective co-operation, which can only be had by being thoroughly organized, and I ask each and every one of you in the coming year to do something for this Association, so that we will get strength and be able to demand better protection from the dealers and handle all affairs for the betterment of our craft.

In conclusion, I wish to announce that all sessions of this convention will be called to order promptly at the appointed time, and I hope all members will be here promptly at the opening of all meetings and attend regularly. The Executive Committee has taken great pains in making arrangements for this convention, and the speakers deserve our attention, but it is also for our own education and benefit that we should hear these talks and take part as much as possible in the discussion. I thank you all for your kind attention and wish you all success, health and happiness.

President Christiansen next appointed the following

Committees:

Resolutions—Albert Kirkham, E. F. Schlosser and Charles E. Van Syckle.

Liability Insurance—C. E. Blakeslee, Henry Schoonmaker and Fred Hornefeld.

Auditing—Alexander Stewart and Robert Turton.

President's Address—W. H. Casperson and H. B. Brewster.

Nominating—A. N. Pierson, William Bollmann and Matthew Willem.

Vice-President George Udall read his report as follows:—

Vice-President's Report.

The office of vice-president, of course, is not an arduous one, especially when we have such a competent and able president, and one who has attended to his every duty as has President Christiansen the past year, so there has been little for me to do except in conferring together and assisting him in all ways possible.

It seems to me the past year has been one in which the Association seems to be getting alive to its necessities and possibilities, and we are all striving to figure out where and how the Association can be made of practical benefit to our members. The fraternalism feature does not appeal to a number, although many of us highly appreciate that feature of our membership.

It is well, however, not to forget the advantages of organization. Preparedness seems to be the watchword at the present time, and many of those who at present profess not to see anything in membership with us would be among the first to wish to take advantage of the influence an organized association is bound to wield if occasion should arise for its influence to be felt. We should all work together and help along, and remember that if some of our own members seek to disparage our Association and its influence, it is a poor way to increase our membership, and we cannot expect to succeed unless we all put our shoulder to the wheel and push it along.

I have attended all board meetings the past year and have been to Orange at the request of the president when

they were reorganizing there last fall. I attended the international convention at Cincinnati, and as our delegates' report shows, it was well worth being present there. Our associate members well deserve our thanks for their efforts in behalf of our Association, and with their assistance and a determination to succeed on our part I think the prospects for the future are bright.

The report was received with thanks.

Secretary Henry Witt read his report as follows:—

Secretary's Report.

Mr. President, Officers and Members:—

In presenting this, my third annual report, I do so with much satisfaction. Our Association, I believe, has passed through a very successful year, doing its utmost to create a fraternal spirit and to perfect the work of organization. I have got in touch with a good many master painters, not only once, but a number of times, and have done my utmost to persuade them to become members of our Association. I have also issued invitations to all these master painters to attend this convention whether members or not.

We have gained six new individual members and two associate members. In Hoboken there has been a new organization organized. Orange, Newark and Morristown associations have made a substantial gain in their membership. Our associate members have been doing good work and have brought in several applications for membership.

During the past year I have received \$1,502, which has been turned over to our treasurer. During the past year we have held ten Executive Board meetings. Eight meetings were held in Newark, one in New Brunswick and the open board meeting held in Paterson. These meetings were held with a good attendance at all times, the roll call being as follows:—President Christiansen, ten meetings; Vice-President George Udall, ten; Secretary Henry Witt, ten; Treasurer Bartholomew, eight; Organizer L. B. Sanders, ten; Deputy Organizer George Eden, seven; ex-President Van Syckle, nine; ex-President Schoonmaker, nine; ex-President B. F. Davis, three; ex-President Brewster, four; ex-President Stewart, five; ex-President Greenhalgh, eight; William Bollmann, five; Frank Mittelsdorf, six; Fred Hornefeld, three; W. J. Fowler, two; A. A. Sippel, two; Henry Cook, two; Matthew Willem, eight; C. B. Crystal, three; Albert Kirkham, eight; Chas. Rogge, four; Chas. R. Conover, six; Harry W. Metz, one; Robert Turton, seven; J. F. Tangaard, eight; L. C. Davis, four; W. H. Casperson, none; C. E. Blakeslee, five. Associate members—E. P. Jones, seven; J. C. Kelly, five; Frank J. Higgins, seven.

In conclusion, I wish to thank my fellow officers, Executive Board members and our associate members for the assistance which they have rendered during my term of office.

Treasurer Bartholomew rendered a verbal report, showing the finances of the Association to be in excellent condition.

Chief Organizer L. B. Sanders said he had visited a number of towns in North Jersey. A local association has been organized in Hoboken, which has been granted a charter. Our individual membership is increasing slowly. There is an animosity in some parts of the State between those master painters who are and those who are not members. There seems to be a growing sentiment in favor of organization and now is the time to get busy.

Wall Paper Prices.

Mr. Udall thought the convention should put itself on record as opposed to the manner in which the wall paper people had reduced the discount.

Mr. Greenhalgh said the manufacturer of wall paper had not increased his prices commensurate with the increased cost of materials. The matter can be rectified next year by increasing the grade prices. He thought the convention might pass a resolution asking the manufacturers to increase the grade prices and then grant the old discount.

Mr. Blakeslee thought it might be well to get wall paper jobbers in the organization as associate members.

Mr. Udall said the editorial in the July issue of The Painters Magazine on advancing wall paper prices covered the matter fully.

President Christiansen said the decorators did not object to the prices of paper being raised, but we object to our profits being cut.

Mr. Schoonmaker moved that a committee of three be appointed to draw up a suitable resolution.

Mr. Stewart said one jobbing house had advanced prices instead of reducing discounts.

Mr. Schoonmaker's motion was carried, and Mr. Winters, Mr. Udall and Mr. Blakeslee were appointed as the committee.

Secretary Kennedy read a report from C. E. Blakeslee covering the work done by the International Executive Board at its meeting at Cedar Point. A full report of this meeting is published elsewhere in this issue.

The convention adjourned at 3.30 p. m.

THURSDAY MORNING.

President Christiansen called the meeting to order at 10.25 a. m. and announced that the first thing to be taken up was the drawing for the prizes that had been offered.

The men's prize was won by Walter M. Dennison, of the J. J. Hockenjos & Co.

The ladies' prize was won by Mrs. W. M. Gilbert.

Secretary Kennedy read a letter of regret from William E. Wall in which he called attention to the need for accurate cost accounting, because many master painters at the end of the year find they had earned no more than journeymen's wages.

Letters of regret were read from John Dewar and John Theobald, ex-presidents of the International Association, and L. C. Davis, Executive Board member from Somerville.

Charles Greenhalgh read the report of the delegates to the international convention, describing the trip to Cincinnati; the Executive Board meeting held late at night, and the convention, all of which was reported in full in the March issue of *The Painters Magazine*.

President Christiansen appointed Mr. Tangaard, Mr. McLean and Mr. Buchanan as the Credentials Committee.

The next thing taken up was a paper by Robert O. Beebe, director of the Boardman Apprentice Shops, New Haven, Conn.

Trade Education.

Mr. President, Members of the Master Painters' Association of New Jersey and Guests:—

It is I who should be grateful to your Association for this opportunity to attend your convention and to take counsel with the masters regarding these fundamentals that should be inculcated into the minds of the young apprentices in the painting and decorating art and trade, for what better source of practical knowledge can one seek than an intimate association with the masters of the trade?

There should be no dividing line between education and industry. They are one and the same. We work for our education and we never cease to learn. Neither education nor industry will attain its highest degree of efficiency until we have obtained the unqualified co-operation of the educator, the employer and the employee.

Educators may no longer sit aloof and take counsel among themselves as to what the young shall be taught and how. Educators can no longer continue to exist as a body and a power, but must seek transfusion with the business and industrial world if they would avoid mental stagnation.

One needs only to listen to a conversation of those conversant with the public schools of today to discover that there is a great diversity of opinion as to the efficiency of our public educational system. I speak now not of the system in vogue in any particular community, town, city or State, but of the general education system throughout the country. Some will be found who will give their hearty approval and commendation, and others will be found who are just as emphatic in their adverse criticism and condemnation.

This criticism comes mainly from men and women actually engaged in industry. Those who have had experience and who are using the product of the public schools. These men and women have been "through the mill" and know what is needed.

Criticism from such a source as this should be welcomed.

We will always find complaints against the public educational system, but the chief criticism at this time seems to be that the instruction offered is not of a practical, specialized character, that the educators are inclined to look upon the school curriculum as a knowledge-giving instrument with little or no thought for its practical application to the needs of the individual pupil. In other words, that the system seems to be founded on the assumption that all boys and girls are created mentally equal, that the system aims to prepare only for the so-called higher education and is operated on the principle of the survival of the fittest.

Now it seems to me that since less than 10 per cent. of pupils who enter our primary schools ever graduate from the high school, and less than 2 per cent. ever complete a college training, that these criticisms point to the greater need for specialized vocational training, and that whatever may be the varied opinions as to the proper method of its introduction and administration, there can be no question about the imperative need.

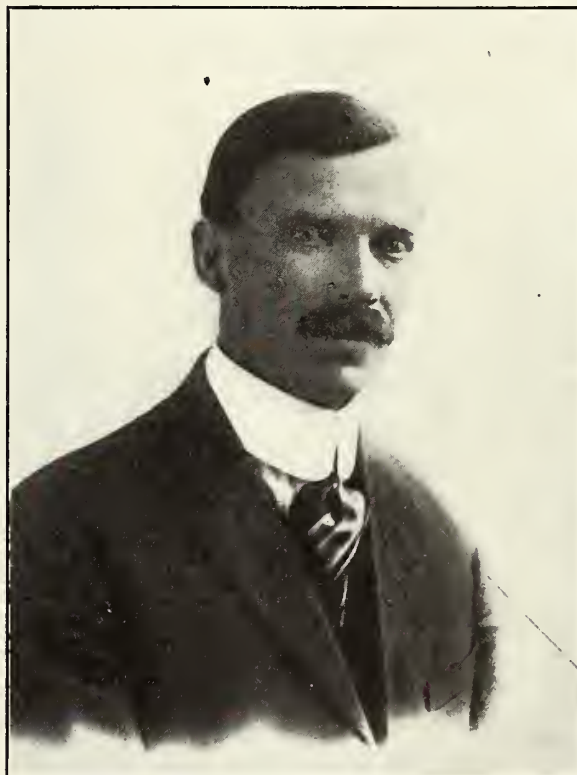
Interest in the importance of vocational education is rapidly spreading. Only a few years ago those who talked about vocational education as having a place in the school plans and curriculum were put down as cranks, or at best, as visionists. Nowadays, the point of view toward vocational education is very different. Educators are coming to realize that something very definite must be done to equip boys and girls for the kind of an occupation for which they are temperamentally best adapted. The idea of the inflexible school curriculum that casts all kinds of potential abilities into the same educational hopper is on the wane.

The vital problem in education today is the problem of scientific individual development, the problem of vocational education.

There is nothing new about vocational or trade education. Over 3,000 years ago a Spartan king, when asked:—"What shall we teach our boys?" replied, "Teach them what they are going to do when they become men." Those who imagine that they have discovered something new in vocational education should not be too enthusiastic over their discovery.

The introduction of trade instruction is only an application of an old principle differently applied. It is hard to understand why boys and girls should not be trained for future occupations; why encourage and train all of our youths to be President of the United States, a position that only one out of several million will ever occupy. It is right to stir the ambition of youth, but to encourage every boy to seek an impossible goal is inexcusable.

We are inclined to measure success by the wrong scale. Success cannot be measured by earning ability, but by efficient service. Every boy should be educated to the



Secretary Henry Witt, Jr.

true value of service, and the boy who masters his trade, no matter what it may be, and renders honest and efficient services for ordinary wages, may be a greater success to himself and the community than the man who earns a salary of \$50,000 a year.

The secretary of the National Society for the Promotion of Industrial Education tells us that there is a tremendous wastage of youthful energy in this country, due almost entirely to misdirection. Almost universally in the United States boys and girls are permitted by law to leave school at fourteen years of age or earlier to go to work. At least two million boys and girls in this country between the ages of fourteen and sixteen are working for wages. They are unskilled at that age, and the fact that they are not permitted to enter an apprenticeship means that in the majority of cases their remuneration will probably not increase in proportion to the increased cost of living.

As these boys grow older and their responsibilities increase, there must of necessity be a natural tendency toward the establishment of a dissatisfied citizenship.

Many municipalities, now thoroughly aroused to the necessity for the introduction of vocational guidance and specialized trade instruction in the public school program, are at a loss to know just how to proceed, and are waiting to see what other cities are going to do. Some are attempting to elevate the standard of efficiency among the artisans by establishing courses of continuation trade instruction, open only to those already engaged in trade occupations, and losing sight entirely of the boy and the girl who leave school at fourteen and go to work at the

first job offered, and usually so-called "blind alley" occupation.

The Board of Education of New Haven believes that it has taken the right course in solving this problem of the conservation of human energy and usefulness in the establishment of the Boardman Apprenticeship Shops, where the boy or girl at fourteen years of age, lacking either the taste or the opportunity for a professional career, may receive specialized instruction in some useful trade.

As the shops stand today, definite trade instruction is given in the following subjects:—Boys—Printing, machine shop practice, carpentry, cabinet-making, pattern-making, drafting, electrical work, plumbing and painting and decorating, and it is expected very soon to install a course in bookbinding and salesmanship. The girls are taught general homemaking, dressmaking, power machine operation and cooking.

Any boy or girl fourteen years of age who has an education equal to the sixth grade of grammar school, which means of course a fair knowledge of reading, writing and arithmetic, including fractions and decimals, may be admitted. Between the ages of fourteen and sixteen a boy or girl may leave school according to State law and go to work, but they cannot enter a trade apprenticeship under sixteen, hence it is important that they should receive some instruction in vocational training during these two years in which they are most likely to become engaged in some occupations offering no promise for the future.

At the Boardman shops a time clock is part of the regular shop equipment, and the length of the day is eight hours. Instructors and pupils alike ring in and out, and shop practices rather than school customs prevail. The pupils work forty-four hours per week, having a half-holiday on Saturdays. There is no long summer vacation, the length of the school year being fifty weeks. Two weeks' vacation are allowed the last of August. The length of the course is 4,800 approved instruction hours, and upon the completion of the time the pupils are presented with a certificate stating that they have successfully completed their apprenticeship period.

Only one trade is taught to a pupil, but if a boy fails to make progress or show interest in one trade he is permitted to be transferred to another trade. About 75 per cent. of the time is devoted to definite trade practice in the vocation which the pupil chooses, and the other 25 per cent. is devoted to theoretical or academic subjects related to the trade. For example, a boy taking electrical work spends approximately six hours per day in electrical work and two hours a day in instruction in mathematics, English, elementary and applied mechanics and drafting.

No practice work is done at the Boardman Apprenticeship Shops. Boys and girls work on actual problems and all work done is of a productive character. The printing department prints all necessary blank forms used in the administration of the school affairs. These blank forms offer an excellent variety for instruction purposes and incidentally saves the school district about \$2,500 in labor value. The machine department builds machines for the market, the wood-working department builds all necessary cabinets and furniture for the schools, the plumbing department does the plumbing repair work, the electrical department does the electrical work and the painting and decorating department the painting and renovating in the school buildings. The dressmaking department does the work for regular customers and the cooking department finds an outlet for its product in serving hot lunches to the teachers in the high school, so that there is no waste of labor or materials in the shops. The shops are operated on the most approved and economical basis both for the good of the pupils and the general public which is called upon to support the school.

All the instructors are artisans skilled in the several trades which they are teaching. Teachers are not employed and made into artisans, but mechanics are employed and developed into teachers.

One important department of the work is the commercial department, which under the direction of a capable office man handles the seniors of the high school commercial department in small groups and, under his direction, these pupils are given an opportunity to handle the accounts of the shops and thereby apply, in a practical way, the theoretical knowledge which they have acquired in the high school commercial department.

One very important feature of the work at the Boardman shops is the instruction offered through the agency of industrial moving pictures. These pictures are exhibited weekly in the high school auditorium and furnish a wonderfully keen insight into means of industry and manufacture which could be obtained in no other way. It is hard to imagine anything more educational than is offered by these pictures, in which the pupils are able to visit the largest industries in the country and to see the latest methods of manufacture, safety first devices and social welfare methods employed throughout the country.

Another feature of the work is the part time system

whereby the pupils, who have finished over one-half of their apprenticeship period, are permitted to go out into local factories and work on a part time basis, spending one week in the factory and one week at the Boardman shops. These part time apprentices are paid for the work that they do in the factory, but their pay is so divided that they receive one-half of it for the time they spend at the Boardman shops. This plan gives the boys practical working experience and knowledge of shop conditions and, at the same time, keeps up their regular attendance at the shops where they all receive the theoretical training necessary for their trade.

The Boardman building is used to its full capacity and not only gives specialized trade instruction to 186 apprentices but furnishes industrial training to about 1,200 high school pupils and 500 continuation pupils in the evening session.

There can be no question about the need for instruction of this kind as a part of our public school system, and there is no doubt but that the money spent for this kind of specialized educational training will, to a very large extent, reduce the amount needed to support our reformatories and institutions of a like character.

The statement made by Mr. Johnson, the superintendent of the Cheshire Reformatory, recently, that of the 250 inmates of that institution, less than 2 per cent. ever learned a trade is very significant and would seem to indicate that petty crimes are not so much the result of vicious tendencies or defective mentality, as the lack of vocational training and hence an earning capacity.

The public must be taught the value and dignity of labor and boys must be impressed with the spirit of service. If every boy is taught to do something and is impressed with the idea that he must acquire a definite knowledge of some trade which will insure him an earning wage, there is no question about the establishment of a more liberal education and a higher class of contented citizenship.

A great deal has been said and written, of late years, on the subject of industrial education or perhaps more properly vocational training as a part of the public educational system, both as to the propriety of its adoption into the public school curriculum and as to the proper method of its introduction, and its administration and so thoroughly in fact has this broad subject been discussed by our leading educational lights and analyzed by our industrial efficiency experts and such a large store of knowledge and data gathered that it would seem presumptuous on my part to attempt to shed any new light on this broad subject.

Whatever may have been said, however, as to the responsibility for the proper administration of this important branch of education there can be no question about the need. It is a condition reflected by every trade census throughout the country and not a theory advanced by idealists, and dreamers that is arousing this country to the vital need for industrial preparedness.

So long as the American manufacturer was able to draw upon the foreign market for his skilled help by offering higher wages than those paid abroad, this need was less apparent and it has taken a great European war to impress this country with the deficiency of its industrial methods.

Our highly specialized system of manufacture today offers little or no opportunity for a boy or girl to learn a trade. A boy entering a factory may be placed at work upon a machine performing just one operation. As soon as he masters the machine, his education ceases. He has no further need for initiative, ambition or vision, but becomes a very part of the machine and his ambition is swallowed up in the monster which he attends. His only hope to be able to offer a higher class of service is to disengage himself and seek employment elsewhere. And yet the manufacturers, whose very methods practically forbid workers to think, complain bitterly, when skilled help is needed, that workmen cannot be found who are capable of filling positions which require skill, initiative and greater responsibility.

Our school system today aims to furnish boys and girls with a foundation for industrial, commercial or professional careers and in a most efficient manner injects the culture and refinement which is the very foundation of our democracy, but culture and refinement recruit the ranks of the non-producers and what we need at present is producers.

There seems to be an unwholesome prejudice against employment which is not clean. The boys are all seeking, and I am afraid they are encouraged to seek white collar positions, and it seems to me that what is needed is the recognition of the intellectual value of the dignity of labor as well as its particular application to industrial and community interests.

Many parents today are making sacrifices to see their boys and girls through the grammar school and through the high school and are disappointed to find that the instruction is not of a specialized character which furnishes the boy or girl with the asset whereby he or she

may demand a living wage. This is not a criticism of the grammar school or the high school. Both of these branches of our school service are doing excellent work and there is need for both.

It seems to me that the fault is in the failure of the public to appreciate the value of this new educational development in the school system. Our industrial and commercial achievements in the past have been the foundation of our national success and only by training the brightest minds to carry on this work shall we be able to maintain our rightful position among the nations of the world.

The impression, much too general, that trades are for the mentally defective and sub-normal and that labor is degrading and undignified is a real menace to the welfare of the community and a great injustice to the rising generation.

Education for education's sake is a good thing, but an education that can be put to practical use, one that has a dollar-and-cents value, one that can be used immediately and continuously as a money-earning asset—one that connects all day, every day, with the bread and meat question, one that lifts you from the ranks of the poorly paid and overworked masses and puts you in the well-paid class is an education worth while.

Mere education is of little value as a money-earning power, unless you have associated with it skill acquired through practical training. It is the duty of every young person to get an education, and it is the duty of parents to see to it that their children are educated. If the student and the parent are wise, both will recognize the value of a school where practical training and education go hand in hand.

Boardman Apprentice Shops is an institution where the student can acquire the practical education and training that can be put to practical use, an education that has immediate and continuous earning power, an education that has connection with the bread and meat question all day, every day, throughout a lifetime.

If other cities would follow the lead which New Haven has started by fitting a vocational school into their regular school system to take care of the large number of boys and girls who otherwise would be lost to industry, a great human waste would be conserved and the foundation for a more liberal education established.

Mr. Beebe's address was greeted with loud applause.

On motion of Mr. Willem, a rising vote of thanks was given Mr. Beebe.

Address by Secretary McGhan.

The next thing taken up was an address by A. H. McGhan, secretary of the International Association.

He first spoke of the International Executive Board meeting, and of the Ohio Association and Wisconsin Association, conveying the greetings of the latter associations.

He said he had received word that the Chamber of Commerce of the United States had voted in favor of the Federal Government taking a more active part in vocational training.

You are possibly familiar with the circularizing that has been done in regard to cost accounting. There has been a profound ignorance as to whether overhead charges exist. The Federal Trade Commission have promised to develop a properly prepared cost accounting sheet, which you can apply to your individual business.

Mr. McGhan then read his paper as follows:—

Cost Accounting.

Changing business conditions make it imperative in that more attention be given to a proper cost accounting system in business, and in such a system the overhead cost in conducting business is a large and important factor. The average master painter disregards it entirely, while he is constantly paying out the thousand and one expenses over and above labor and materials necessary in the conduct of a business.

It is not my intention to indulge in generalities—that is altogether too prevalent—but ask you to get right down to the problem, solve it and pass the solution on. The purpose of this organization is to teach, not only ourselves, but which is much more important, the outsider, that man who gives proof of this carelessness by not aligning himself with us. You must teach him for your own preservation.

The Federal Trade Commission, Department of Commerce, United States Government, makes the following statement, which strikingly pertains to our business:—

"Cost consists of only three items—material, labor and overhead expenses or burden. It is not a very difficult thing to determine the material cost of any article, and neither is it difficult to determine the labor cost, but the opinions on the distribution of the overhead expenses vary so much that there is hardly any recognized standard method."

Confusion exists due to a misconception of what constitutes overhead cost, and a confusion in argument as to how it applies. Now I want it distinctly understood that

I speak of the overhead cost of conducting the painting business, and not a business composed of different and more expensive departments. We are altogether too prone to extend our argument over too large a field. I propose to bring this problem, by intensive methods, out of this maze—it has been too often a subject of academic discussion. I want to divest this question of confusion. If you are conducting business with other branches, don't confuse them with this. Separate your overhead and apply it where it belongs. If your other lines require plate glass show windows and many clerks, to display fine hangings, with rent, and other expenses necessarily high, don't confound that with the overhead cost of conducting the painting business, you are simply misleading yourself if you do so.

Could Macy or Gimbel apply the same overhead to handling a staple household article as they must in handling silks or jewelry? Painting is a staple. If you handle fine hangings or furniture, with the consequent expense, let the sales in that department and the operation of labor in that department bear its proper overhead cost. Can the same overhead be applied in selling crockery to the tinware department?

There is a constant cry about ruinous competition, while that competition is frequently born of ignorance. You can always count on the vast majority of men being as honest and as earnest to win as you are, but you are battling against ignorance, plus carelessness. Carelessness seems to be inherent to business today, and is one of the principal causes of the slight understanding of this question. Call it as you will—ignorance or carelessness, the result is the same. The United States Government, through the Federal Trade Commission, says that 90 per cent. of the business conducted is done without a proper cost accounting system, and Bradstreet's says:—Incompetence was the cause of the greatest number of failures recorded in the year 1915—the first time this cause has taken precedence in the history of business. This is the verdict of your two best known authorities.

It has been proven at Washington that the cost of conducting the painting business is 15 per cent. over and above the cost of labor and materials. To be specific, that cost is made up by the expenses of (these terms are merely the captions) rent, boy or clerk, office expenses, advertising, telephone, drayage, insurance, lost accounts, general expenses, none of which can be charged against any one job, but all of which you must meet. Fifteen per cent. is the minimum, and you cannot conduct business on less. That 15 per cent. applies to painting, and it applies to every job you do, large or small.

I ask you to have your local association form a schedule. I am surely making a reasonable request when I ask that you go systematically about establishing a system—ascertain positively what these many expenses amount to in the year—take the total volume of the year's business and learn the percentage of that volume these expenses are. After ascertaining exactly what your overhead cost is (Washington says it is 15 per cent.) figure that to your labor and materials. If you are paying \$4 per day to painters accustom yourself to figuring \$4.60; add a like amount to materials. I have been told:—"I would never get a job if I did that." In answer I refer again to Bradstreet's greatest cause of failures. Your hardship lies with the competitor. You meet a competitor who persists in disregarding this cost, which has been proven would return a fair income to an average business.

Now to be yet more specific, here is the proposed solution from my standpoint. Regard your association as the master of the business in your locality, and after ascertaining the overhead cost necessary in your locality, print it as the Washington Association did, and forward this composite schedule in the name of your association to every employing painter in your locality, member or no. Go after that outside man with facts that you know to be incontrovertible, and you will probably land him as a member of your association, or at any rate, you will have caused him to be more careful.

He is no fool—he is only careless and ignorant—put the facts before him and he will respect you all the more, and your Association will then be fulfilling its proper function. Along the lines of such action, more than 10,000 copies of the Washington schedule have been forwarded to those requesting them, and I have a number of letters in my office from the largest concerns in the business, stating that a copy should be in the hands of every master painter in the country. It has been sent throughout our entire membership. To the entire membership of the National Paint, Oil and Varnish Association by request, and a number of the principal supply houses of the country have requested copies to distribute in their trade. All of the magazines circulating in the trade have reproduced it, and commented on it editorially.

The International Association Executive Board, at the meeting at Cedar Point, Ohio, July 17, provided a number of the programs of the international convention, to be held at New Haven, Conn., in February, where this subject will be treated by Secretary of Commerce, Honorable William C. Redfield. How much more, then,

should your local association ascertain a fair average governed by local conditions—then we will be in a position to accept the offer of the United States Government through the Federal Trade Commission to provide a cost accounting system for our business. No one man can furnish it. No history of any country was ever written in which there was not reflected the opinion of the writer. It must be first a composite system evolved from the experiences of many, and then once in form, it can be made to fit the individual business.

The United States Government will do that for us, once we get in shape, or if you do not desire to avail yourself of the services of the government, then employ your own experts, but either will require that you furnish the data necessary, from your book record and from the experience in your business.

As general secretary, I have obtained the sanction of the International Executive Board to request that all locals, in electing delegates to attend the annual convention, to include their secretary, among the delegates, in order that, at an opportune time during the convention, a round table discussion may be held by the secretaries, at which time, this subject can be taken up, but you must supply your secretary with the necessary data and instructions, if you expect to do business—you must leave the field of generalities and incisively attack this work.

Therefore, believing I am justified in presenting this question to you in this somewhat drastic manner, I ask—first—that you will ascertain your true overhead cost of conducting business—second that you will systematize your business as well as possible from past experiences, and third, that you will forward that data, thus obtained, to the New Haven convention, and the International Association can then exert the powerful influence of its extensive connections to furnish you a proper cost accounting system. But it must be done right, and the time to start right is now. Your affiliation with the International Association is of great value to you, and as the permanent representative of that organization, I ask you to use your connection to the fullest extent, and you will find the parent body eager and ready to respond and assist.

Mr. McGhan explained that the Wisconsin State Association had made their organization financially valuable to its members by an agreement with a compensation insurance company, thereby obtaining reduced premiums. He urged the members to support the magazines circulating in the craft.

On motion, the paper was received with a rising vote of thanks.

Edward Hurst Brown read the following report:—

Report of Exhibition Committee.

Mr. President and Gentlemen:

Acting on a suggestion made at a recent meeting of the Executive Board, a committee was appointed to endeavor to secure an exhibition of practical work and decorative designs which would be of interest to the members.

We have endeavored to do the duty assigned to us and have secured from members of the Association, from decorators, designers and a few manufacturers, and also from the Boardman Apprentice Shops, of New Haven, Conn., an exhibition which should be of great interest to you as master painters and decorators. It will be found in a room on the corridor leading to the office and we commend it to your careful attention.

We desire to briefly mention the exhibits:—

E. P. Edward, Elizabeth, better known as "the Veteran Painter."—Exposure tests, taken from old buildings of Spanish brown and white lead.

Schoonmaker & Post, Paterson.—A set of samples of their business stationery.

George Udall, Morristown.—Hardwood finishing.

R. L. Doggett, East Orange, "the painters' lucky store."—A remarkable example of paint accumulations.

Phil. Huppertz & Bros., Cincinnati, Ohio.—Photographs of decorated rooms.

The Boardman Apprentice Shops, New Haven, Conn.—Burlap panels decorated by Students William Krusman, Philip Flagg, Floyd Waterman, Frank Attanasio and George Bauer.

Examples of old wall papers, loaned by Julius Hamann, New York.

Panels grained on steel, by F. A. Bontenakels. Loaned by Bridgeport Wood Finishing Company.

Model windows, showing drapery and wall paper decorations. Loaned by the Robert Graves Company, also a series of seventeen sketches of interior decorations.

Colored sketches of interiors, from the studio of G. and W. Halbert, Brooklyn, N. Y.

A wall paper block, showing from what the paper is printed. Loaned by Janeway & Carpenter.

Wall paper sample books exhibited at the Federation of Arts in Washington, D. C., last year, by Gledhill Wall Paper Company.

Eight screens decorated with wall papers made by M. H. Birge & Sons Co. and showing photographs of rooms. Hung in the convention hall.

Respectfully submitted,

Edward Hurst Brown,

Wm. P. Symonds.

The meeting adjourned at this point for luncheon.

THURSDAY AFTERNOON.

Vice-President Udall called the convention to order at 3.30 p. m.

E. H. Paterson, of New York, addressed the convention on "Varnish Gums."

He said varnish was of ancient origin and that it was difficult to ascertain when it was first used, but it was known to the Egyptians, who used it among other things for the preservation of mummy cases.

The secret of the varnish which gives the wonderful tone to old violins has been lost, but it is known to have been made from fossil amber, which is now too costly to be used for the manufacture of varnish.

Fossil resins are an interesting subject.

Zanzibar gum was used for many years in Europe and America by the varnish manufacturers. Its use continued from the middle of the eighteenth century till the late '60s, when it got scarce and another material had to be substituted. This is kauri gum, found in New Zealand, a fossil exudation by a tree, the damarra Australis, a tree only exceeded in size by the giant redwoods of California. Gum from the existing trees, or bush kauri, is used in Europe, but the fossil gum is that used in this country. No one knows how old these trees were. Computations made by burying bush kauri for years indicate that fossil kauri must have been in the ground from 13,000 to 13,500 years to attain its present degree of hardness. But kauri gum is beginning to gradually disappear, due to the great increase in the consumption of varnish—from 1,500,000 to 3,000,000 gallons increase in a year. This country consumes two and a half times as much varnish as all the rest of the world combined. Every American wants paint and varnish somewhere about his house. The paint and varnish trades are indicative of the prosperity of the country.

Kauri gum is not mined. The trees were destroyed, probably by fire, at least 13,000 years ago. The territory in which this gum is found extends one-half the length of the North Island, which is 700 miles long, by a width of thirty-five miles. It is scattered over a barren waste. The work involved in collecting kauri gum is very hard. It is now mostly dug by men in hard luck. The territory is prodded over with a spear, and when a lump is struck it is dug up. It is from one and a half feet below the surface in uplands to ten feet in the swampy ground. But it is becoming very scarce.

Manila gum is found in the islands of the Pacific, taken to Manila and sold there. It is now going out of use. It is of a semi-fossil nature.

Congo gum is also a semi-fossil, but is harder than Manila. Manufacturers are taking up its use for certain purposes.

The best damar varnish comes to us from Batavia, although it is not produced in Java. It is a perennial that comes from small shrubs, and there is a new crop every year. Singapore damar is collected from trees, which are bled and the gum comes out in tears.

Now we come to the last article that has come into general use—Chinese wood oil. About sixteen years ago a varnish manufacturer got hold of the secret of its use. At first it was regarded as a cheapener. But the varnish manufacturers recognize that this was a blunder. Wood oil is a binder that furnishes gums with an elasticity they do not possess and gives varnish a durability you cannot otherwise get. Wood oil is found in forests of tung trees on the upper reaches of the Yangtse-Kiang River. It is extracted from the nuts, which are piled in heaps and covered with rubbish to cause them to rot. Labor-saving machinery could not be introduced into China without causing a revolution that would shake the world to its foundation. The oil is at first of such a poisonous nature that it cannot be handled, but it loses its poisonous character later on. It is used in China for making oil paper, swabbing their houses and their boats. These are made of soft willow that can be kept afloat only by coating them with wood oil on a hot, humid day. This has to be done every six weeks. The Chinese consumption of wood oil is 35,000,000 gallons a year. In the United States it is about 5,000,000 gallons.

I hope the consumption of varnish and paint will continue to increase in the United States, especially in New Jersey, for it will mean prosperity for each and every one of you.

A rising vote of thanks was given.

John J. Hasselman, of Benjamin Moore & Co., was introduced and read a paper on

Stenciling.

Mr. Hasselman described a number of modern methods, including the stencils reinforced with vellum described in

articles written by Mr. Hasselman for The Painters Magazine a few months back.

Mr. Hasselman exhibited, practically, a number of stencils and demonstrated the use of stencils made with silk mesh.

On motion a rising vote of thanks was given Mr. Hasselman.

Mr. Van Syckle moved that Mr. McGhan carry the greetings of the New Jersey Association to Illinois and Missouri. Carried.

The next thing taken up was a paper by E. H. Ervin, of M. H. Birge & Sons Co., Buffalo.

Wall Paper Ideals.

Gentlemen:—

It affords me great pleasure to have the opportunity of addressing this organization.

On one occasion, scheduled for an address, I overheard the following remark made by one of the committee:—"Give Ervin a drink and he will talk his head off." From the manner in which your committee has entertained me, it would appear they had been tipped off and sensing the danger ahead they advised me that I would be expected to quit talking at—

While they have been very generous in their time limit, the subject of the interior decorating business covers such a broad field that it will only be possible to touch the high spots, within the time.

At similar conventions, as one of an audience, I have often felt that I should like the privilege of presenting my specific problems to the speaker, and I will be pleased to answer all questions relative to the business.

Owing to the limited time which I have been able to devote to preparing myself, I trust you will excuse my continual reference to notes. It is just at this time of the year that all interested in factory work are taxed to their full capacity with the details connected with preparing a new line, and to use the trade expression, are "as busy as a one-armed paperhanger with the hives."

When your committee extended this invitation, the question of a subject that would probably interest you caused great concern.

The subject "Ideals," upon which I shall talk was prompted by a recent interview in Buffalo with a wall-paper merchant located in the Middle West—a dealer who was somewhat annoyed at the trade conditions in his city and was not content to accept standards as laid down by the trade in his locality. He had his ear close to the ground, and the words that appear at the railroad crossing, "Stop, Look and Listen" would clearly define his attitude. If he had any ideals they were vague.

"Ideals," what are they? Of what benefit? And how are they to be applied to the retail wall paper business?

Naturally, every merchant's ideal is a resolution to do a larger volume of business during the coming year. So far, this is only a "dream ideal," termed by the efficiency experts as an ultimate or major ideal. To make it an ideal of substance, it needs the support of ideals which are termed (by the same class of experts) as proximate or minor ideals.

An "Ideal" is defined by the Century Dictionary as "a standard of desire," "an ultimate object of aim," "a mental conception of what is most desired." And the clauses of this definition apply to ideals, as we will use the term in this talk, "Ideals are standards." Ideals are ultimate objects of aim; they are mental conceptions of what is most desired.

The vessel that sails for no particular port reaches any port at all only by the rarest chance. You cannot do anything with a ship that is drifting. It simply lies in the trough of the sea beaten and tossed.

It is possible to steer a ship that is moving, and every part of it brought under the power of some impelling force, even if it is headed wrong, it can be turned around.

And so it would seem almost too obvious to mention that the decorator, who would achieve, must know definitely and clearly what is essential to bring about the desired results, and yet, strange to say, many merchants have only the vaguest ideals. They allow their business to drift.

Naturally, a business man's ideal is to make money and render worth-while service to the public, but the ideals necessary to bring about this result are vague, in the minds of many merchants.

A competitor cuts a price, improves his service, or otherwise causes a feeling of jealousy and resentment to arise. With a desire to work revenge, he cuts and slashes prices until there is no longer any profit for either himself or his competitor. Because both are losing money, their service to the public grows worse and worse. If the offended merchant had kept his ideals of would not have been drawn into the net.

profit and service clearly and definitely in mind, he

In a similar way, I have seen manufacturers whose

true ideal was profit, permit themselves to be deluded by the false ideal of quantity of output.

I feel that you will agree with me that no man, without a distinct idea as to where he is going, is apt to arrive anywhere. And so it is in business. A man with definite ideals is usually the leading merchant in his community. Knowledge of what you want to accomplish crystallizes the ideal, and with this in mind, I will later describe in detail a number of "ideals" pertaining to this business which, to my knowledge, have produced the desired results.

Before going further into the subject, I should like to call your attention to the following facts, as set forth by experts, that in many instances a business passes through the following three stages:—

First.—An individual by enterprise and hard work builds up a business and gains public standing.

Second.—Partly through the merit of the product, partly through well directed efforts, and partly through fitting publicity, a substantial standing is established.

Third.—New forms of competition come along, trade habits change, personal habits change, public support grows weaker. They persist in believing business somewhat behind the times. The business finds that it must scheme and study and push, just as it did in the beginning.

As regards the first stage. No wall paper merchant ever got very far without distinct ideals of some sort, and I believe it is safe to say that no business can survive which does not continually live up to ideals and accept new ones.

To illustrate, we will say that an automobile manufacturer decides to make the best automobile. That fixes his manufacturing ideal. To accomplish it, he must discard much of his standard practice until his improvements raise his automobile not merely above the commonplace, but above the highest existing standards.

Assuming that he succeeds and finally produces the best automobile, what becomes now of his manufacturing ideal? Has he struck a pattern which means simply duplicating from now on? Far from it.

This manufacturer has set a new standard in automobiles. Competition with automobiles from now on will be measured by the new standards and will advance towards it. By degrees, his competitors draw closer and closer and his car gradually drops to one of the best.

If the manufacturer now gives in to the natural temptation to stand pat, or if he ignores the advance going on around him, he will soon find himself fighting hard for the business which once came easy. This is also true in the retail wall paper business. It is hard for a well established business merchant to understand that the country is bigger than it was, that trade is more alive, that the public is more exacting, and that old friends are often dead friends.

The decorator who assumes the position of standing "pat," because he has executed a number of unusual decorative effects, learns sooner or later that his competitors, who were at one time far in the rear, are now forcing him hard to maintain his position.

Unquestionably, the major "ideal" of each merchant here is to make money, which we will place on the chart, as follows:—

"Major Ideal"

Make
Money

In order to realize the major "ideal," it is necessary to have material and service to offer the general public, which we will place on the chart as follows:—

"Major Ideal"

Make
Money

Material

Service

Having elected to follow the painting and decorating business as your profession, the major or ultimate "ideal"—a fixed point on the chart. Every movement in your business should be one that will be in accord with this "major ideal" (making money).

In order to have material to offer, it is necessary to purchase same, and having our ultimate or major "ideal" (that of making money) before us, it is apparent that one of your minor ideals should be to purchase materials through a source that is in harmony with your major ideals. To lend your business support in other directions means that you are undermining your major ideals.

Every dollar's worth of materials that you purchase from organizations whose methods of distributing their product is detrimental to your business, is helping them to build a fortification which you will find later hard to break through, and it is only a question of time before you feel the results of the work that will be done by their scouts which they send out in all directions.

I therefore suggest that the most essential of all minor ideals is to establish one that relates to the purchasing of materials. If your "ultimate ideal" is to make money,



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your "minor ideal" should be to refuse to support or encourage, by lending your business support to any movement that is in discord.

As I am sure you agree with me, we will place on our chart as the foremost "minor ideal"—

	"Minor Ideals"
Material	Advantageous Market
Service	
"Major Ideal"	

"Gentlemen, I believe this "ideal" of vital importance, if the future of your business is to be what you would have it to be.

Recently, when in the retail business, about the time of the year when I would go to the market and purchase wall paper for the ensuing year, it was suggested that there was no need of the firm assuming such a risk—it would be possible for us to secure all the racks and books necessary which would contain a broad collection of materials—a much broader selection than we could expect to display by relying upon our own stock, and by handling the business in this manner, all the hazardous risks relating to the purchasing of material would be removed. At the end of the year all that would be necessary would be to open the trapdoor and put in the scrap heap the old books and stands. This sounded good, but upon investigating I found that if such a practice was followed out that we would not only be undermining our own business by lending our support to the distributors of such books and stands, but that we would also be allowing a considerable margin of profit to pass into the hands of others.

At the best, any business is a gamble, and while I believe in playing it safe, I recall the words of Herbert Kaufman which I will quote:—

Did you ever know a batter who could outguess every ball? Do you think the greatest mountain climber never had a fall? The only man who doesn't make an error, doesn't try; He clings to little certainties and lets big chances lie. A perfect score means nothing in a game without a chance; You're wasting time where you can figure all moves in advance.

If you will not take a gamble and you won't lay down a bet, There is mighty little in this world that you will ever get. The "Safety First" battalion is a narrow coward crew; They aren't called upon when there's a man-sized job to do.

I will place on the chart "Preparedness," as the next most important "minor ideal."

	"Minor Ideals"
	Advantageous Market Preparedness
Material	
Service	
"Major Ideal"	

and my reason for so doing is the fact that I believe it necessary for every merchant, in order to realize his "major ideal" (that of making money) to have material to sell. I have emphasized the two words "have material." By that I mean go into the market and purchase outright materials.

The merchant who is doing only a brokerage business, selling only from books and racks, in the first place overlooks his "major ideal" (that of making money) by allowing much profit that should be his to pass through his hands; and in the second place, such a movement is not

in accord with his "minor ideal" (advantageous market) and by such practice is assisting in erecting a fortification around a principle which in later years he will be unable to penetrate.

The service department of M. H. Birge & Sons Company is oftentimes called upon to render unusual service. Recently we were requested, by a well established firm, to send a representative to assist them in locating the leaks in their business.

In their letter, they stated that they were doing their usual volume of business, but for some reason were not making as much money as they had made the previous year.

After spending some time in their establishment, I should like to read my report, as I believe same will prove of interest:—

"Gentlemen:—

"After carefully analyzing conditions and methods now in force in your business, I tender the following report:—

"As stated in your letter, your books show that you have done as much business in the past year as you have done in the preceding years. Your fixed overhead expenses are about the same; advances in mechanics' wages have been properly cared for in your charges and estimates, yet in view of these facts, you have made less money than in previous years. It is very evident that you have been so busy attending to the selling end that you have failed to look into the most important end of your business, namely, the buying.

"You have been doing most of your business selling materials from the various books and stands that you have in your establishment, and purchasing material only when sold. Your late method has been to place book after book before your customer, turn down leaf after leaf for them to look at and show them every page in the stand, until they are about tired out and disgusted. They have seen papers suitable for every room in the house, yet nothing has appealed to them for the bedroom which they desired to decorate. At last, their patience exhausted, they select one, and you quote a price which apparently yields you 100 per cent. profit.

"This method appealed to your company as an easy way of doing business. No risk in carrying stocks, etc., but your books fail to show that it has proven profitable. You have done as much business this year as you did last year, at the apparent same margin of profit, yet you have made less money.

"Do you realize, gentlemen, that the carriage charges paid by you during the past year in purchasing material in this manner would represent quite a saving, and that the apparent 100 per cent. profit has been cut down materially by this expense?

"By electing to discontinue buying materials for selling from books only, you have become a wall paper broker. You have accepted to sell what some one else buys and upon which they have placed 100 per cent. profit. Your establishment, under this method, represents only a selling force, distributing such material as you are given to sell. Instead of making this profit for yourself, by using your good judgment in selecting goods, as you did during the successful years of your business, you have allowed this profit to slip through your hands.

"In addition, the reputation you have established in having an exclusive and well selected stock of wall paper, and your ability to display a roll of paper before your customers in a way that was convincing, were put aside for a new hobby, which on the face, did not represent a good proposition, if you had carefully analyzed it. Did you realize, when you elected to follow this course, that you placed yourself in competition with every wall paper dealer in your city, and laid aside the one big asset of your business with which the firm



In Front of the Hotel Brunswick.

was credited, viz., originality and the home of materials of merit at fair prices?

"To verify the correctness of this analysis, we attach hereto figures taken from your books on four specific jobs shown on sheets A, B, C and D. An inspection of the figures will show that while you have asked your customer more for the material and the executing of the work under the new method, the profit to the company has been less than under your old method of operating.

"The figures show that the materials cost you \$102, for which you received \$204. The mechanic's bill was \$61.50, which amount you have charged to your customer and deducted the usual 20 per cent. discount from the mechanic's bill, representing a profit of \$12.30, gross profit on material \$102, plus \$12.30 profit on labor; total gross profit \$114.30, less 10 per cent. overhead charges, \$26.55, which includes carriage charges on the materials, \$5.50, making the net profit \$87.75.

Under the old method of operating, this material would have cost you \$67.80, labor at the same net price, \$49.20, overhead, 12 per cent., which amounts to \$14.04, making a total cost of \$131.04, and with 100 per cent. profit added to the cost, you would have rendered bills that would have amounted to \$262.08; a net profit of \$131.04.

"The charges to the customer, under the old method of operating, would have been \$2.42 less than the bills rendered under the new method, and you would have made \$43.29 more profit than you have under the present policy of operating.

"With these figures in hand, it readily explains the fact that while you have done as large a volume of business this year as you did in preceding years you have made less money.

NEW METHOD.

Bills to consumers.....	\$265.50	
Material sold, for.....	\$264.00	
Material cost	102.60	
		\$102.00
Labor billed at.....	\$61.50	
Cost \$61.50, less 20 per cent.....	49.20	
		12.30
Gross profit		
Less 10 per cent. overhead (including		\$114.30
\$5.50 carriage charges).....		
Net profit		\$87.75

OLD METHOD.

Bills to consumers.....	\$262.08	
Material cost	\$67.80	
Labor, same net price.....	49.20	
Overhead 12 per cent.....	14.04	
		\$131.04
100 per cent.....		
		131.04
		\$262.08

COMPARISON.

Bills to consumers, new method.....	\$265.50	
Bills to consumers, old method.....	262.08	
		\$2.42
Profit under old method.....		\$131.04
Profit under new method.....		
		87.75

This statement further emphasizes the necessity of bearing in mind our minor ideal, "Preparedness."

\$43.29

Originality is a distinct business asset. The merchant who strives after the reasonably different and artistically better is unquestionably the leading dealer in his community.

Things are moving so fast nowadays that people who say it can't be done are interrupted by some one doing it.

I recall an incident which happened when I was on the selling force in the retail game—a lesson that led me to adopt new methods that proved profitable.

I had secured an opportunity to estimate on a job which ran into the thousands. The specifications were of such a character that there could be little chance of there being a big difference in the estimate, and in view of this fact there were only two firms competing.

I was particularly anxious to secure this contract and had lived day and night on the job, and finally succeeded in becoming very closely acquainted with the man who had this matter in charge.

As I had used a sharp pencil in compiling the figures, I was surprised when he informed me that my estimate was seven hundred dollars higher than my competitor. I persuaded him to hold the matter over a day, and at once went over the figures to see if I could meet the price. Much to my surprise I found that, instead of being able to reduce the figures, they should be increased, as I had made a mistake in addition of \$300.

The next day at the appointed hour I explained that after carefully going over the figures I could not see my way clear to reduce the estimate, and being unable to win the contract at the original figures, the contract was let to the other bidder.

In the course of a few weeks I met at lunch the successful bidder, and he said to me:—"Ed, you made a mistake in your figures on the ——— job." "What prompts this remark?" I asked. "Well, to be honest, I have discovered my error, and knowing your figures, if you haven't already discovered your mistake, look them over and you will be glad that you did not get the contract."

As previously stated, this experience had taught me a lesson "worth while." It proved to me conclusively that to make a success in this business originality was essential. To estimate on specifications which did not present an opportunity for one to assert his ideas, offered little opportunity of making large profits.

With this thought in mind, we went into the market, purchased materials of a character that enabled us to assert our individuality, and while it was true that our competitors could get and often did have the same materials, our decorative schemes we had planned were so different that there was little chance for a comparison of figures, and as price is not in the majority of transactions the foremost factor, the ideal "originality" enabled us to realize the major ideal (that of making money).

To more clearly illustrate this point, I would call your attention to the eight exhibits on the walls. In each instance there are shown four different ways of using the combination, and these examples by no means exhaust the possibilities. If you have looked at them you have unquestionably figured out a number of different treatments not shown in these examples—treatments that would possibly appeal more forcibly to your trade than the ones shown. They demonstrate clearly what I mean by originality.

Ideals are man-made, but conversely, it is quite as true that ideals make men, and it is my belief that a business which establishes and adheres to high ideals is one that

will be noted for the character of its material and workmanship.

Under the head of "Minor Ideals" we will add originality.

"Minor Ideals"
Advantageous Market
Preparedness
Originality

Material

"Major Ideal"

Service

Unquestionably the least important of all minor ideals relative to material is the question of price.

There are penny merchants and there always will be. There are dollar merchants and they are the big, prosperous, successful men in the community.

It is within the jurisdiction of every merchant to belong to the penny lodge or sit in the select circle with the brothers of the dollar degree.

With the dollar merchant quality is the big consideration in a transaction, and is the last consideration in the deal with the penny merchant.

Price is the last thing the dollar merchant talks about—it is the first thing a penny merchant brings into discussion. One of them asks, "How good is it?" The other inquires, "How cheap is it?"

A merchant when taking into consideration the price should not overlook the minor ideal, viz., advantageous market, and should make his purchases through channels that are in accord with it.

We find it beneficial to record the various methods employed by the retail wall paper merchants throughout the country, and the following, taken from our records, will unquestionably prove of interest. It pertains to two wall paper dealers who started in business about the same time and in the same town:—

One dealer (referred to as A) attempted to establish his business on price. The other dealer (referred to as B) established his business on quality, price being a secondary consideration.

A, a merchant with the usual amount of energy, has built up a business that nets him a comfortable income, and while his business has grown in size, it has not grown in quality. He is today just where he started as far as raising the standard of his work and the class of goods he carries is concerned. The continuance of his business means an ever-increasing grind, with danger of ultimate loss of health, and he must be satisfied with the kind of results that attach to the class of work and goods that the cheapest of his competitors can supply.

B elects to establish quality in his business, and soon creates interest in his merchandise. He attracts a different class of trade and builds up a business in which he finds not only increased profits, but less competition. The individuality he asserts in his business has become a valuable asset. Instead of carrying the whole weight of his business himself, he finds the reputation he has established and the kind of merchandise he carries are both working for him.

To our minor ideals we will add "Price," which is a factor essential, in order that we realize our "Major Ideal" (that of making money). It is important, however, that we bear in mind in connection with price, the ideal "Advantageous Market" and the two should go hand in hand.

"Minor Ideals"
Advantageous Market
Preparedness
Originality
Price

Material

"Major Ideal"

Service

As I have previously stated, time would permit of our touching only the high spots. For this reason we will pass on to the second important factor, "Service."

Service is something that has revolutionized the world, and unquestionably the success of every business enterprise is based upon it. There are merchants who limit service to the areas covered by their shop; there are other merchants who render the kind of service that "goes all the way."

Now the first is vitally necessary. A merchant's office or showrooms should be the home and headquarters for service, and the client and clientele should be able to recognize it. If it stops at the front or back door, it is only half done. In connection with minor ideals pertaining to service, I would suggest that an important ideal is one relative to labor.

When I was associated with the retail business with my father and brother, it was suggested in a conference that we ought to devise ways and means to increase the volume of our business during the coming year. Such a desire is the ambition of every merchant and is one way of expressing the "major ideal" (that of making money), and realizing that the desire alone would not bring about the result, we devised ways and means to excite interest in our establishment. In other words, we created minor ideals that were in accord with the "major ideal," with

the result that during that year we realized our "major ideal" (that of making money).

Undoubtedly we have all had mechanics of various lines at work in our homes, and have made good use of the profane language, expressing our thoughts as regards the confusion in which these men had left our homes. We had engaged them to make necessary repairs and improvements, only to find that we were compelled to engage the services of additional mechanics to repair the damage done by them.

We have all heard the story of the man who employed the services of a plumber to repair a leak, and was then forced to engage a carpenter to nail down the floor boards after the plumber had completed his work, only to find that the carpenter in nailing down the boards had driven a nail through the pipe that just had been repaired, so the work starts all over again.

We have also listened to the prospective customer tell us of his past experience when he was compelled to engage a painter to refinish the woodwork damaged by the paper hangers, and after the painter finished found it necessary to engage the services of a man to refinish the hardwood floors which were damaged by the paper hanger and painter.

Realizing that there was an opportunity of making an issue in this connection that would prove of interest to the general public, we advanced the slogan, "Decorating without confusion," and an inexpensive advertising campaign which consisted mainly of letters to a well-selected mailing list and our workmen proved a profitable undertaking.

I will take a few minutes to read the letter that inspired the mechanics to do better things:—

Gentlemen:—

"It's all very well to call attention to the other fellow's shortcomings. Many persons do it and get away with it, but when one runs up against the actual experience one is, or ought to be, in a position to talk. I feel I am in that position." Thus spoke a customer of the writer's acquaintance a few days ago. He mentioned:—

"Recently we had scrapers and paper hangers in our house. The last lingering effects of their visit are just being eradicated. As we did last year and other years, we raised our right hands and said with deep feeling, 'Never again.' Of course, we knew that we would not be able to stand by our resolutions, but we mean it this time. Listen to me! Your men had only two rooms to decorate. The scraper struck us first and made an absolute wreck of the place, in spite of the covering which you had given him to use. The walls, floors, woodwork and everything were splashed and smeared. The attempt to clean up would make any one angry. His overalls looked as if they had been worn since he started to work at the trade, and buckets, ladders, etc., that he had brought from the cellar were left for some one else to put away."

"Then the paper hangers came," he continued. "Only two rooms to do, mind you, and what damage the scrapers didn't do, they did and then a trifle plus. Hardwood floors were plastered with trimmings—sticky ones that had to be scraped off with warm water and a knife. The woodwork was equally bad. They smoked cigarettes and a pipe and threw the ashes and stumps on the floor to mix in with the balance of the debris. The paper hanging, however, was fairly well done, but we knew that it could have been done as well and would have looked better had they left a cleaner place. We don't say they should sweep up after they finish, although if they took the proper pride in their work they would leave a clean job, but they should at least clean the paste off the woodwork and remove the wall paper trimmings."

Continuing, he said, "My wife would almost rather welcome the undertaker than the paper hanger. He comes into the house with a swagger, as if he owned the place, bringing a bucket of paste and the rest of his paraphernalia, which he proceeds to leave in the place that is most objectionable. Then he lights his pipe, rolls into the kitchen or bathroom in a suit of overalls filthy with paste, and proceeds to mix his paste, being particularly careful to gum up the nicely polished porcelain and faucets. Then he gets to work, and when he finishes walks out leaving the place in such shape that I scarcely recognize my aforesaid happy home."

Could you blame him for being angry? Could you expect him to compliment me on this piece of workmanship? Would you under the conditions named expect me to receive other than a "hauling over the coals," not because the mechanics who did this work were not gentlemen, but from the fact that they were careless, dirty, and did not act the part of gentlemen? This is a trade containing the elements of everything that is artistic and beautiful, and it seems strange that the men put themselves "in bad" when a little time spent in cleaning up each night would not only make your work look better, but would place you in an entirely different light with their customers.

We intend to make an issue this year about our clean method of doing business, and we ask your co-operation in carrying this point through by complying with the following:—

Make it a point to wear clean overalls. Place an extra pair in the wash each week, or, if you desire, we will attend to that for you, which will be one move in the right direction.

I hardly believe that you would welcome a mechanic using your bathroom to mix paste or wash up, and we only ask you not to do in other houses what you would not welcome in your own.

Clean up the room or rooms each night, which will take but a few minutes of your time. It makes your work look so much better and makes the customer feel that you are taking an interest in your work. A small drop cloth placed under the table will hold all scrap paper and protect the floors from paste.

What is harder to remove from woodwork than dry paste?

How much trouble is it to wipe the washboards, door or window trims after cutting your paper to it? Not much. That's so. Therefore let's do it and save trouble. Returns must be tied up after each room is finished and marked plainly. I turn a report into the office stating number of bundles, planks, ladders, etc., left on the job.

We ask you to discontinue carrying paste in paper. Small bags which can be washed out, folded and placed in your pocket after you arrive on the job we believe you will agree to be a better method.

It is our aim to assist you in every way possible to present at all times the appearance of an up-to-date mechanic, and, realizing that the lugging of tools, buckets, table, etc., is not a pleasant task, we will make it a point to deliver as much of the material as possible, and would suggest that you have two table tops, so we can save you this trouble. With a modern folding bucket added to your kit and the bags as suggested, we believe it is possible that, in the average job, your tools will be all you need to carry. Think it over. We are willing to do our part. Are you?

Remember, it costs nothing to be pleasant and obliging, and in so acting you make the work that is being done a pleasure other than a dread to the customer.

Your stock in trade should be your tool kit and your ability to do a piece of work to be proud of. Why not have a complete kit? Keep the tools clean. Just as it is impossible to do good work with poor material, so it is with poor tools. Have the kit complete. Always carry glue, plaster of paris and sand paper and if for any reason you find the walls need sizing or a place has been overlooked by the plasterer, get in touch with the office. Remember, it is as much to your interest to do a good piece of work as it is to us to have it so done.

Our aim for next year is a shop full of the best and cleanest mechanics. Will you help us make good?

REMEMBER!

Don't wear dirty overalls!
Don't use bath room!
Don't leave a dirty room!
Don't forget to tie up returns!
Don't forget to turn in record of material and tools on job!
Don't carry paste in paper!
Don't forget that it costs nothing to be obliging and pleasant!
Don't forget your stock in trade. Tool kit and workmanship!
Don't smoke in occupied houses!
Don't forget a drop cloth for under the table!
Don't forget to place with us an extra table top!
Don't forget we intend to make good our statement about the best and cleanest mechanics!
Will you do your part?

In addition to the above, we sent a letter to all our clients announcing the fact that, in the future, with the co-operation of our mechanics, it would be possible for us to decorate a room or a number of rooms in a satisfactory manner, eliminating many of the disagreeable features pertaining to the cleaning-up and putting-to-rights the room or rooms after mechanics had completed the work.

We went on to state in this letter, that it would be possible for us to repaper a room, without taking up the carpets, and that all dirt brought about by this work, would be removed from the premises.

Now the results of this effort, gentlemen, came from two sources. In the first place:—

The workmen realized that by carrying out the suggestions presented in this letter, that it would lead to a larger volume of business in which they would naturally share, and that it was also advancing their interest, inasmuch as it was elevating the standard of their profession.

The contents of this letter had inspired them to be more careful as to their attire; they seemed to take greater pride in their work which, naturally, resulted in our customers being better satisfied.

Secondly.—It proved profitable, and while it is not always possible to trace all the business that accrues from an undertaking of this kind, we received a number of complimentary letters from our customers regarding the new method of executing our work, and we are able to accurately trace many thousand dollars' worth of business which was the direct result of this idea. In view of the facts, as stated, I would suggest that we add to our minor ideals, applying to service, the following:—

"Cleanliness"—

		"Minor Ideals"
		Advantageous Market
Material		Preparedness
		Originality
"Major Ideal"		Price
	Service	Cleanliness

In compiling your minor ideals, it is well to remember that the element "A Fair Deal" is essential in all ideals, and the ideal that contains advantages for all those concerned is one that will prove advantageous. The service we have just outlined is, unquestionably, a fair deal. It advances the interest of the mechanic and is of vital importance to the clientele. It is also a profitable undertaking for the merchant.

The question of delivering materials is one worthy of consideration. If the merchant does not have the proper respect for his material and delivers it in a manner that would indicate that it was worth little or no money, he cannot expect his clients to be satisfied to pay him a reasonable price for same.

During my retail experience, this seemed to be a hard problem to handle. If we delivered the material in advance of the mechanics, oftentimes the customer would open the package, take out a roll of the material, and if for any reason, there was a question in their minds as to whether they would like it or not, would promptly call up the office and make known their desires to change the selection.

In many instances they overlooked the fact that the room was to be decorated, and the particular piece of material that they had inspected was only a part of the decoration, and as they had failed to picture the completed room, it prompted them to make this request. The changing of the selection is always an annoyance, and if it so happens that it is material you have bought especially for the work it means a loss, if you are compelled to return the material, to say nothing of the loss of time consumed in again pleasing the customer in question.

In a number of instances, we noticed that when returns were received, they did not check up with the report turned in by the mechanic. It was apparent that the customer, after the mechanic had left the house, had removed from the package, material, no doubt with the idea of retaining same, so as to make necessary repairs in the event of accidents to the paper. It was hard to know how to handle this problem, as we did not feel justified in taxing the customer with having taken the material, yet we were satisfied from the men's report, and from the looks of the package (as it was apparent that same had been tampered with) that they were responsible for the shortage. If it happened to be a contract job, we were out this material. If they were paying for the material by the piece, they would object to being charged for more than could be used in decorating the room.

After considerable thought on the subject, we arrived at a result which proved satisfactory.

Various size packing boxes were secured (many of them boxes in which we had received materials) and at a nominal expense, it was possible to hinge the top and lock the case. The hinges, hasps and locks were purchased at a 5 and 10 cent store, and represented an investment of 15 cents for each case. The case was painted and the firm's name and address stenciled on the four sides. The material was delivered in these cases. If there was only a room or two to be done, the goods were packed in an appropriate size box, or if an entire house was done, it was often necessary to use two cases. The locks being alike on all cases, it only necessitated the mechanic always carrying the key, and upon arriving on the job, he had access to the material.

After completing the work he placed in the case, the material on hand, and in due time the case was collected. The results from this undertaking were double-fold.

In the first place, the customers seemed to have a greater respect for wall paper. Secondly, we profited from the fact that we did not lose material, and when our clients desired to retain materials to make repairs in the future we had the opportunity of charging for same.

I will cite the following instance:—On one occasion, when calling at the house of a client where we had two inexpensive rooms to decorate, the customer stated that the material had been delivered, and inasmuch as same was not expensive, she was rather surprised to note that same was delivered in such a careful manner. She further stated that her husband had been favorably impressed with the manner in which we were handling their transaction, that while the work in view did not represent a large expenditure, it proved conclusively to him that we valued our material and that a small piece of work was given as much attention as a large contract.

I would, therefore, like to add to the minor ideals the words that will emphasize the importance of handling materials in a manner that would substantiate their worth in the eyes of the buying public:—

"Dispatching Material"

		"Minor Ideals"
		Advantageous Market
Material		Preparedness
		Originality
"Major Ideal"		Price
	Material	Cleanliness
	Service	Dispatching Material

In connection with the thought of elevating the consumer's respect for our materials, there is another suggestion which presents itself, and that applies to the manner in which we handle materials in the presence of the customer.

If we request samples of materials in a department store, regardless of price, the saleslady or salesman invariably complies with the request by handling the material in a manner that at once indicates that same has a worth—in the majority of instances furnishing only a small sample which is evidence within itself that the material has some value. And so it should apply to our materials. How can we expect the consumer to be willing to pay a fair

price for the material if it is handled in a manner that would indicate it cost little or nothing?

I have seen salesmen, after quoting a fair price for a piece of wall paper, tear off a sample of a size and in a manner that would indicate that he had little respect for its cost, and his actions naturally influenced the opinion of his customer.

I have also seen a salesman deface a sample book by deliberately tearing a sample from the book while in the presence of his customer. While he may have felt that by so doing he was creating a favorable impression by rendering prompt service, I am sure that if he had stated to the client that he would secure a sample from the source of supply and deliver at a later date his customer would have at once appreciated the fact that the material had a value.

In connection with enlightening the consumer regarding our materials, I am of the belief that much benefit will accrue to the merchant taking an active interest in this work.

Undoubtedly you are familiar with the fact that a number of colleges throughout the country have installed a chair on interior decorating. There are few, if any, magazines published today that do not devote considerable space to this subject, and it will be of interest to all those connected with the decorating business to lend a hand in the missionary work.

Recently we were called upon by some fifty or more colleges to supply catalogues for their libraries, and almost daily we are asked to render service consisting of the supplying of interesting facts relative to the manufacture of wall paper and data appropriate for addresses.

To illustrate the type of article that would excite interest in your material, I will read the following article which was prepared for one of our dealers to deliver at a Rotary Club meeting:—

It is to be regretted that such prominence has been given to commonplace wall paper.

The result, in so many cases, has been to implant in the public mind the erroneous idea that this valuable decorative medium has marked limitations.

Commonplace oil paintings have assailed all of us from time to time, but we still cherish a respect for the masterpiece.

Somehow there has crept into our scheme of domestic economy the idea that only a small appropriation should be made in our allotment for wall papers.

To meet this misleading habit of mind the average dealer who is working along the line of least resistance provides too many papers of the character that fits this limited appropriation.

The same dealer, when called upon to execute a piece of work involving paint, will specify "pure white lead and the best linseed oil," and his customer would not even consider the employment of any of the cheaper substitutes for these ingredients and cheerfully pays for the best.

The habit of mind is so insistent that it is often difficult for the decorator to overcome the deeply seated idea in the mind of his client, that any way paper above a certain price is "expensive."

One's domestic scheme may include lavish entertainment where the floral decorations alone may far exceed in cost the amount that was expended on the decoration of the walls. These flowers in their evanescence last but a day, while the decorations are preserved often for years.

This unconscious error extends even further, for one may see an apartment with handsome draperies and carefully designed and executed furniture, where the vital element of walls will betoken the scant thoughtfulness bestowed upon them.

Persons of cultivation and refinement demand a suitable environment and yet, too often, the walls of their homes do scant justice to their positions in a community.

The manufacturers of the choicest paperhangings take their problems very seriously and spare no expense in producing patterns and colorings of merit, with a realizing sense that they are, after all, only for the few who will understand and appreciate them.

The idea of immense volume and universal popularity is lost sight of in producing paperhangings of real merit, and as a painting from the brush of a Romney is more precious than the uncertain effort of an amateur, so the more serious work of the skilled manufacturer commands a better return than the merely commercial product of the less skilled maker.

In all the grades and varieties of paper hangings there are two general classes. One is known as a "machine" paper because it is printed on a wall paper printing machine and the other is called a "hand" paper because each roll is printed by hand from engraved wood blocks—each separate color having its own block.

This laborious process of printing, while costly, renders possible many effects not to be secured by machine printing.

In the year 1866 there were 65 wall paper manufacturers throughout the world who practiced the art of hand printing.

The tendency toward the employment of machinery in supplanting hand work in general manufacturing has so influenced the production of wall paper that today there are practically only five separate firms producing hand printed paper hangings and only one in this country where the art is extensively practiced.

While the actual machine upon which wall paper is printed, has undergone but few changes since its introduction, the demands upon it are greater.

In skillful hands these same machines may be made to produce examples of exquisite decoration, and the increased appreciation on the part of our American public in the last decade has so greatly encouraged the manufacturer of the best grade of wall hangings, that he is enabled to offer exam-

ples of his work of a merit that would have been recognized by too few in a recent yesterday.

While the commercial aspect is the ultimate one, it still remains a gratification that the time has come when really good wall paper may be produced to commercial advantage.

We received a communication from the dealer delivering this address, stating that he considered the time and effort worth while.

While not important, I would suggest that we add to our minor ideals "Educational Work" and accept every opportunity to enlighten the general public regarding our materials.

"Major Ideal"	Material	"Minor Ideals"
		Advantageous Market Preparedness Originality Price
	Service	Cleanness Despatching material Educational Work

As previously stated, time would permit of our touching only the high spots, and with a careful analysis of any unfavorable condition that may confront you in your locality, you can, undoubtedly, readily determine upon a number of minor ideals to add to those shown on the chart, that would be beneficial and enable you to realize your "major ideal" (that of making money).

Unless ideals are maintained and advanced, the business that was progressing under such an administration, will slip back into the old groove. There is no holding back a business which constantly performs up to a high standard. Such a business is set on a pedestal by the respectful attitude of its own competitor. It stands out and can be classified only with itself. It attracts business partly through the real effort in evidence, and partly through the wholesome respect it inspires.

The merchant who constantly draws upon himself for renewed stimulants oftentimes gets down to bare nerves, or a state of "What's the use?" To inject a regeneration movement into a business where the spirit isn't already there, is out of the question. Where the spirit is there, we have to offer such a merchant a business connection and a service department that stands ready to assist them in obtaining their "major ideal" (that of making money).

So I make the following suggestions:—

Make an inventory of your present ideals. Be sure that your minor ideals are in accord with your major ideals, and that they are held to with sufficient resolution.

On motion a rising vote of thanks was given to Mr. Ervin for his address.

After some announcements the meeting adjourned at 4.40 p. m.

FRIDAY MORNING.

President Christiansen called the convention to order at 10.30 a. m.

Henry A. Gardner, assistant director Institute of Industrial Research, Washington, D. C., was introduced and read a paper previously published by the Educational Bureau, Scientific Section, Paint Manufacturers' Association of the United States.

Marine Paints.

We understand that copies of this bulletin may be had by addressing George B. Heckel, secretary of the above association, The Bourse, Philadelphia, hence it will be unnecessary to reprint it here.

Mr. Gardner continued with some remarks on linseed oil. A good many instances of washing of paint are due to defective oil. Most of the oil sent out by the crushers has not been settled and is full of foots. This holds water, which prevents the paint from drying well. The navy department specifies oil that does not contain over 1 per cent. of foots. You can test this by getting a tall glass cylinder, graduated to show 100 parts. Let oil stand in that for 48 hours and the settling will show the percentage of foots. If raw linseed oil is heated to 100 degrees C. (boiling point) the albumen in the oil will be precipitated out, carrying other impurities with it.

Mr. Gardner was given a rising vote of thanks.

Question Box.

The first question asked. If holding the monthly Executive Board meetings in different cities would increase interest in the association?

Mr. Jones and Mr. Kelly, on behalf of the associate members, thought this would be of advantage. Mr. Kelly suggested they be held in the cities where the members of the board reside.

Mr. Willem was in favor of this, but Mr. Udall said that the meetings were not intended to be open ones, but were only for the members of the board.

Mr. VanSyckle said that there were times when it might not be advisable to invite outsiders. Meetings might be held at Newark when it is necessary to consider matters

by the board alone. Other meetings might be held at different localities and the plan was worth trying.

Mr. Woolston, of Plainfield, said the associate members working in conjunction with the Executive Board might be able to harmonize differences in the local trade.

An associate member said that some Jews had come to him and asked if they would be permitted to come to the meetings, but he was told they were not wanted. Something should be done to raise these people to the level of those in the Association.

Mr. Sanders said there would be no use holding the meetings in different places unless you could get people to come.

Mr. Greenhalgh moved that this matter be referred to the Executive Board to see if they could effect any improvement in the present method of holding meetings.

Mr. Stewart thought the question of the traveling expenses of the members should be considered.

The motion was carried.

Mr. VanSyckle said he did not think it was right to discriminate against a man because of his race. But let us concentrate our efforts on getting in the men that we want and are desirable. The only way to do it is for each man to do some missionary work on his own account.

Why is there such a lack of interest displayed by the South Jersey members toward the State Association?

Mr. Casperson said this was a hard question to answer. There is a younger element coming into the business in Camden that we are getting interested. Four of them are here this year. A good missionary work could be done there if we can get anybody to do it. We only have 68 master painters at this convention.

Mr. Henschkel replied that the question could be answered in two words: Ignorance and indifference.

Mr. Casperson said it might be possible to arouse an enthusiasm by holding the convention in Wildwood.

Would it be any benefit to change the time of our annual convention to midwinter and make it a two-day affair?

Mr. Heuschkel said it had struck him that in December most of the painters were busy.

Mr. Greenhalgh said the attendance at the summer conventions had been waning, while at the midwinter convention it was increasing.

Mr. Schlosser thought the midsummer convention should be held as usual, but the midwinter convention held in January.

Considerable discussion followed.

Mr. Udall called attention to the fact that the attendance this year was much larger than last year.

The next thing taken up was the

Report of Test Fence Committee.

Mr. Ekey, who had inspected the fence, reported as follows:—

Last fall we gave two coats of paint to some of the 1915 panels. When the 1914 panels were put out, they got a good deal of dirt on them. They had been painted inside and were tacky when put out.

We repainted the 1912 panels, doing the work outside and they did not discolor in the same way. This proves that outside painting is the proper method for test fence painting, for the oil hardens outside in a way it will not do when the work is done inside.

In the inspection of the panels for 1914 as to condition for repainting; checking that can't be seen with the naked eye is No. 1. That which can be seen by the eye is No. 2. The scaling and peeling represent the condition for repainting. We finally determined in percentages in comparison with pure white lead:—

No. 1 mixed paint.....	75 per cent.
No. 2 mixed paint.....	52 per cent.
No. 3 mixed paint.....	80 per cent.
No. 4 mixed paint.....	60 per cent.
No. 5 mixed paint.....	77 per cent.

In the lead there is no scaling or cracking and we put it as 100 per cent., although this does not mean it is perfect. This gives the result of the test at the present time.

On motion of Mr. Schoonmaker, the report was received and the committee continued. Carried.

Mr. Casperson said that in South Jersey their paints were spotting, mostly white. This occurs in all kinds of paints, especially in greens, even though they have only been on three or four months. We never have had such bad weather as this year and find it difficult to get the paint to dry.

Mr. Gardner said the weather was partly responsible, but the fogs in the linseed oil was largely the cause. In some cases spotting is due to mildew and that is almost always due to bad oil. In regard to Mr. Ekey's report he said he doubted if it were possible to get a 100 per cent. perfect result with white lead; 10 per cent. of zinc white would harden the paint surface. Most of the oil today comes from South American seed, and although it is pure linseed oil, it is not as good drying oil as North American oil.

Mr. Heuschkel said that North American flax is apt to be mixed with rape, the seed of which can be eliminated

by winnowing, while South American flaxseed is apt to contain a foreign seed which cannot readily be eliminated.

Mr. Ekey said the trouble lies in the Argentine oil, which is very slow to dry. He added that he did not mean to say that white lead was a perfect paint, but in comparing the cracking and scaling shown in the paint he took white lead as 100 per cent., which showed no cracking or peeling, and did not need repainting, while the mixed paints did show cracking and peeling and did need repainting. We have no prejudice against the use of zinc in paint. But I have proved many times that zinc does become soluble. I have seen paint washing down on stone steps, and analysis showed that the paint contained 15 to 20 per cent. of zinc. I have run across this very often. And this is one reason why moisture will penetrate a zinc paint and cause it to loosen off.

Mr. Gardner replied that they had investigated cases of washing and found it occurred both in pure lead paints and in paints containing zinc, and he thought it was due entirely to the oil. You must use more dryers with South American oil.

The Credentials Committee presented their report.

Mr. Brewster reported on behalf of the

Committee on President's Address.

We, the Committee on President's Address, approve of the following recommendations:—First, that when a member of the Executive Board is absent from three consecutive meetings without a good excuse to offer that his office be declared vacant and the local which he represents or the Executive Board fill the vacancy. Second, that the officers and members consider ways and means of organizing the State.

Your committee thinks that it would be better to elect an organizer and deputy organizer at this convention, rather than in Executive Board meeting.

We heartily approve of the recommendation to patronize our associate members.

The wall paper question has been referred to a committee of three.

Wm. H. Casperson.
H. B. Brewster.

The report was accepted.

Resolutions Committee.

Reported as follows:—

Resolved, That we commend to the State Board of Education the system of apprentice shops that has been introduced into the public school system of Connecticut.

Adopted.

Inasmuch as the conditions governing the distribution of wall hangings to the trade are such as to cause the master painter grave concern and as we feel he is not getting such protection as should be accorded to him by the manufacturer and jobber, therefore,

Be it resolved, That the members of this Association patronize only such manufacturers and jobbers of wall papers who will so price their books in the future as to give the master painter the same percentage of financial remuneration as enjoyed by him in previous years.

And be it further resolved, That we use our best endeavors to obtain associate members among the manufacturers and jobbers of wall hangings and firmly impress on our membership the necessity of giving associate members as near as possible our entire business.

Adopted.

Report on Liability Insurance.

The committee appointed to take up the question of compensation and liability insurance have carefully gone over the matter and find that in their opinion, under the arrangement proposed, money can be saved to members of this association and that by the proposed agreement with the Manufacturers' Liability Insurance Company, this association would be in a position to increase its membership and strengthen the organization. We would recommend that this convention give this matter its earnest attention.

On motion this report was referred to the Executive Board with full power to act.

The Nominating Committee made its report and the convention proceeded to the

Election of Officers.

President, George Udall, Morristown.
Vice-President, Robert Turton, New Brunswick.
Secretary, Henry Witt, Jr., Newark.
Treasurer, H. L. Bartholomew, New Brunswick.
State Organizer, Henry Witt, Jr., Newark.

Executive Board.

E. F. Schlosser, Hoboken.
Maynes Potter, Orange.
Fred Horsefield, Morristown.
W. J. Fowler, Elizabeth.
Charles Hecht, Newark.
Henry Cook, Trenton.

Matthew William, Engelwood.
T. G. Neil, Paterson.
C. B. Crystal, Summit.
Chas. Rogge, Upper Montclair.
R. F. Woolston, Plainfield.
Harry W. Metz, Asbury Park.
Everett Eden, New Brunswick.
C. W. Hellegers, Passaic.
J. F. Taangard, Perth Amboy.
L. C. Davis, Somerville.
W. H. Casperson, Camden.
C. E. Blakeslee, Crawford.

ASSOCIATE MEMBERS.

E. P. Jones, National Lead Company.
T. L. Keating, Muralo Company.
R. L. Doggett, Valentine & Co.

International Executive Board Member—Henry Witt, Jr., Newark.

Delegates to International Convention—Charles Greenhalgh, William Christiansen and Robert Turton.

Alternates—Henry Schoonmaker, W. H. Casperson and Alex. Stewart.

President Christiansen thanked the officers and the associate members, as well as the members. He thanked the associate members for their entertainment.

The newly elected officers were then installed.

H. L. Bartholomew stated that he had been elected treasurer for the ninth consecutive term.

Mr. Pierson asked that a committee be appointed to meet with a committee from the material men and ask that prices be advanced to the general public.

Mr. Hellegers said you can do nothing unless you can get the entire trade in the membership.

Mr. Greenhalgh moved that such a committee be appointed. Carried.

President Udall appointed Messrs. Pierson, Schoonmaker and Brewster.

Mr. Heuschkel asked that the Executive Board take up the question of overhead charges.

The place for the midwinter meeting was left in the hands of the Executive Board.

Mr. Greenhalgh moved a rising vote of thanks to the clergyman, the Mayor's representative, the proprietor of the hotel, The Painters Magazine, Carpets, Wall Papers and Curtains, and all others who had contributed to the good of the Association. Carried.

J. C. Kelly spoke of the services of the retiring president, William Christiansen, who had done so much to advance the welfare of the Association. On behalf of the associate members, we wish to thank you for all the courtesies extended.

Mr. Heuschkel expressed his appreciation of the associate members. Mr. Casperson also spoke of their efforts for the organization. We must get the master painters in the State more interested in the Association.

On motion of Mr. Christiansen a rising vote of thanks was given the associate members.

A similar vote was given to ex-President Christiansen for his faithful services.

The convention adjourned at 1.45 p. m.

THE TRAVELERS' ASSOCIATION.

The Paint Travelers' Association of New Jersey held a special meeting in the convention hall, Thursday, July 27, just after the adjournment of the morning session to discuss plans for an outing.

Mr. Kelly moved that an outing be held in September, to be confined to the Travelers' Association and the men in the trade—to be a stag affair—and that a committee of three be appointed by the chair with full power to make all necessary arrangements.

Mr. Reep thought late in August would probably be a better time.

Mr. Kelly's motion was carried.

A motion was made by Mr. Dunlap that the price was not to exceed \$5. Carried.

Messrs. Kelly, Bowker and Keating were appointed as the committee.

Mr. Groom said:—One of our members has gone off and done something without asking any of the members anything about it. He is not only a member, but one of our officers. He went off and did this thing and never told us anything about it. Mr. Lahey has pulled off a mean trick upon us. He should have notified us before he went off and got married. So we thought we would get together and dig up something to remind him that he must never do such a thing again without notifying us.

He then handed Mr. Lahey a box containing a baby rattle.

Mr. Lahey said he had agreed not to talk too much. If he could not make good use of the rattle, he would save it and give it to some of his bachelor friends in the Association.

"Now take this and give it to Mrs. Lahey," said Mr. Groom, as he handed the secretary a large package. On being opened it was found to contain two large boxes, and these in turn disclosed two handsome silver dishes.

Mr. Lahey thanked the members for their gift and expressed his appreciation.

The members then sang:—"For He's a Jolly Good Fellow."

On motion the Travelers' meeting adjourned.

CONVENTION NOTES.

Everybody was pleased with the improvements that have been made in the Hotel Brunswick since the last convention. The lobbies have been enlarged, the bedrooms supplied with running water and the whole hotel has been remodeled and made up to date in every particular. Yet, in spite of all this stylishness, Mr. Parson continues to be the same genial host and to do all that he can to make the stay of the convention visitors pleasant. So far the Association has failed to find any other place as convenient and desirable to hold a summer convention as Asbury Park, and it would be difficult to find a better hotel than the Brunswick.

Whether it was the offer of a prize or not, it is certain that there were more present at the opening session than at any previous convention for some years. It is a pity, however, that some paper had not been put down on the program for Wednesday afternoon, for there would have been ample time to read and discuss it and more time would have been left on Thursday to devote to the discussion of the papers that were read, most of which did not get all the attention they deserved.

A theatre party was on the program for Wednesday evening, followed by an ice cream debauch at Day's. Maybe "debauch" is not exactly the proper word to describe the very decorous party that enjoyed the frozen dainty for which this place is famous, but it will have to serve for the lack of a better term. While all those who participated said they enjoyed themselves, the evening was so hot that the large number who remained at the hotel and indulged in conversation on the broad verandahs also expressed themselves as perfectly satisfied with their way of enjoying the evening.

For ladies only, was the word passed out when the invitations were extended for an automobile trip on Thursday afternoon. We don't know how many mere men were required to go along as pilots, but we presume some of the salesmen found it to be necessary.

Everybody was abundantly satisfied with the change that was made in the form of entertainment furnished by the associate members. It is true that the Executive Board were responsible for cutting out the afternoon and evening that had previously been given up to a jollification and shore dinners on Thursday of convention week, and they notified the supply men that they must be satisfied with an evening. But even though they were thus restricted, they managed to furnish one of the most enjoyable entertainments that the Association has ever had. Everyone was invited to the convention hall at eight-thirty, and as there were seats to spare, an invitation was also extended to guests of the hotel, not connected with the Association, to take part in this part of the evening's entertainment, which consisted of an excellent vaudeville program, the various numbers of which were given by professional talent of a high class. At the conclusion of the performance, the members and associate members and their guests were invited to the dining room, where an enjoyable luncheon was served, space being left in the center of the floor for dancing. At intervals, cabaret stunts were given by the talent that had entertained the party earlier in the evening. It was one o'clock before the fun came to a close.

It needed no signboard. That benign and supremely contented expression on Lahey's face proclaimed to the initiated that he had just been married. But why did he not bring her along to prove the truth of his assertions to the doubting Thomases among his fellow travelers?

Haas and Clark are certainly enthusiastic representatives of James B. Sipe & Co. Not contented with button-holing the painters all day and making them listen to the merits of their goods, they talked about them to one another half the night. And so enthusiastic did they grow over the merits of Japan Oil and Enameloll that the man in the next room couldn't make out whether Haas was trying to sell Clark or vice versa.

After all, where was Witt's wife?

So far as we can remember Blakeslee was the first member of the International Executive Board who has reported back to his State Association a detailed report of the proceedings of that body at its midsummer meeting.

A good many of the guests of the hotel stopped in to



The New Jersey Paint Travelers' Association.

see the exhibition of practical work and seemed to be much interested in it. One of the features that particularly attracted the attention of these visitors was the display of five decorated panels from the Boardman Apprenticeship Shops at New Haven, Conn.

Charles E. Van Syckle has become a sort of Siamese twin in the Association for he is an ex-president and at the same time is an associate member, representing the J. J. Hockenjos Company, of Newark.

The heavy rain of Tuesday afternoon did not make it any easier for A. G. Schumann and J. C. Kelly to drive down from Brooklyn over wet and in some places muddy roads. But you can't prevent the Moller & Schumann Company people from getting there, to sing the praises of Hilo.

William Gloecker was another man who sang the praises of Hilo.

W. A. Robertson, from the Hanlon & Goodman Company, wondered why he had so much difficulty in getting any speed from his auto, till he compared notes about the wet roads with Schumann.

C. Wesley Reep is one of those men with a smile you always like to meet at a convention. The Thomson Wood Finishing Company send him out to preach the merits of Porcelite.

E. P. Jones, from New York, and W. P. Schofield, of Philadelphia, represented the "Dutch Boy."

P. W. Nelson was there himself to look after the interests of the P. W. Nelson Company and incidentally to represent the E. A. Munns Kalsomine Company and the Leadoil Company.

A room at the end of the corridor contained an exhibit of Bridgeport Standard stains and finishes, presided over by A. H. Hoover and Ph. E. Harth.

E. H. Ervin, who gave the very practical address on making more money from the sale of wall paper, was a member of a well known wall paper firm in Philadelphia before his connection with M. H. Birge & Sons Company.

Carl Watter just naturally was there to help the members keep the J. J. Hockenjos Company in mind.

Pratt & Lambert, Inc., were ably represented by the genial George D. Groom.

"The Lead with the Spread" was represented by W. B. Dunlap, who makes Philadelphia his headquarters in traveling for the Carter White Lead Company.

John J. Keating was present in the interests of the Muralo Company.

The Newark Varnish Works sent F. Andres to the convention. He is a whole host in himself.

R. L. Doggett—of course he was there, because there is no man among the associate members who takes a greater interest in the welfare of the Association than he does. Of course, he is also a loyal representative of Valentine & Co.

Robert O. Beebe, the director of the Boardman Apprenticeship Shops, of New Haven, had never been to a Jersey coast resort before, and expressed his appreciation of the beauty of Asbury Park, the sandy beach so different from Connecticut, but above all he expressed surprise at the extent of the town and the solid character of its business buildings and all-the-year-round residences.

He lives in Elizabeth and he represents F. W. Devoe and C. T. Raynolds Company. His name is Harry D. Bowker, and everybody who knows him likes him. Enough said.

Enamolin was praised by Rolland C. Munier—and he doesn't forget the other good things made by Emil Calman & Co.

Geo. H. Silveira doesn't forget to let people know that Berry Brothers, Inc., make varnishes you can depend upon, even though he is at a convention.

F. J. Higgins went to Asbury Park to look after the interests of the Matheson Lead Company, and he did it in a perfectly satisfactory manner.

Fredk. P. Bohnet and John J. Hasselman represented Benjamin Moore & Co.

C. M. Gifford, as usual, looked after the interests of the Armitage Varnish Company.

The interests of the Exold Manufacturing Company were well looked after by Mr. Winters. The reason his face doesn't show among the Travelers' Association group is that he hasn't been initiated yet and he had some slight misgivings as to what the boys might do to him when they get busy, if peradventure he had joined the group of actually-ins.

CONNECTICUT SOCIETY OUTING.

AN urgent letter has been sent to all the reputable master painters in the State of Connecticut, inviting them to come to the ninth annual outing of the Society of Master House Painters and Decorators of Connecticut, which will be held at Tabard Inn, Morris Cove, New Haven, on Saturday, August 19.

The proceedings will begin with a meeting of the Executive Board, which will be called to order at 9.30 a. m. Meanwhile the members who come early will find plenty to do to amuse them until the society meeting is called to order at 10 a. m.

In addition to the regular routine business of the Society an address will be delivered by William G. Baxter, of Hartford, on the subject, "Do we owe it to the honest and reliable workmen already in our employ to insist upon the newcomer getting a recommendation from his last employer?"

Addresses will also be delivered by Charles R. Turner, Connecticut member of the International Executive Board, and Clarence L. Beardsley, chairman of the local committee in charge of arrangements for the next International convention.

Then will come the sports. They include a baseball game between teams from Hartford and Bridgeport; quoit pitching contest between teams from Hartford, Bridgeport and Waterbury; tire rolling, two-legged race, high jumping and fat men's race.

Next comes the shore dinner, which will be served at 1 o'clock. Don't miss that, for the "Order of Eats" shows a most delicious program.

After dinner comes an address by President J. P. Ennis and another by Organizer J. L. White, Jr. Also addresses on trade schools and a stereopticon exhibition, showing views of the work done in the New Haven School, by Dr. D. L. Ireton.

This brings the formal program to a close, but it only faintly indicates all that the members are going to get in the way of intellectual and social enjoyment.

TORONTO ASSOCIATION.

THE summer event which the members of the Toronto Master Painters and Decorators' Association look forward to with delightful anticipation is the annual picnic and games. It is on this occasion that their families and friends of the supply houses gather for an afternoon of unalloyed pleasure. After twice having to be postponed on account of inclement weather, the picnic took place on July 7 at "Northlew," the beautiful residence and grounds of W. M. Weeks, in Alexandra Gardens. Although the city sweltered in 90 degrees in the shade, yet the merry-making picnickers found the day ideal, surrounded as they were by clustering shade trees, which intercepted "Old Sol's" scorching rays and rendered the grounds a veritable "valley of delight," through which the gentle zephyrs scampered, thus tempering the otherwise oppressive atmosphere to a point most enjoyable. As one stood on the highlands and overlooked the valley, the scene presented was charming. The white-clad men, the gaily attired ladies and the romping children afforded a fitting subject for the brush of the artist.

As usual, the one great event of the afternoon was the titanic struggle between the Master Painters and Supply House representatives for the baseball supremacy of "creation." The line-up of the teams was as follows:—

Master Painters—Wood, p.; Taylor, 2b.; Cox, rf.; Paris, lf.; Hughes, ss.; Vernon, c.; Aldridge, cf.; Stevenson, 1b.; Alexander, 3b.

Supply Men—Cotton, c.; Malone, 1b.; Booth, cf.; Sharpe, p.; Longbottom, ss.; Hare, rf.; Taylor, 2b.; O'Neill, 3b.; Ford, lf.

After the strenuous weeks of practice, which had been put in under the tutelage of a National League expert, both teams looked in the pink of condition as they took their respective positions in the field. The Supply Men won the toss and elected to bat. Smoky Wood ascended the mound for the Painters, with the air of a Christy Mathewson, but even with big, foxy Vernon at the receiving end, they could not shake the nerve of the determined

Supply batters. They had their swatting togs on, and before the third out was registered four runners had crossed the plate. This was a disastrous start. But wait.

Then came on the Painters, Freddy Sharpe and Bob Cotton were in the points for the Supplies. They looked the part of veterans, and the way Freddy whipped them over was something beautiful to behold. One strike, two strikes, was called on Bobby Wood, and it looked as though a strike out was about to be chalked up, but one ball, two balls, three balls, and Bobbie had Freddy where he wanted him. Oh, say, what Bobby did to that ball was a shame. It is going yet. And as Bobby crossed the plate with the first complete circuit, the applause from the ladies was deafening. This put vim into the batters, but none could repeat, and the innings closed with the Painters one behind in the count. Both teams drew a blank in the next attempt. In the third, three runs were coralled by each. In the fourth there was nothing doing by either. But in the fifth the Supplies began with a terrific cannonading. Everybody hit the ball. The fielders were falling all over themselves. Hughes made a little speech, which must go unpublished, the umpire threatening him with suspension. Everything had gone to pieces. The acrobatic Vernon was grabbing at everything but the ball, with the result that nine tallies had been bagged before Hare put the quietus on the rumpus by striking out. The Painters were not discouraged. They came in determined to wipe out the disgrace. The first man up was easily retired. Hughes was next at bat. His teeth were set. He remembered what the umpire had threatened. He gave that official a withering glance as he called strike one. He would like to have struck him, but he turned and wreaked his vengeance on the ball instead. Such a mighty souce. The ball was last seen passing over the giant elm at the remotest end of the grounds. It was feared that Hare would not get back in time for supper, but he did. Hughes ambled around the bases, a revengeful smile lighting up his Irish countenance. Just what he said to the umpire as he passed second base Mac would not divulge. The Painters looked to be taking on a new lease of life, but they faded away and only succeeded in getting another man over the plate before the side was retired. The sixth was a blank for the Supplies, the Painters adding one more in their half. In the seventh the Supplies added two, while the Painters notched another in their spasm. In the eighth the Supplies uncorked another tornado, and before their disheartened opponents could stem the tide they had annexed seven more runs. This apparently took all the wind out of the Painters' sails, for the best they could do was to add one more solitary tally to their string. Not satisfied with the destruction they had already wrought, the Supplies put on three more in their ninth inning. The Painters were now all in. Their wings were trailing. A blank was all that rewarded their ninth procession. The score by innings was as follows:—

	1	2	3	4	5	6	7	8	9
Supplies	4	0	3	0	9	0	2	7	3—28
Painters	3	0	3	0	2	1	1	1	0—11

In the unavoidable and much regretted absence of "Senator" O'Hearn, Mac Sinclair umpired on the bases, and Chas. W. Landon at the plate. The umps. received the usual bouquets both from the fans and the players, but these gentlemen were above taking any notice of the "mob," and confined themselves to giving fair and impartial decisions on the various perplexing situations which arose. The frequent heart-to-heart talks they had with each other showed the intense interest which they were taking in the game. We pass no comment on their vile decisions, enough to say that Mac won out. Forget it. The game was a splendid one from a spectator's standpoint, being filled with thrilling incidents which only lack of space prevents from narrating.

After the tumult and the uproar had subsided, the other sports of the afternoon were run off and resulted as follows:—

Little Tot's Race—All the contestants received a prize. Race (boys under 7)—1, Jack Weekes; 2, Ted Alexander; 3, Arthur Cheshire.

Race (girls under 7)—1, G. Brooks; 2, Phyllis Dougal; 3, Lilly Robinson.

Race (boys under 10)—1, Ralph Weekes; 2, Jack Weekes; 3, Spencer Cheshire.

Race (girls under 10)—1, Marjory Galbraith; 2, Marjory Dougal; 3, Jean Downing.

Race (boys under 14)—1, Harold Weekes; 2, Art. Taylor; 3, Armor Weekes.

Race (girls under 14)—1, Isabel Cheshire; 2, Norma Billings; 3, Marion Aldridge.

Consolation—Prizes were given to all children who were not winners in the races.

Guessing Contest—1, Miss Paris; 2, Miss Aldridge.

Nail Driving—(ladies only)—1, Mrs. Dale; 2, Mrs. W. M. Weekes.

Young Ladies' Race—1, Miss Weekes; 2, Miss Crysler; 3, Miss Simpson.

Tether Ball—No prizes awarded. Contest not completed on account of darkness.

The various events were well contested, a number of the successful contestants winning out only by inches. One of the jokers remarked at the conclusion of the nail driving contest by the ladies, that it was now an easy matter to pick the "hubbies" who were well "hammered" at home.

An appetizing luncheon was served by the ladies and heartily partaken of by all present.

Stewart N. Hughes, in his usual happy and humorous manner, moved a hearty vote of thanks to Mr. and Mrs. Weekes for the use of their beautiful grounds.

The motion was seconded in a few chosen words by J. R. Robinson, president of the Association.

Mr. Weekes, in replying, spoke of the pleasure which it had given both Mrs. Weekes and himself to welcome the members of the Toronto Association, together with their families and friends. He hoped this was but the first of many such happy gatherings that may take place in the future. He could assure the friends that they would always find a hearty welcome at "Northlew."

The committee in charge are to be congratulated on the great success which attended their efforts.

PREPARING FOR THE NEW HAVEN CONVENTION.

A SPECIAL meeting of the associate members of the Connecticut Society of Master Painters and Decorators, to which representatives of the paint trade are invited, will be held Friday evening, August 18, at 8 p. m., in the Master Painters' Club Room, Y. M. C. A. Building, New Haven, Conn., for the purpose of effecting an organization and considering plans for the convention of the International Association of Master House Painters and Decorators, to be held in that city, February, 1917.

Notices from Secretary McGhan

AT the meeting of the Executive Board of the International Association of Master House Painters and Decorators of the United States and Canada, held at Cedar Point, Ohio, Monday, July 17, the following program for the annual convention to be held at New Haven, Conn., February 13, 14, 15 and 16, 1917, was adopted:—

"Cost Accounting," by Honorable William C. Redfield, Secretary Department of Commerce, United States Government.

"A Business Talk," by O. C. Harn, advertising manager National Lead Company.

"The Paint Pigment Industry of the World—the Effect of the War—Developments of Research, and a Brief Forecast of Future Conditions," by Professor H. A. Gardner, assistant director Institute of Industrial Research, Washington, D. C.

"Merchandising of Wall Paper and Correction of the Evils in the Wall Paper Business," by representative of the M. H. Birge & Sons Co.

"Work of Experimental Stations of Various Agriculture Departments Relative to Flaxseed, and Their Development," by Professor H. A. Bolley, of the North Dakota State Agricultural College, Fargo, N. D.

"Commercial Linseed Oil," by Professor C. D. Holley, of Detroit, Mich.

Forenoon of second day is to be devoted to discussion of trade schools, vocational training, and visiting the Boardman Shops, and under head of Reports of Committees, such important committees will report as that on "Paint Legislation" and "Mutual Insurance."

The program is regarded as one of exceptional worth, and should attract a large attendance at the New Haven convention.

The General Secretary-Treasurer, A. H. McGhan, is visiting all of the State conventions. Leaving Cedar Point, Ohio, where the Ohio State convention is being held, he is going to Beloit, Wis., to attend the Wisconsin State convention, beginning July 25, the New Jersey State convention at Asbury Park, N. J., beginning July 26, the Illinois State convention at Springfield, Ill., beginning August 1, and the Missouri State convention at Kansas City, Mo., beginning August 7. Being unable to attend the convention to be held at Fort Collins, Colo., July 25, 26 and 27, similar dates as the Wisconsin State convention, Mr. McGhan has forwarded a paper on "Cost Accounting" to the Colorado State convention.

A. H. McGhan.

Washington, July 21.



The attractive window display shown by the accompanying illustration was made by Alexander Grant, 134-136 East Genesee street, Syracuse, N. Y., for the purpose of featuring the Kyanize products, manufactured by the Boston Varnish Company. It won third prize in a recent competition instituted by that company.

Railway Paint Shop Gossip

M. W. M. P. ASSOCIATION CONVENTION ANNOUNCEMENT.

To All Maintenance of Way Officials, Master Foremen Painters and Supply Men, Greeting.

THE thirteenth annual convention of the Maintenance of Way Master Painters' Association of the United States and Canada will be held in Philadelphia, at the Hotel Walton, October 17, 18 and 19, 1916.

All master and foremen painters should make application in ample time for proper transportation and leave of absence to enable them to attend.

Master and foremen painters who are not members of our Association are cordially invited to be present at the convention.

The object of our Association is the betterment and increasing efficiency of the foreman painter. Its members are practical men from all parts of the country, seeking to attain better knowledge of the craft by discussing the merits of the different materials used upon steel, wood, concrete, etc.; profiting by the experience of their fellow craftsmen and endeavoring to give better service to their respective companies.

I would further suggest that all master and foremen painters bring photographs or views of difficult and interesting work for exhibition at the convention.

We have secured the following rates at the Hotel Walton (European plan):—

\$1.50 per day and up for one person, without bath.

\$2 per day and up for one person, with bath.

Sincerely,

Fred C. Rieboldt,
President M. of W. M. P. Association.

PROGRAM.

Call to order, Tuesday, October 17, 9.45 a. m.

Prayer.

Addresses of welcome—Honorable Thos. B. Smith, Mayor of Philadelphia, and Howard B. French, president Philadelphia Chamber of Commerce.

President's address, F. C. Rieboldt, master painter, C. M. and St. P. Ry., Milwaukee, Wis.

Secretary-treasurer's report, F. W. Hager, master painter, the Denver Road, Fort Worth, Tex.

"Preservative Coatings for Iron and Steel," Leo P. Nemzek, chief chemist John Lucas & Co.

TUESDAY, 2 P. M.

"Application of Fire Resisting Paints," H. J. Barkley, master painter I. C. R. R., Carbondale, Ill.

"Fire Resisting Paints," W. A. Clapp, Bridgeport, Conn.

"Reducing Fire Losses," G. F. Johnson, Pyrolin Products Company, Fort Dodge, Iowa.

"Safety First," M. F. Ebel, master painter C. H. and D. Ry., Hamilton, Ohio.

WEDNESDAY, OCTOBER 18, 9.45 A. M.

Illustrated lecture on paint, H. A. Gardner, Institute of Industrial Research, Washington, D. C.

"Organization and Administration of the Maintenance Painting of Railway Bridges," W. S. Lacher, associate editor, Railway Maintenance Engineer, Chicago, Ill.

"The Sanitary Value of Paint," E. W. Lutes, director of research, the Sherwin-Williams Company, Cleveland, Ohio.

"What This Association Has Accomplished for the Railways," A. B. Phelps, master painter N. Y. C. R. R., Cleveland, Ohio.

WEDNESDAY, OCTOBER 18, 2 P. M.

"The Master Painter's Position in Relation with the Corporation and His Men," H. E. Conrad, master painter Pennsylvania Railroad, Huntingdon, Pa.

"The Influence of Pigments on Paint Permanency," Malcolm McNaughton, of the Joseph Dixon Crucible Company, Jersey City, and a member of the American Society for Testing Materials.

"Benefits the Railways Receive from This Association," Ole Stubstad, master painter C. and N. W. Ry., Winona, Minn.

"The Accounting of Labor and Material."

"Finishing Each Job Complete."

"The Advantage of Motor Cars Over Hand Power."

"The Treatment of Cast Iron Radiators."

"Stencils in the Field."

THURSDAY, OCTOBER 19, 9.45 A. M.

Questions asked and answered.

Exhibit of photographs of difficult and interesting work.

Selection of next meeting place.

Election of officers.

Final appointments.

Motion to adjourn.

THURSDAY, P. M.

Visit Independence Hall.

—President Hengeveld desires, through these columns, to extend to all master car and locomotive painters and their assistants throughout the United States and Canada a most cordial and urgent invitation to attend the next annual convention of the Master Car and Locomotive Painters' Association, which convenes at Atlantic City, September 12. He invites particular attention to the fine program provided, and to the prospect for one of the most instructive and delightful meetings in the history of the Association. The social features of the conventions are always pleasant, and with these ties that bind comes the charm of America's chief seaside playground. Come and feel the grip of President Hengeveld's friendly hand and be nourished by the hospitality of as fine a body of ladies and gentlemen as the country affords. The Association, and Atlantic City, bid you welcome, and your attendance will mean for you the pleasure of a lifetime.

—Government hospital cars, now under construction at the Pullman Car Works, are to have a class of finish applied to them second to none. The outside of these cars are to be painted maroon, and Master Painter W. A. Breithaupt is expected to turn the trick of finishing that makes him an exalted ruler in the craft.

—The Atchison, Topeka and Santa Fe has arranged to pay to the beneficiaries of each employe dying, while in the company's service, and who has been in its employ continuously for two or more years, a sum equal to 5 per cent. of the pay received by him during the twelve months preceding his death, multiplied by the years of unbroken service. In no case, however, may a benefit exceed \$3,000 or be less than \$250. The company, according to President Ripley, is to try out the plan for two years only, and distinctly reserves the right, at any time after the expiration of the two years, to cancel or modify all or so much of the arrangement as may seem necessary or expedient to it.

—For something like ten days, following the first half of July, Master Painter A. J. Bush, of the Delaware and Hudson Company, buried himself in the wilds of northern Canadian eating, sleeping and fishing to his heart's content. In fact, Andrew's friends declare that he caught so many of the finny tribe that upon his return home he would shun a fish market as diligently as a tramp shuns a bath.

—The Philadelphia and Reading is building 10 switching locomotives at its own shops, and this work, coupled with the regular daily schedule, is keeping the paint shop force on full time.

—Labor Day will be celebrated in Spencer, N. C., in a manner to stir up all sorts of excitement. There is to be a barbecue, a mammoth parade, many bands of music, and attractions galore. Needless perhaps to say, Mayor W. H. Burton, and between times Master Painter Burton, of the Southern Railway, is chairman of the Advertising Committee, and already things are beginning to hum all over North Carolina in token of the event.

—At the Waycross, Ga., shops of the Atlantic Coast Lines, Master Painter H. Hengeveld and his loyal and

efficient force of painters are looking admiringly upon Miss Prosperity, meanwhile hustling along with full dinner pails daily. The Waycross shops are being pushed to the limit, and the paint shop, in particular, is making a record output of painted and varnished equipment in preparation for next winter's travel.

—At the recent Santa Fe Apprentice Conference, held at Topeka, Kan., J. W. Gibbons, master locomotive painter of the Santa Fe, gave a talk on the general subject of paint, explaining in some detail the different services required of paint and the effects of different ingredients in paint. He explained a series of tests that he has been conducting for the past two years for the M. C. and L. P. A., showing the effects of the weather on different paints.

—A happy Dixie man and a foreman painter who is making his mark in Texas is G. L. Thompson, of the T. and T. V. R. R. Thompson lives in Teague, Tex., and his hospitality covers the entire State map. Thompson is a great Association man, too.

—On July 6 fire destroyed the coach shed of the Seaboard Air Line's Portsmouth, Va., plant, and 10 passenger coaches, entailing a loss of \$100,000.

—Gus Derrick had best look to his laurels, for here comes Breithaupt, Strong and other able Pullman Car Works ball walllopers with an organization called a baseball league, consisting of ten competing teams made up of Pullman employes, and J. S. Runnells, president of the company, has offered a permanent cup for the winning team, and a set of medals for the individual members. The Pullman Company is to furnish uniforms and all necessary incidental equipment.

—Master Painter Frank Robbins, of the Havana Central Ry., is spending three months' leave of absence with his family at St. Albans, Vt., and incidentally getting used to the ways of living in the good old U. S. A.

—It lately occurred to Frank that it would be a fine bit of hospitality to invite some of his friends in the supply trade to pass a few days at his summer camp on the shore of St. Albans Bay. Accordingly, during the early days of July, Dan Vail and F. A. Williams, of the fraternity above mentioned, spent a few delightful days at the Robbins' camp. "Buster" Williams served in the capacity of chef, and, in the estimation of Dan and Frank, distinguished himself. "Buster" especially shone resplendent when frying potatoes in the real German way, and in a manner to "beat the Dutch." The only mishap occurred when Dan, handling a troll line, in a motor boat occupied by himself, Frank and "Buster," hooked the biggest fish in the bay, or, to all appearances, the biggest, and just as the intrepid Buffalonian was hauling the monster into the boat, Mr. Pickerel fanned his fins a couple of times in a careless sort of way and dropped back into his watery element without passing the time of day. Nevertheless, the party caught plenty of fish, and in about every respect had an experience that will give each member a pleasant memory for many days to come.

—The recent death of Philip Greulock, master painter of the Kuhlman Car Works, of Collinwood, Ohio, removes from earthly activities a craftsman of acknowledged skill and an able executive.

—Foreman Locomotive Painters C. R. Wallace, R. B. Peebles and J. H. Kahler, of the Erie Railroad, are elated over another purchase by the Erie of Triplex articulated locomotives. These engines look big enough to haul away a good sized city at one pull, and the paint it will require to keep them dressed up staggers the imagination, or something like that.

—The Boston Elevated Railway has recently increased the pay of employes, including those in the painting department, to the amount of \$2,000,000 a year.

—The Lehigh Valley has given an annual pass to each employe who has been in the service of the company over fifty years, good for himself and his wife over all lines of the company. On the list are sixteen names, including two car repairers. Not a painter on the road is eligible to the compliment here mentioned.

—The 900 employes of the DuBois, Pa., shops of the Buffalo, Rochester and Pittsburgh, who on July 12 went on a strike for an increase in pay, came to an agreement with the officers of the company two days later, and returned to work. The settlement is said to provide for a wage increase varying from 10 to 15 per cent., with

the further provision that overtime work will be paid for on the basis of time and a half. Master Painter James Gratton's "boys" are now working like troopers to make a brave showing for the paint department.

—The European war is said to be wearing out the Imperial trains at a rapid rate. These trains, which include those of Emperors of Russia and Germany, the King of Italy and the President of France, are declared to be very much the worse for wear, and all are said to need painting badly. The Imperial train of France was built in the autumn of 1896. The four cars composing the train were built, painted and made ready for service in thirteen days, at the order of President Felix Faure, which shows that some mighty quick painting was done even in that day.

—Speaking in the language of our friends who caress the haughty automobile, we may assure all members of the M. C. and L. P. A. that bathing at Atlantic City will be made to strictly conform to Safety First during the annual convention next month, and to that end shark absorbers will be supplied to all applicants.

—Now is the time to make use of the Information Committee, the chairman of which is Foreman Painter H. E. Bill, of the San Bernardino, Cal., shops of the Santa Fe. Other members of the committee are W. H. Truman, W. H. Burton, Fred Bowers and W. H. Dutton. These men are at your service, and a more polite or agreeable bunch of gentlemen cannot be mustered. Why not see if they may be made to retreat to the second line of trenches?

—Some exceedingly fine work is turned out of the Pullman shops at Wilmington, Del., where Foreman Painter G. E. Grammar officiates efficiently, and perhaps we may be allowed to say, most grammatically, G. E. is a loyal and enthusiastic member of the Association, and believes in spreading abroad practical paint shop information.

—The Lehigh Valley has recently received from the Pullman Car Works, of Chicago, two additional all-steel dining cars, which, speaking modestly, are about the finest of this class of cars in the middle section of country. They have particularly high ceilings, painted in light colors, walls grained mahogany, and are equipped with the indirect lighting system. The interior furnishings of these cars are strictly in keeping with the interior finish, and the work, as a whole, reflects credit upon Master Painter Breithaupt's department of the Pullman Company.

—Those able and industrious farmers, Messrs. Ratzenbury and Mason, former esteemed members of the Association, and pleasantly remembered as such, are reporting the swales full of bumblebee submarines and other penetrating insects, and any member thinking that the job of a full-fledged farmer is a soft snap may well apply to these two soldiers of fortune for first hand information.

—The recent death of James Whitcomb Riley calls to mind the report, current some years ago, and to our knowledge never contradicted by Mr. Riley, that at one time in his career, possibly during his travels as a sign painter, he found employment in a railway paint shop, but the work was too confining and not suited to his temperament. At any rate, he interpreted the life of the men in the shops, as he interpreted the life of the common people, and the simple and glorious melody of his song touched the note of eternal youth to such an extent that none of us are willing to say farewell to the singer. In the joys and sorrows of humanity the soul of Riley still sings.

—At the Laconia car shops the painting department is under the care of Fred Tanguay, who in no way is related to our melodious Eva, and who likewise is a fine young man, formerly assistant to Foreman Painter John Guay, succeeding the latter upon his retirement two or three years ago.

—There is consternation in the domain of the Sacred Codfish, and the New England bean eaters, including such confirmed and experienced epicures as Charles E. Copp and A. P. Dane, are facing a famine. The plate of a thousand years has practically vanished from the beaneries of Boston. The tense and distracting situation is due to the altitudinal price of the savory seed. Deprived of his favorite dish of red kidney beans, Charley Copp has evidently reached a mood of desperation, for he writes this column to say that at Atlantic

City next month he will take his usual dip in the brine even though a fleet of sharks lay at anchor inside the life line.

—At this writing we have it on good authority that the attendance of wives and sweethearts at Atlantic City next month will be fully up to, if not exceeding, the average of recent years. Mrs. Copp, Mrs. Dane, Mrs. Dutton, Mrs. Hengeveld, Mrs. Gibbons, Mrs. Gearhart, Mrs. Wright, Mrs. Warlick, Mrs. Cook, Mrs. Little and many other ladies of equal prominence in the social life and festivities of convention days are planning to be with their husbands at the Hotel Breakers on September 12. And without the swish of femininity—well, let's not contemplate the fate of Cæsar.

—Master Painter Charles E. Copp, of the Boston and Maine, enjoyed the last two weeks of July at Alton Bay, N. H. He fished and bathed and dreamed dreams and forgot the life of toil for a season, and then like the nimble young man that he is, "came back" for another great summer drive at the Billerica stronghold.

—J. D. Brainard, foreman locomotive painter at the Sayre, Pa., shops of the Lehigh Valley, without any previous experience—without, in fact, even trying to brush a sturdy Ford from his well beaten path—recently locked horns, figuratively speaking, with a Lehigh Valley switch engine, and during the melee he was knocked down and barely escaped with his life. He still nourishes an appealing limp and a swarm of sore spots to remind him of the adventure.

—John Houser, of the Cumberland Valley, and an automobile tamer of many encounters, assures his friends that anyone can cross the Rubicon on high if he uses the right kind of gasoline.

—Charles E. Copp thinks he is indirectly contributing enough to the preparedness campaign without going to the front or practicing at Plattsburg, or wearing out shoe leather in parades, as he has three sons in the munition business with as many different firms, where they have been successfully employed in supervision for a year or so.

—Early on the morning of July 25 the East Cambridge yards of the Boston and Maine were fire swept, the conflagration being checked only after it had consumed one dining car and seven day coaches. The fire started in the dining car and caused a loss of \$20,000.

—Recently the Santa Fe sent two paint shop graduates to the shops of the Pullman Company for the purpose of obtaining experience in painting steel cars, and particularly in graining steel surfaces to give them the proper natural wood effect. The apprentice training system on the Santa Fe is securing trained mechanics, including painters, to such an extent, it is said, that it is now no longer necessary, except in emergency cases, to go outside its own department for the needed help.

—A colored post card received by D. A. Little from the late T. J. Hutchinson several months ago shows the face and boyhood home of Thomas A. Edison, Edison Beach, Port Huron, Mich. On the reverse side of the card is the statement, in the fine, plain hand of Mr. Hutchinson: "A schoolmate of mine, when I lived in Port Huron, Mich., in 1860."

—The Boston and Maine has recently received from the Laconia Car Works six all-steel, electric-lighted baggage cars. The same company is also building a pair of combination cars for the above road. The Laconia people have a contract from the Boston Elevated for 200 steel electric cars, all of which is keeping Foreman Fred Tanguay and his force of men busy during the sweltering season.

—The piece workers employed in the paint shop of the Boston and Maine's Billerica plant were recently granted a 7 per cent. increase on their piece work earnings, and the day work men were given an increase of two cents an hour; foremen and their assistants, 5 per cent., and as every little helps in that country—to buy beans—the small and the mighty are alike happy.

—John Guay, formerly foreman painter of the Laconia Car Works, is now engaged in the house and sign painting business in Laconia. A recent visitor describes him as very busy and prosperous and in fine fettle physically.

—Messrs. Copp, Allen, Dutton, Shuttleworth, Miller,

Butts, Weis, Gearhart, and many other master car painters had an experience in car cleaning, following the recent transportation of troops to the Mexican border, which, we understand, comes quite precisely under the head of what General Sherman described war to be.

—Fred W. Bowers, foreman painter of the Erie Railroad's Kent, Ohio, shops, is also manager of the Kent Erie Railroad League Baseball Club, this organization being a member of the western division of the Erie R. R. League, which is represented by Huntington, Marion, Galion, Kent, Youngstown, Cleveland, Meadville and Salamanca. Incidentally, the standing of the Kent team is now .500, and the percentage is steadily climbing upward. Meadville leads the league, and John Kahler's voice can almost be heard over at Stroudsburg as he "roots" for the home team to "slam the old ball over the fence."

—The six all-steel coaches and the two steel smoking cars recently received by the Boston and Maine from the Pullman Company, have an interior color scheme of cream white for the headlining and lower deck, dull cherry for the walls above the belt rail, and dirt gray below. The cement floor is painted a color to match the lower side walls.

—All members of the M. C. and L. P. A. with names commencing with B, arise. Thank you. The B's have it, and take it from us, there is not a drone in the hive. There are thirty members whose names begin with the letter B. Next comes H, with 24; then the G's, with 22. Then the other letters engage in a scramble for recognition, and at the end of the tenth round no one has been hit below the belt, while several of the well known M's are calling for one of "Bob" Scott's "Bermuda high."

—Harry Leibenthal, foreman painter of the Van Wert, Ohio, shops of the Cincinnati and Northern Ry., is just a plain go ahead sort of a citizen; the kind, in fact, that makes good in any sphere of activity. The Van Wert shops turn out good work, and Leibenthal's oversight is traced through it all.

—H. S. Whitehair, who formerly represented the Chicago Varnish Company in the Eastern territory, has made a change and is now visiting the railroad trade in the interests of the Kay & Ess Company, covering the same territory.

—The Lackawanna Railroad has just filled an order with the Pullman Car Works for 45 new all-steel passenger equipment cars, which will cost \$750,000, and will serve to increase Master Painter B. E. Miller's activities behind the steel car problem to an important extent.

—The death of Thornton Hopkins, railway representative of the Beckwith-Chandler Varnish Company, occurred July 31, after an illness which began shortly following the M. C. and L. P. A. convention at Nashville, Tenn., 1914. The funeral was held August 2. Mr. Thornton enjoyed a large acquaintance among foremen car and locomotive painters, who will regret to learn of his decease.

That the long leaf pine can be reproduced and that North Carolina can once more become noted for its production of tar, pitch and turpentine, is the confident opinion of Dr. J. Hyde Pratt, State Geologist, who says that the question of the reproduction of various timber trees is now receiving considerable attention from the Geological Survey, and an effort is being made to interest the people of eastern North Carolina in the reproduction of the long leaf pine, for which that section was once so noted.

Berry Brothers, Inc., of Detroit, Mich., have been informed by the government that their liquid granite wax and polish have been specified for government work. These products were selected after a series of tests to determine their quality and uses.

Advertising should express the ideals and breathe the atmosphere of the business. Write every word with the thought of selling goods, but at the same time be sure that no word you have written is misleading, and that the goods offered will give satisfactory service. More or less of technical skill is essential, but the spirit of the thing is simply to give information—that's what advertising is. In fact, space is frequently given up to general information which is not in every case expected to bring immediate returns commensurate with the cost of the space.

The Painters Magazine and Paint & Wall Paper Dealer

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WILLIAM ST.

September

1916

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THE PAINTERS MAGAZINE and PAINT & WALLPAPER DEALER

SEPTEMBER 1916

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Notice to Subscribers

No one is authorized to receive subscriptions for The Painters Magazine and Paint and Wall Paper Dealer at less than the full advance subscription price of \$2.00 a year, and anyone offering The Magazine at a lesser rate should be regarded as without having authority from us.

No money intended for The Painters Magazine and Paint and Wall Paper Dealer should be paid to any agent who does not show a letter of authorization, bearing a date not over one month old and duly signed by it. We are, of course, not responsible for the actions of unauthorized persons, but being anxious to protect our constituents against loss, we hope that the caution herewith given will be remembered and always acted upon.

COST

KNOWLEDGE

NEEDED.

In his visits to the various conventions, held during the summer, Secretary McGhan, of the International Association of Master House Painters and Decorators, has been urging the importance of a knowledge of cost accounting for the contracting painter. A large proportion of the failures in business are due to ignorance in regard to this matter of costs. It seems hard to make some men realize, even though they may have had a commercial training, that there are non-productive expenses incidental to the conduct of any business, which enter into the cost of every article made in a factory or sold by a merchant, and which must be taken into account before any profit can be made. And when a man's training has not been along commercial but rather along mechanical lines, it is often difficult for him to realize that anything else but labor and material enters into the cost of the work he does and must be taken into account in estimating. There is not the least doubt that much of the cut-throat competition, which is the curse of the painting business, is due more to this lack of knowledge of costs than to anything else. It cannot be supposed that any man, who is in business for the purpose of making a living for himself and family, would knowingly and deliberately bid a lower price for work than the actual cost, yet, unfortunately, such bids are very frequently made, and the men making them do not realize that they have bid below cost and cannot understand, at the end of the season, why they have no money left to pay their bills for materials. Secretary McGhan has been fortunate in securing a promise from Secretary William C. Redfield, of the Department of Commerce, that either he or one of his staff will attend the New Haven convention of the International Association next February, and deliver an address on cost accounting, with special relation to the business of a contracting house painter. This will undoubtedly be one of the most practical contributions to the business knowledge of the trade that any of these conventions has yet offered. Along the same lines the Federal Trade Commission has just is-

sued a pamphlet entitled: "A System of Accounts for the Retail Merchant," whereby the business man is able to ascertain, by simple bookkeeping methods, just how he stands at all times, and to determine costs and profits. While this is not specially intended to apply to a contracting business, it can nevertheless be adapted to one with very simple modifications, and for this reason we have reprinted the entire pamphlet in this issue of The Painters Magazine, and we cannot too strongly urge our readers to make a careful study of it. The pamphlet was written under the supervision of some of the best accountants of the country, and the system that it gives is one that will enable any business man to reveal his financial standing to his bank when he needs to borrow money and, moreover, it keeps track of the different transactions in his business in such a clear way that he can tell, from day to day, whether he is making or losing money.

HIGHER

WALL PAPER

PRICES.

One of the most important features of the advance showing of next season's wall papers, held in New York city last month, was the fact that, without exception, the manufacturers have realized the conditions that are confronting them of shortage of paper stock, the higher cost of dyes and other materials entering into the manufacture of wall paper, and the generally advancing wage rate for all classes of skilled and unskilled labor. To meet these conditions prices for wall paper have been advanced all along the line from the cheapest blanks to the highest grade pressed embossed papers, soirettes, pressed leathers and the like. The percentage of advance has naturally been highest in the cheaper grades, where the cost of the paper is the most important factor in production. Everyone who has had the interests of the wall paper trade at heart, from the manufacturer to the retail dealer and decorator, has known that during the past few years wall paper prices have been cut to such low figures, especially in the cheaper grades, that the entire trade has become demoralized and fair living profits have not been realized in any branch of it. The necessity for an advance in prices on the part of the manufacturers, it is to be hoped, will stiffen up the backbone of the whole trade and cause jobbers, retail dealers and decorators all to see the folly of cutting and slashing the profits of the business in a senseless spirit of cut-throat competition. There is plenty of paperhanging that must be done every year and that will be done, even though the prices are materially higher than they have been during the past few years. The newspapers have printed so much about the high price of paper that property owners cannot help but see that there is justice in advancing prices for wall papers, and when the facts are put before them they will realize that they must pay more for wall paper decoration than they have done hitherto. The necessity for revising his prices upward to meet the increased cost of labor and materials gives the retail wall paper dealer and decorator an opportunity to get back again to the profit-bringing prices that senseless competition has deprived him of for some years back. If every other branch of the trade will have the courage to follow the example of the manufacturers and revise

prices upward, so that they will bring in fair returns on the capital invested and for the time and intelligence needed to properly sell wall paper, we may soon expect to see the wall paper business return to its old-time prosperity.

ASSOCIATION

PUBLICITY

NECESSARY.

There are a good many association secretaries and executive boards that either do not realize the value of keeping the affairs of their organization prominently before the trade at large, or else they do not know how to go about getting the publicity which will be beneficial to them. It is the desire of The Painters Magazine to be of the greatest service to the trade, and especially to the organizations within the trade. In this issue we have started a new feature, which we hope will be of benefit—a directory of paint trade associations, giving the names and addresses of the secretaries of the different National and State organizations, and after they have been decided upon, the date and location of the next convention. This information will serve to keep each association listed before the trade and may cause some who are not members to make inquiries concerning the activities of the organization and the terms upon which membership may be had. We therefore ask the co-operation of the secretaries of all of these trade organizations and request that they keep us informed in regard to any changes in their addresses and also that they send us, as early as possible, the announcement of the time and place for holding the next convention. Don't wait until such announcement is sent out to the members or to the trade at large, but as soon as the matter is decided upon notify The Magazine. Unfortunately, we are not omniscient and are unable to learn these things unless the secretary makes it his business to send us word. Remember that The Magazine has a great many more readers than the associations have members, and if you want to interest these wide-awake men in the trade who have not yet realized the advantage of organized effort, the way to do it is to keep the affairs of your association before the trade at large. Send the news of your association's doings to The Painters Magazine, so that we may print it and the trade at large may know of your activities. Secretary McGhan, in this issue of The Magazine, urges the members of the associations to support the journals published in the interest of the trade by subscribing for them and becoming regular readers, and he also urges the secretaries of the different associations to keep them well advertised by sending news of their doings to the trade publications. The Painters Magazine is published in the interest of contracting painters, of decorators, of retail paint and wall paper dealers, and of the organizations of railroad painters, of which it is the official organ. Editorially, it aims to support the trade organizations, and, if perchance, it may seem at times to criticize, it must be remembered that criticism sometimes does more good than fulsome praise, and if we do criticize, it is done only in the kindest spirit. Your association needs publicity. It needs to be brought to the attention of those members of the trade who have not yet learned the advantage of organization. Let The Painters Magazine help you to gain that

publicity which will strengthen your organization. But we can be of little assistance to you unless you do your part to aid us.

DISCUSSION

AT THE

CONVENTIONS.

Whether it is because the programs for the conventions are often so long that there is little time for anything else but the mere reading of the papers and accepting them with a vote of thanks and a motion that they be spread on the minutes, or whether the members delay so long after the appointed hour in getting to the meetings that the time which should be devoted to the sessions is wasted, it is nevertheless true that, at very many of the conventions, important papers are passed by with little or no discussion. It is certainly discouraging for a man to spend time and thought in preparing a paper which has real merit and upon which there might well be more than one opinion, to have it passed by without a single comment other than a vote of thanks. Indeed, it sometimes happens that the presiding officer seems to be so anxious to hurry the proceedings through that he cuts off discussion or fails to call for any remarks upon the papers that have been read. There is nothing that keeps up the interest in a convention and holds the members in the hall during the sessions like the knowledge that there will be a lively discussion and that every member will be encouraged to get up and tell his own experience along the lines of the paper. Some presiding officers are so anxious that the members should be brief in their remarks that they cut short discussion which would bring out facts and experiences of real practical value to the members and to the trade at large. It is well to remember that discussion is the life of any meeting. But unfortunately a discussion will not start itself, and it is often up to the chairman to get it under way. The plan adopted in some organizations of having the papers printed and distributed among the membership several days in advance, so that they will come primed with something to say, has been found to work very well indeed. But it is not really necessary to go to all this expense. The members who are to read papers might be requested to hand a copy to the chairman in advance of the meeting, and he might then select two or three members whom he knew to be specially interested in the subject and request them to read over the paper before it was presented, and be ready to discuss it after it had been read before the meeting. This would insure the discussion being started by two or three members who had been able to familiarize themselves with the arguments of the speaker and thus would be able to talk to the point. It is a very difficult matter to follow a speaker who is reading a long paper, and to remember the important parts sufficiently well to discuss them, but if one has previously read the paper and made some notes he can start the discussion in a way that will usually bring out a great deal of interest, and this will have the effect of increasing the attendance at the sessions. In cases where it is impossible to obtain the paper in advance, the president, at least, could arrange with one or two of the members, who

are well posted on that particular subject, to start the discussion. We would urge this matter upon the attention of the presiding officers at every convention, for we feel sure that some such plan would add so much to the interest of the meetings that it might be possible to get the members to attend the sessions promptly instead of waiting to be urged to come into the meeting hall—which is unfortunately the case in a good many instances. Those who have the interest of the association at heart, and who wish to make the conventions successful and of the greatest benefit to the members, should do all in their power to promote discussions of the papers that are read.

RECOMMENDA-

TIONS FOR

JOURNEYMEN.

The question of whether journeymen painters should be required to make a formal application in writing for employment, setting forth facts about themselves that the employers ought to know and also whether they should bring recommendations from their former employers, was very ably discussed at the recent Connecticut State Society meeting by ex-President William G. Baxter of the International Association. He took the ground that if banks, insurance companies, railroads and other large employers of labor felt that it was wise or necessary for them to require a signed statement from each new employee giving his record of past employment, his technical training and his ability to do certain work, it was fully as important for the employing painter to have a knowledge of the habits, character and ability of his journeymen. Probably no other class of mechanics have as free access to the interior of the homes of the people as the painters. Even when working on the outside of a house, windows must be constantly opened and it is frequently necessary for journeymen to go inside the house to adjust a jack or a scaffold. And when they are doing interior work it often happens that money and valuables are left where the painters might easily take them if they were dishonest. To the great credit of the craft it may be said that the light fingered journeyman painter is very rare indeed. But for the protection of the employer and his fellow journeymen—indeed for his own protection in case an accusation of theft is made by a house owner against a gang of painters—each man seeking employment should be only too willing to give references as to his honesty and ability. But there is another phase of the question that Mr. Baxter seems to have overlooked and that is physical fitness. In these days of workmen's compensation laws, every employer should do his utmost to reduce the number of accidents in order to reduce insurance costs. It is important therefore to know whether the painter seeking employment is subject to dizziness and vertigo, to indigestion, fits or any other trouble that might cause him to fall from a ladder or scaffold. And equally important is it to learn whether he uses liquor; for on this fact may depend not only his own safety but that of his fellow journeymen who may be working on a scaffold with him.



Cost Accounting

What the Federal Trade Commission Is Doing to Promote Business Efficiency.

IF the Federal Trade Commission had confined its activities to the subject of cost accounting alone it would have been worth, by reason of what it has already accomplished, all that it has cost in the service it has rendered to the business interests of the country. In numerous addresses before trade organizations members of the commission have been pointing out that one of the greatest causes for business inefficiency and failures has been a lack of knowledge of costs. Manufacturers and merchants have in too many cases priced their goods by guess or to meet the competition of others, without knowing the exact cost of these goods. Overhead charges have been neglected because they have been imperfectly understood, and in many cases there has been a failure to charge off a yearly percentage for depreciation of plant or machinery, or in the case of merchandise for the lessened selling value of out-of-date stock. Goods have been carried along in taking count of stock at the original purchase price, although they could no longer be sold for that amount, and manufacturers and merchants alike have deceived themselves in regard to their true financial condition because of errors in their bookkeeping methods. Incompetence has come to be a greater cause of business failures than lack of capital.

The Federal Trade Commission has just issued

EDWARD N. HURLEY,
Chairman,
WILLIAM J. HARRIS,
Vice Chairman,
JOSEPH E. DAVIES,
WILL H. PARRY,
GEORGE RUEBLE.

FEDERAL TRADE COMMISSION

WASHINGTON

LEONIDAS L. BRACKEN,
Secretary.

July 15, 1916.

To the retail merchant:

The Federal Trade Commission has found that the majority of retail merchants do not know accurately the cost of conducting their business and for this reason they are unable to price their goods intelligently. There must be decided improvement in this direction before competition can be placed upon a sound basis and before we can expect a decrease in the heavy business death rate among retail merchants.

With the object of aiding retail merchants to improve their accounting methods we have outlined a simple system of accounts which provides for supplying the information necessary to properly direct a retail business. I commend the pamphlet to your attention and feel satisfied that if you will read it carefully you will find many helpful suggestions.

The pamphlet has been prepared under my direction by Mr. Robert E. Belt, Chief Accountant, and Mr. R. W. Gardiner, Assistant.

Trusting we may have your hearty cooperation, I am,

Very respectfully yours,

Edward N. Hurley

Chairman.

two pamphlets; one, "A System of Accounts for Manufacturers," and the other, "A System of Accounts for Retail Merchants," designed for the purpose of enabling them "to conduct their business on sound business principles." As the contracting painter, even though he does not conduct a paint store, may be considered a retail merchant rather than a manufacturer, because he buys material and labor, selling them to his customers applied to their houses as paint, the second one of these pamphlets applies in principle most directly to his business, and with very few and slight modifications, which will readily suggest themselves, can be adapted directly to his use. We have, therefore, in the following pages reprinted the entire booklet and commend it to the careful study of those of our readers who may carry on paint or wall paper stores or may be engaged in the contracting painting business.

We have reproduced the introductory page—a fac simile letter to the retail merchant from Edward N. Hurley, chairman of the commission, believing that it tells the reason for the pamphlet in the clearest possible way.

In studying the system of accounting it will be noticed that the overhead charges or non-productive expenses incidental to the cost of conducting the business which must be proportioned out among the sales before any profit can be realized are figured as a percentage on the selling price. The percentage for overhead to be considered with reference to each transaction being determined by taking the total amount of the non-productive expenses for the year and computing the percentage relation which this amount bears to the total volume of sales (or amount received for work done in the case of a contracting painter).

According to the "System of Accounts":—"Adding the desired percentage of profit on sales to this overhead percentage and deducting from 100 gives the percentage of invoice cost to selling price. The invoice cost of an article divided by this percentage gives the selling price."

For example, if a painter finds that his overhead expenses have amounted to 20 per cent. of his total receipts for the year, he can take this as a reasonable basis for computing his overhead for the coming year. If he wishes to make a profit of 10 per cent. he adds this to the overhead and deducts the sum of 30 per cent. from 100, giving 70 per cent. as the relation which his cost for labor and material should bear to the contract price. Suppose his estimate of the labor and material cost on a given job is \$140. Dividing this by .70, we obtain \$200 as the price which should be quoted in order to obtain a profit of 10 per cent. over and above the net cost, which includes labor, material and overhead. Of this \$200, \$40 goes for overhead and \$20 is net profit.

The percentage for overhead, determined on volume of business, is smaller than if it were taken with relation to the total costs; therefore if the

painter deems it more convenient to add a percentage for overhead to his estimated cost for labor and material, instead of using the foregoing method, as shown in the Federal Trade Commission's system, he must be careful to compute this percentage by determining the relation of his yearly overhead charges to the total amount expended for labor and materials during the year, and not with respect to the volume of business done. However, leading cost accountants say that the computation of overhead charges in relation to selling price is the most scientific method, and this is the method advised by the Federal Trade Commission.

One point specially to be noted is the distinction which the Federal Trade Commission's pamphlet makes between the proprietor's salary, which is considered as an overhead expense, and his drawing account which is charged against anticipated profits. It has often been pointed out by accountants that the business man who does not pay himself a regular salary, but who draws upon his prospective profits for his living expenses is very apt to get into trouble because of the difficulty of keeping his personal and his business expenses separate. The merchant who pays himself a weekly salary for his services, just as he pays one to his other employees, and who lives within this salary, is carrying on his business along safe and sane lines, and the Federal Trade Commission, in the system of accounts they have just promulgated, regard such a salary as a proper overhead charge incidental to conducting the business.

The following is a reprint of the complete pamphlet:—

A System of Accounts for Retail Merchants.

Introduction.

THERE is a tendency among retail merchants to conduct their business without an adequate system for determining their costs. This condition carries with it various undesirable results. In the first place, the merchant is unable to price his goods intelligently and conduct his business upon sound business principles. In the second place, he is unable, when seeking credit, to produce a correct statement of his financial condition which would enable a banker to extend him the full credit to which he is entitled. He thereby limits the possible expansion of his business.

There are several forces at work which compel the retail merchant, if successful, to keep books, and the better and more comprehensive his methods the greater chance he has of being successful.

The first of these forces is, of course, competition, which at times compels him to make close prices. The second, and one of vital importance, is the attitude of the banks regarding the granting of credit. Banks are paying more and more attention to the accounting methods used by the merchant to whom they extend credit. They are willing to give larger loans and very often more liberal terms to the merchant who keeps his books in a way that enables him to show the bank at any time just how his business is progressing. A merchant who can show progress will undoubtedly receive more consideration with the same amount of assets than one who can not. Even if he is successful but can not show it because of his bookkeeping methods the bank will not consider him a desirable credit risk.

Another very important point to which the bank gives consideration is whether the prospective borrower is making proper provisions for depreciation on stock, buildings and fixtures, and his books should be so arranged as to show the amount of these provisions. No merchant can be said to be managing his business properly unless adequate provision is made for depreciation.

The system of accounts outlined in this bulletin has been devised to meet the requirements of retail merchants. The aim has been to devise the least involved system which will give the information essential to successful

management. The best system of accounts for any business is one which furnishes the information required with the least effort.

The value derived from an adequate system of accounts is obvious. The greatest value is that of making comparisons and analyzing differences. But before any fruitful comparison can be made between figures of different periods or between figures of different stores, it is absolutely necessary that the systems be uniform. With a uniform system of accounts in use, differences in items reflect differences in conditions, while without a uniform classification, differences in items may reflect only differences in accounting classification.

In order to maintain the simplicity of the system, no departmentalization of the accounts is provided for, but any concern operating distinct departments can readily adjust the system to show the results obtained in each department.

A merchant in order to price his goods properly must know his overhead expenses. With a proper arrangement of his accounts the percentage of overhead may be readily obtained. Goods not priced high enough to cover this percentage are actually sold at a loss. The most convenient way of arriving at the proper percentage to add to the first cost of goods for overhead is to use the average ratio of operating expenses to net sales covering a past period. For instance, if a merchant's annual sales for the last fiscal year were \$25,000 and the expense of conducting his business was \$5,000, his overhead was 20 per cent. By adding the desired percentage of profit on sales to this overhead percentage, and deducting from 100 gives the percentage of invoice cost to selling price. The invoice cost of an article divided by this percentage gives the selling price.

The rapidity of the turnover is a very important element in conducting a retail business. It is obvious that an increase in turnover goes hand in hand with an increase in profit. A slow turnover may be due to poorly selected stock, to overstocking, or to an inefficient selling organization. No effort should be spared to increase the turnover to its maximum. To ascertain the turnover divide the cost of goods sold during the year by the cost of the average stock carried.

Books of Accounts and Statements.

To operate the system of accounts here outlined requires but four books of account, namely, journal, general cash book, invoice book and ledger. Sales tickets and credit tickets are used for recording sales and sales returns.

From these books certain statements, particularly a monthly summary of business, a profit and loss statement, and a balance sheet, should be prepared at definite periods in order to present the results in comprehensive form.

Journal.

The ordinary two-column journal can be used. The opening entry is an inventory of the assets and liabilities. The totals of the charge sales as shown by the charge tickets should be entered in the journal, debiting accounts receivable, and crediting sales. The totals of the credit tickets are also entered in the journal, debiting sales with returns and sales allowances with price concessions and crediting accounts receivable.

Transactions which do not go through either the cash book or invoice book should also be journalized. These entries comprise such items as notes receivable and payable, allowances or corrections of purchase invoices after entry in the invoice book, the various adjusting entries at the end of the month, and the closing entries at the end of the fiscal period.

Journal entries affecting trade customers' and trade creditors' accounts will also have to be posted, respectively, to accounts receivable account and accounts payable account.

General Cash Book.

This book is for recording all cash transactions. The left hand, or debit, side is for recording receipts, and columns should be headed as follows in the order named:—Date, name of account, description, ledger folio or LF, collections on accounts receivable, cash sales and general accounts. The right hand, or credit, side is for recording payments, and these columns should be headed:—Date, name of account, description, check No. ledger folio or LF, discount on purchases, payments on accounts payable and general accounts.

The total cash receipts of each day should be deposited daily in bank and all payments should be made by check. The total of cash sales for the month should be checked against the total of cash sales tickets, and is then posted to the credit of "sales," that of the "collections on accounts receivable" to the credit of "accounts receivable account," and that of "payments on accounts payable" to the debit of "accounts payable account." The total of the discount on purchases column is also posted to the debit of accounts payable.

All payments for expense items other than petty cash

ceptances held against others, and credit it with the same when paid or otherwise disposed of. The balance will show the uncollected notes receivable.

3. ACCOUNTS RECEIVABLE—TRADE CUSTOMERS.
Charge this account with the total of the charge tickets of the month, and credit it with the cash payments by customers (taken from the cash book at end of month)

BALANCE SHEET, JAN. 31, 1916.

ASSETS.									
CURRENT ASSETS.									
1	Cash on hand and in bank.....					\$1,611	67		
2	Notes Receivable—Trade Customers.....					191	84		
3	Accounts Receivable—Trade Customers.....					\$3,515	81		
4	Less Reserve for Bad Debts.....					33	56		
						3,485	25		
5	Inventory of merchandise (at cost).....					2,959	09		
6	Prepaid Insurance.....					100	14		
	Accrued Interest Receivable.....						71		
	Total current assets.....							\$5,298	67
FIXED ASSETS.									
7	Store Property.....	4,500	00						
8	Warehouse Property.....	1,975	00						
		6,475	00						
9	Less Reserve for Depreciation on Store and Warehouse.....		26	93		6,448	02		
10	Store Equipment.....					272	71		
11	Office Equipment.....					74	37		
12	Delivery Equipment.....					396	67		
	Total fixed assets.....							7,191	77
	Total assets.....							13,490	44
LIABILITIES AND CAPITAL.									
CURRENT LIABILITIES.									
13	Notes Payable—Trade Creditors.....	1,210	50						
14	Notes Payable—Banks.....	900	00						
15	Accounts Payable—Trade Creditors.....	3,685	72						
16	Accounts Payable—Others.....		485	00					
17	Accrued Interest Payable.....		19	23					
18	Accrued Salaries and Wages.....		82	00					
19	Accrued Taxes.....		7	79					
	Total current liabilities.....					6,393	20		
21	Mortgages Payable (warehouse).....					1,230	09		
	Total liabilities.....					7,620	20		
22	Proprietor's Capital Account.....					7,850	24		
	Total liabilities and capital.....							15,490	44

Form B.

and with notes receivable, discounts, returns and allowances (from the journal and credit slips). Balance of this account must agree with the sum of the balances of trade customers' accounts.

4. RESERVE FOR BAD DEBTS.
Credit this account with an estimated amount, based on charge sales, sufficient to provide for losses, and charge the account with the balances of personal accounts when hope of collection is abandoned.

5. PREPAID INSURANCE.
Charge this account with all insurance—fire, burglary, fidelity, plate glass, liability, etc. At the end of each month charge the proper accounts (Nos. 35 and 44) with their proportion, the balance being an asset as "prepaid insurance."

6. ACCRUED INTEREST RECEIVABLE.

Charge this account at the end of the period with all accrued interest (not yet paid) on notes, etc., due from others, crediting "interest account." When the interest is received it is credited to "accrued interest receivable."

7. STORE PROPERTY.

Charge this account with the purchase price of the store property. Do not charge repairs to this account, unless they are in the nature of permanent improvements. A fair amount should be periodically credited to "reserve for depreciation."

8. WAREHOUSE PROPERTY.

Charge this account with the purchase price of the warehouse property. Do not charge repairs to this account, unless they are in the nature of permanent improvements. A fair amount should be periodically credited to "reserve for depreciation."

9. RESERVE FOR DEPRECIATION ON STORE AND WAREHOUSE.

Credit this account with the amount of depreciation on store and warehouse, and charge same to "rent income" (No. 44).

10. STORE EQUIPMENT.

Charge this account with the value of all equipment, such as counters, shelving, scales, measures, etc., used in the conduct of the business. A fair amount should be written off periodically for depreciation.

11. OFFICE EQUIPMENT.

Charge this account with office furniture, desks, safe and other office appliances (not included in 34). A fair amount should be written off periodically for depreciation.

12. DELIVERY EQUIPMENT.

Charge this account with the cost of automobiles, wagons, horses and harness. This account must not be charged with repairs to automobiles and wagons, horse-shoeing or anything of this nature. A fair amount should be written off periodically for depreciation.

13. NOTES PAYABLE—TRADE CREDITORS.

Credit this account with all notes given to trade creditors or time drafts accepted in their favor and charge the account as the same are paid. Balance of this account shows the amount of notes payable outstanding.

14. NOTES PAYABLE—BANKS.

Credit this account with all notes given to banks and charge the account as the same are paid.

15. ACCOUNTS PAYABLE—TRADE CREDITORS.

Credit this account with merchandise bought on account, the amount being carried to this account monthly from the total of the invoice book, and charge it with all merchandise returned and reductions (journal), and payments made and discounts taken (cash book). Balance of this account must agree with the sum of the balances of trade creditors' accounts.

16. ACCOUNTS PAYABLE—OTHERS.

Credit this account with amounts owing to creditors other than trade creditors.

MONTHLY SUMMARY OF BUSINESS, 1916.

	Net Sales.			Buying expense.		Selling expense.			Delivery expense.		General expense.							Total Expense.	Per cent of Net Sales.
	Credit.	Cash.	Total.	Salaries and Wages of Buying Force.	Miscellaneous Buying Expense.	Salaries and Wages of Sales Force.	Advertising.	Miscellaneous Selling Expense.	Salaries and Wages of Delivery Force.	Miscellaneous Delivery Expense.	Management and Office Salaries.	Office Supplies and Expense.	Insurance on Stock and Store Equipment.	Taxes on Stock and Store Equipment.	Losses from Bad Debts.	Miscellaneous General Expense.	Rent.		
Jan.....	\$3,356.31	\$1,301.65	\$4,657.96	\$25.00	\$14.00	\$177.33	\$30.00	\$3.75	\$102.67	\$3.08	\$269.00	\$22.03	\$1.61	\$2.50	\$33.56	\$26.79	\$71.25	\$787.57	16.9
Feb.																			
Mar.																			
Apr.																			
May.																			
June.																			
July.																			
Aug.																			
Sept.																			
Oct.																			
Nov.																			
Dec.																			
Total,																			
Per cent of Net Sales.																			

Form A.

17. ACCRUED INTEREST PAYABLE.

Credit this account at the end of the period with interest accrued (not yet paid) on notes, etc., due others, charging "interest account." When the interest is paid it is charged to "accrued interest payable."

18. ACCRUED SALARIES AND WAGES.

Credit this account with salaries and wages earned and unpaid at the end of each month and charge the proper expense accounts. When payment is made this account is charged and closed out and the balance of the payroll charged in the regular way.

19. ACCRUED TAXES.

Credit this account with the taxes due up to the end of each month, charging the proportionate amounts to the accounts in which they belong. When the taxes are paid this account will be charged.

20. PROPRIETOR'S DRAWING ACCOUNT.

Charge this account with all withdrawals of cash (not salary). At the end of the period the amount of this account is closed into proprietor's capital account.

21. MORTGAGES PAYABLE.

When a mortgage is placed upon real estate (or assumed at the time of purchase) this account is credited. When paid it is charged.

22. PROPRIETOR'S CAPITAL ACCOUNT.

This account represents the proprietor's net capital. At the end of the period the net profit is credited to this account. The amount of his drawing account is then closed into this account. The balance of the account is his net capital at time of closing.

In the event of a partnership each partner's net capital would be shown in his respective account and the net profit (or loss) carried to the credit (or debit) of their accounts in agreed proportions. In the event of a corporation this account represents the amount of the issued capital stock and the profit or loss is carried to "surplus" account.

Nominal Accounts.

23. SALES.

Credit this account with the total sales of all merchandise, the charged sales being taken from the total of the charge tickets for the month and the cash sales from the "cash sales" column in the cash book. Returns should be charged at selling price for all merchandise returned by customers whether for cash or credit. The difference in this account will be the net sales, which is transferred to the credit of "trading account."

24. SALES ALLOWANCES.

Charge this account with any allowance given a customer not contemplated when sale was made. Allowances should not be charged to "sales," but closed at the end of the period into "trading account."

25. MERCHANDISE PURCHASES.

Charge this account with the face of the invoices of merchandise before deducting cash discounts. The account is also charged with freight, expressage and drayage on merchandise made to manufacturer or wholesaler and with any allowances for defects in goods received from manufacturer or wholesaler. The balance of the account is transferred to the debit of "trading account."

26. SALARIES AND WAGES OF BUYING FORCE.

Charge this account with part of salary of proprietor, active partner and manager or buyer and the wages of office force proportionate to the time given to buying. If, for example, the proprietor estimates altogether that he gave one-fourth of his time to buying and three-fourths to selling, then one-fourth should be charged to this account and three-fourths to "salaries and wages of sales force." Similarly, the estimated number of hours a week given by any member or members of the office force to buying should be charged to this account.

27. MISCELLANEOUS BUYING EXPENSE.

Charge this account with the traveling expense of buying trips and other expense incurred in buying (not covered by account 26).

28. SALARIES AND WAGES OF SALES FORCE.

Charge this account with wages and other remunerations of sales persons, order takers and all others engaged in selling, both as regular and extra force; also with the part of the salary of the proprietor, active partners or manager and of the wages of the office force proportionate to the time given to selling.

29. ADVERTISING.

Charge this account with all expenditures for advertising purposes, such as space in newspapers and periodicals, space on street cars and billboards, circulars and postage thereon, advertising novelties, trading stamps, charitable donations, window display, electric signs, etc.

30. MISCELLANEOUS SELLING EXPENSE.

Charge this account with the cost of wrapping paper, cartons, twine, salesmen's order books and all other items of direct selling expense not covered by "salaries and wages of sales force" and "advertising."

31. SALARIES AND WAGES OF DELIVERY FORCE.

Charge this account with regular and part time of employees engaged in delivering and with the part of the wages of other employees, whether on sales force or office force, proportionate to the time given to delivery work.

32. MISCELLANEOUS DELIVERY EXPENSE.

Charge this account with all stable and garage expense, including all repairs, taxes, licenses, upkeep and with the depreciation charged on the delivery equipment; also charge this account with payments for express, parcel post and contract delivery service.

33. MANAGEMENT AND OFFICE SALARIES.

Charge this account with the salaries of the manager, bookkeepers, office clerks, stenographers and of other general office help not otherwise charged.

34. OFFICE SUPPLIES AND EXPENSE.

Charge this account with purchases of stationery of all sorts, account books and forms (except selling and stock forms), typewriter supplies, printing and postage (except advertising) and depreciation on office equipment.

35. INSURANCE ON STOCK AND STORE EQUIPMENT.

Charge this account with all expenses of insurance—fire, burglary, fidelity, plate glass, employers' liability and other. This account is not to be charged with insurance on store or business property.

36. TAXES ON STOCK AND STORE EQUIPMENT.

Charge this account with taxes on all stock and store equipment. As taxes are not payable in advance, the amount charged this account must be credited to "accrued taxes."

37. LOSSES FROM BAD DEBTS.

Charge this account with the amount that has been reserved for bad debts (4).

38. MISCELLANEOUS GENERAL EXPENSE.

Charge this account with heat, light, repairs, depreciation on store equipment and with any items that cannot be charged directly to any of the above particular accounts.

39. RENT.

Charge this account with all rents paid. If the store is owned, rent should be charged equivalent to the amount it could be rented for to others, crediting "income from other sources"; in the latter event, "income from other sources" should be charged with the taxes, insurance, repairs and depreciation on the store.

40. TRADING ACCOUNT.

This account shows the inventory of merchandise at opening and is not touched again until the books are closed. It is then charged with merchandise purchases (25), and sales allowances (24), and credited with sales (23). The inventory at closing is then credited and the balance will show the gross profit on trading. The gross profit is transferred to the credit of the "profit and loss account." The inventory is then brought down as a new balance.

41. PROFIT AND LOSS ACCOUNT (FROM TRADING OPERATIONS).

Charge this account with the balances of all the expense accounts, and credit it with the gross profit from trading; the difference will be the net profit or loss, which is closed into the proprietor's account; if a partnership, to the partners' accounts, according to their several interests, and if a corporation, to the surplus account.

42. INTEREST.

Charge this account with all interest paid and credit it with all interest received and close into "profit and loss account."

43. CASH DISCOUNT ON MERCHANDISE PURCHASES.

Credit this account with all cash discount taken on purchases of merchandise. The account is closed into profit and loss.

A record of such discounts available but not taken—cash discounts lost—will be found of use.

44. RENT INCOME (NET).

If the store is owned, the rent which has been charged to account 39 should be credited to this account, and it should be charged with insurance, taxes, depreciation and repairs on store. The account is closed into "profit and loss."

45. MISCELLANEOUS OUTSIDE INCOME.

Credit this account with incidental receipts, such as toll from telephone pay stations in store, etc.

(We wish to acknowledge with appreciation the valuable assistance given us by the Bureau of Business Research of Harvard University in connection with the classification and definition of expense accounts.)

Inasmuch as the purpose of a window display is to show to the intending purchaser the goods to be sold, it is certainly only logical to feature the article itself just as strongly as can be done. Everything else should be subordinated in an effort to place the article itself predominately before the purchaser.

Wall Papers for 1917

A Review of the Recent Wall Paper Show in New York—Styles—Colors—Prices—
Novelties and Brief Mention of Some of the Individual Lines.

WHEN the wall paper manufacturers gathered at the Breslin and Imperial hotels a year ago to show the advance styles for the 1916 season, predictions were freely made that it would be the last of the wall paper shows that had become an established custom in the trade. Indeed, many of the exhibitors displayed their goods in a perfunctory sort of way and seemed anxious to hurry away from New York in haste to get back to the factories. But when it came to the question of abandoning the showing altogether they found themselves confronted by the very serious question that the buyers wanted this annual custom to be continued. The jobbers and large retailers found it a decided advantage to get together in New York, where they not only had a chance to compare the lines of the different manufacturers and see what each of them offered before placing their orders for the season, but there was also an opportunity to get together quietly with wall paper men from other parts of the country and talk the general situation over, comparing notes and endeavoring to better trade conditions for the coming year.

It is true that the show has never yet been taken advantage of by the wall paper jobbers to organize a wall paper dealers' association that really amounts to something and to hold regular sessions for the purpose of formulating plans by which trade conditions might be bettered, but the friendly meeting in the hotel lobbies and in the rooms of the different manufacturers of jobbers from different parts of the country has done much to prevent that utter demoralization, which seemed to threaten the wall paper trade three or four years ago, and to put new life into the business.

Moreover, the buyers want the opportunity of seeing the new ideas in decoration, which New York offers to every observant visitor; they want the chance to study the trend of the styles first hand—not alone in decoration, but in dress and everything else which tends to establish a demand for certain colorings and special classes of design. Nowhere could they do so well as in New York, and the wall paper show gave them a good opportunity to combine this annual visit to the metropolis with the purchase of their next season's stock or their order for a line of samples from which definite orders could be given later.

So the wall paper manufacturers held their annual show of advance styles as usual, beginning August 14, at the Hotel Breslin and the Imperial, and they were surprised to find it the most successful showing in many years, both from the point of attendance and the results achieved. And this in spite of the fact that it was well known in advance that the manufacturers of paper had warned them that they must cut down their production for the coming year, so that it would not exceed 80 per cent. of normal, and the added fact that many of the anilin colors, especially those needed for pro-

ducing the richer reds and greens, are still out of the market or obtainable only in limited quantities and at prohibitive prices.

Higher Prices for Wall Paper.

To meet these conditions which confronted them, and from which there was no getting away, all the manufacturers found it necessary to materially advance their prices. The visiting buyers, fully



A Striking Grayed Black and White from the Imperial Line.

aware of the situation, realized that the old tactics, by which they used to succeed in persuading a manufacturer to cut the life out of the profits by trying to persuade him that his competitors were offering goods at lower prices than he asked, would no longer be available and that they might as well accept the situation and pass the advance along to the ultimate consumer.

Indeed, the general public has been kept well aware of the dye situation, which has occupied a prominent place in the general newspapers, and

also the scarcity of paper, for this latter is something that has been seriously felt by the newspaper publishers as well as by the manufacturers of wall paper. Hence, the public knows that higher prices for wall paper must be expected.

In many ways this is a good thing for the trade at large. For years, the keen, or, indeed, we might say, cut-throat competition that has existed between the various wall paper manufacturers, has cut the heart out of the business from top to bottom. The jobbers have sold high grade wall papers at prices far below what they should legitimately bring and the decorator has found himself compelled to meet the competition of department stores and other cheap concerns that have retailed showy wall papers at prices so low that they have established values in the public mind which make it difficult for a decorator to realize the profits that he ought to make in handling wall papers of high quality and real artistic merit. It is to this fact, as much as almost anything else, that we may attribute the abandonment of carrying stocks on the part of many decorators. We may therefore hope that the increase of prices, which has been started by the manufacturers, will be kept up all along the line and that no branch of the trade will foolishly give away its profits to the consumer, but that all will hang together and endeavor to re-establish the wall paper industry on the old profitable basis which it once enjoyed for manufacturers, jobbers and retail dealers and decorators alike.

One class of trade that will be hit hard by the advanced prices will be the 5 and 10-cent wall paper stores that have sprung into existence in almost every section of the country. They will find it difficult to get a supply of attractive papers than can be retailed profitably at those prices. It is true that there are still many papers which can be profitably sold at 10 cents or less the roll, but they lack the showy and more expensive appearance of the papers that have been formerly used to attract custom to those stores. Should they be compelled to materially advance their prices, or even to abandon the 5 and 10-cent plan as applied to the sale of wall papers, no great sorrow would be experienced in the ranks of legitimate decorators.

Something About the Styles Seen.

In looking over the various lines shown at the hotels, the representative of The Painters Magazine was struck by an absence of the freak styles that were so prevalent a few years ago. One might well wonder what had become of the Art Nouveau, whose advocates seemed to predict for it that it would revolutionize design. Not a single pattern was seen in any of the lines that were examined that in the remotest degree recalled the curious curves and eccentric floral figures of the so-called modern art. Nor were there any evidences of an attempt to follow the wierd fancies of the cubist and futurist designers, whose eccentricities have made such a stir among writers on art and decorations. The American wall paper manufacturers have been keeping close tabs on the taste of the American public and they very well recognize the fact that freak or fad designs do not meet with enough approval to enable them to keep their machines running with any degree of steadiness. We are speaking more particularly of those factories

that cater to the jobbing trade, and whose new lines are shown in August.

One thing that was specially noticeable was the great variety of scenic and verdure papers. Every line showed a large number of them in tapestry and delicate colorings. Then again, there is a decided tendency to all-over floral papers: a revival of the styles of fifteen or twenty years ago. There are plenty of stripes, either combinations of lines or floral stripes. While there is a goodly variety of fabric effects for bedrooms, shown in connection with cut out floral borders, the apparent tendency seems to be to get back to the more or less conventional all-over verdure or floral treatments, and to reproductions of old-time floral chintzes. And, in this connection, we may mention that some manufacturers have introduced the silhouette very effectively, either in black and white or in soft tints, in the borders.

The strong black and white stripes that were so conspicuous last year are noticeably absent from this year's showings. While some manufacturers are quite strong on black and white combinations, they are mostly shown in designs that are so fashioned as to give a gray effect to the wall rather than to exhibit startling contrasts. We have reproduced two of these black and white papers, both of which are very effective as examples of what is being offered. The same patterns are also shown in other colorings, which will probably be much better sellers, because more nearly adapted to the needs of most people. One manufacturer showed an effective black and white checkerboard stripe, along the center of which ran a tiny Dresden floral treatment. Indeed, we noticed that, in almost every line, there were papers which showed the introduction of black in a very effective manner, but at the same time avoiding the eccentricities of the black and white and black background papers of a year or so ago.

Most of the manufacturers seem to have gone very shy on golds and micas. And there is good reason for this in the scarcity of bronze powders and mica powders. And, again, there has been an almost concerted movement to get away from the oatmeals and other self-colored papers and to return to wall papers printed on white paper, grounded in the good old-fashioned way. Nor is there any reason to regret the change, for the effects produced are fully as artistic as any of the oatmeal papers that were offered, when it was possible to obtain imported paper of this grade, and, moreover, the difficulties experienced by the paperhanger in overcoming the shading of oatmeal and ingrain papers, in the material itself, are done away with in these grounded papers.

There may have been some of the old-time pressed embossed parlor papers that were formerly thought to be a necessary part of the upper end of every line, except those catering to the very cheapest grade, but if there were, we failed to see them. We presume some of the manufacturers had a few tucked away in their trunks to satisfy those women who would imagine their houses to be incomplete without a parlor of this character, but fortunately public taste, even in smaller towns, no longer runs in quite so much of a rut.

To one who has attended the wall paper shows for twenty years, the change in styles has been remarkable. While there seems to be a tendency

to swing around to the taste of a score of years ago, in some things, still in other respects we are far away from it. Manufacturers no longer show regular combinations of side wall, ceiling and border as they used to do. In fact, ceiling papers are nowadays all shown as independent hangings. Again, the same border will be shown in connection with a wide range of sidewalls, and nearly all borders shown are adapted for cut-out treatment. And speaking of ceilings, a number of the manufacturers show some very pleasing variations in small all-over patterns, which will prove very desirable to the up-to-date decorator. Moreover, nearly every line contained a large assortment of binders and narrow borders useful in producing original decorative effects.

But there is a notable absence of the pictorial border, so generally shown a few years ago, and very few of the manufacturers showed many one-band borders. Two-band is the general width, with a goodly proportion of three-band. There is also a revival of the flitter border that was used some twenty years or more ago, but it is shown only by a few manufacturers and then in two-band patterns and in very modest designs. Of course, there is, as usual, a goodly proportion of stained glass and wiped stain effects in conventional borders, but for the most part the borders are floral patterns and in many cases are shown with narrow binders for panel treatments.

Colors.

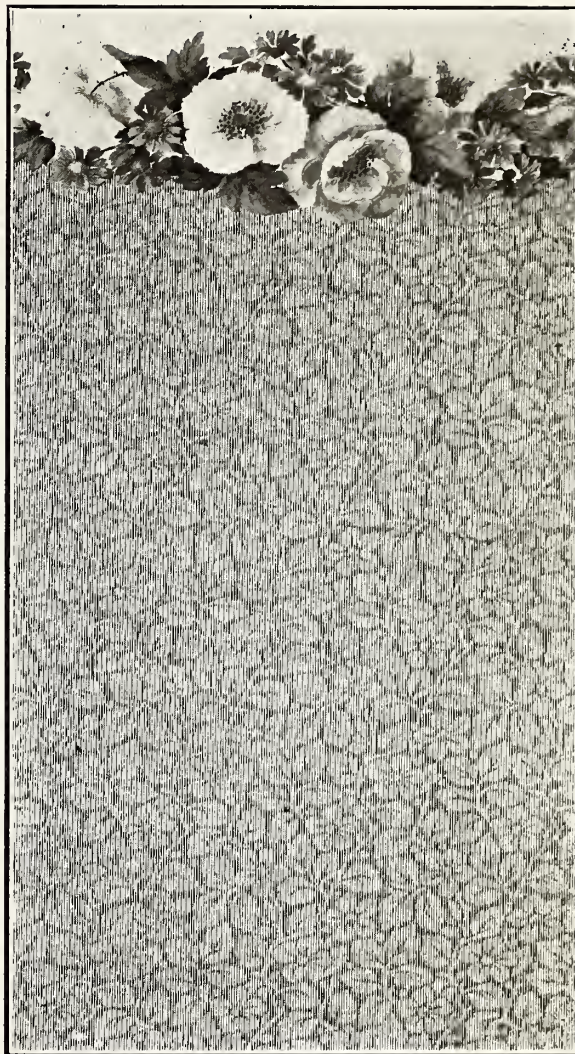
As might naturally be supposed, the richer colors that require the use of those anilin dyes that are mostly imported from Germany were avoided by all but two or three manufacturers. Two of these have their own factories for producing fast anilin dyes and are therefore independent of foreign supply. Another concern that included a fairly large proportion of the richer reds and greens in its offering claims to be able to do so by the use of American made dyes, which they have tested out and found satisfactory, but which require to be used in larger proportion than the foreign made goods, in order to produce equivalent results. However it may be with a few exceptional factories, the majority of the lines showed colorings that could readily be produced with obtainable American products, including such tones as tan, pastel shades, taupe, yellow or buff tones, putty color, pearl and gray tones and light colors generally.

One noticeable feature in the color line is a decided tendency to get back to blues, most of the lines, including some exceptionally good offerings in strong blues of the colors seen in Canton china or Delft ware. There were also many papers of the lighter tones that depend upon blue as a basis.

Washable or Sanitary Papers.

The campaign against wall papers, instigated by the paint manufacturers on the ground that wall paper affords a lurking place for disease germs, has been met by a number of the manufacturers, who are showing papers that can be wiped off with a damp cloth, without injury either to the material or to the pattern. Of course these are entirely different in the process of manufacture from ordinary wall paper. These sanitary papers embrace, in the first place, the so-called engraved papers that are printed from copper rolls in oil colors—a special printers' ink being employed. When printed on

heavy, smooth surface stock, as most of these engraved papers are, they will quite naturally stand wiping off with a damp cloth. Then there are the varnished tiles, many of which are engraved before being varnished, whose chief merit is their ability to resist moisture. They needs must, since they are intended for bathrooms and kitchens. But this



A Black and White Verdure Paper with a Gray Effect with Cut-Out Border in Colors, Shown in the Wallace Line.

year there are two specialties that deserve particular notice.

The Cott-a-lap company has introduced a smooth surface, white enameled paper thirty-six inches wide that very closely resembles a white enameled wall. When this paper is hung, it presents a smooth, impermeable surface that can be cleaned with a damp sponge or cloth without the least injury to the surface. The same material is also made in tile patterns and a year's experience in the factory has shown that these resist the spattering of water in bathrooms and other places better even than a painted wall.

Another wall paper that shows remarkable properties for resisting moisture and rough treatment has been introduced by the William Campbell Wall Paper Company under the name of "Duralistic." This paper has an embossed surface, is engraved in tile patterns and varnished. But it is entirely

different from the ordinary varnished tile, in that it can be crumpled up in the hand without breaking or injury. It can be washed with soap and water and even scrubbed, without marring the pattern. Of course we cannot say that it would stand such treatment indefinitely, but it will resist such rough usage fully as well as the best flat wall paints; it completely seals all the minute plaster cracks in the wall, leaving no lurking place for germs, is attractive in appearance, and what is more important, is cheaper than a painted wall. All of which make good talking points for the retail wall paper dealer.

In addition to the wall papers that were offered as competitors of the painted wall—from a sanitary standpoint—one must also note Sanitas, but as this is an oilcloth proposition, it will be spoken of later on, in specially mentioning the season's offering of the Standard Oil Cloth Company.

Some of the Individual Lines.

After this general survey of the coming season's wall papers, it might be well to mention briefly some of the special features of a few of the individual lines which the representative of The Painters Magazine was fortunate to see. Owing to the fact that the wall paper men are occupied most of the time in going over their lines with individual buyers, it is sometimes very difficult for the trade newspaper man to get a chance to see the interesting features of all of the lines, but those that we mention below are typical and represent fairly well the general character of the offerings of the different manufacturers. Some of the lines seen embraced novelties and high-class goods that would appeal only to the decorator having an exclusive trade, while other lines are made up of moderate price papers that the sample book men will buy because of their adaptability to the demands of persons of average taste.

From the standpoint of the decorator, one of the most remarkable and effective papers in any of the new lines was an impressionistic thirty-inch verdure, in strong sepia tones, made by the Hobbs Wall Paper Company of Hoboken. Through a tangle of oak trees one caught glimpses of distant vistas, illuminated by yellow moonlight. For a large dining room or the hall of a country house this paper would make a very striking hanging. The same design is shown in a number of other colorings, but it is only in the sepia tones which reproduced the effect of Blakelock's painting that suggested the design that we get such a novel and striking decorative effect. The same company show a number of other thirty-inch papers that deserve the careful attention of the high-class decorating trade. Among them we may mention a Chinese Chippendale design that would be very useful in Colonial houses; a Japanese scenic design with a great depth of perspective in the vistas between the foliage, designed in the modern spirit by Akabo Teppo, a Japanese decorative artist; a scenic tapestry, with islands and trees that would appeal to the owners of high-class country houses. Then they showed several new grounds in thirty-inch goods. We may mention one that gives the impression of favrile glass and which they call the "favrillette ground." An old homespun weave pattern has an up and down treatment that is novel. There are also some excellent grass cloths and Flemish linen grounds. They also had a line of

very attractive bedroom papers, most of which were matched up with specially designed chintzes and cretonnes. These were shown with floral cut-out and other borders. Among the latter we may mention a "Goose Girl" design that attracted attention, and a silhouette pattern, named "The Call of Pan," which would appeal to the person of classic tastes.

A small but striking line that might be said to be composed entirely of novel and exclusive goods was shown by the Cott-a-lap Company of Somerville, N. J. One that will especially attract the attention of the decorator is an engraved blend that has been very carefully cut so that the paper will not only match but it will not look spotty on the wall, as so many machine print blends are apt to do. This is printed on white stock and does not spot. This company has abandoned the manufacture of the paper backed thin wood veneers known as "filmwood," that they formerly made, and in their place they are now offering a line of papers that so closely imitate the natural wood that it is difficult to tell that they are not the genuine article. We have already mentioned the thirty-six-inch white enameled paper that could be used in connection with moldings to produce a result equal in effectiveness to enameled wood paneling. They show a number of papers which are full size photographic reproductions engraved on copper of grass cloths, verdure tapestries, fabrics and stipple effects that so closely resemble the originals from which they have been taken that it is only by close examination that one can convince himself that he is not looking at the actual goods. Most of these are thirty inches wide. Among these is a striking Chinese Chippendale and a Japanese yew tree design. There is one eighteen-inch reproduction of cut velvet, which they call the "Rose du Barry," that is so perfect an imitation of the genuine stuff that it is only by touching it that one can discover that it is flat instead of being raised like a hand print flock paper. All these goods are printed with special inks made by the company in their new plant where they are producing a line of anilin dyes that they are offering to the trade. Because of this fact, their line includes some very rich colorings, since they are not limited by reason of general market conditions.

The Wallace Wall Paper Company of Cortland, N. Y., as usual, showed a very attractive line that will appeal to those who want effective and well-designed goods that will meet the popular taste. It has no striking novelties or unusual effects, but it includes a good line of fabric and metal effects with conventional borders; oatmeal and fabric grounds, shown in connection with two-band flitter effect borders; a good line of grass cloths; embossed grasses and foliage patterns; a number of effective black and white patterns—we reproduce one design that has the effect of a gray all-over verdure silk; a number of very good old-fashioned cretonnes for country houses; a variety of floral bedroom papers, including a striking one on a square trellis-like background; a goodly number of high-class blanks at modest prices, including several effective tile patterns. In short, it is a line well worth the attention of the dealer who wants to stock up on good salable wall papers that will meet the popular demand.

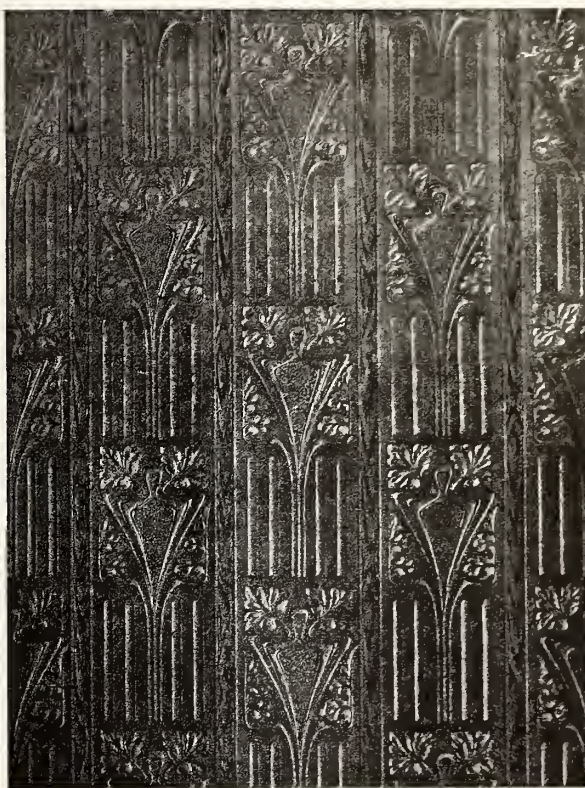
A line that is always interesting, because it

shows good taste in coloring and design, in wall papers at popular prices, may be expected from T. J. McIlvaine Company, of Langhorne, Pa. They never show a very extensive line, but their offerings appeal to the average retail dealer, because they are the kind of papers that sell readily to householders of average taste, while at the same time possessing real decorative merit. Among the papers in this season's line we noted some excellent fabric effects, including some in which black and white combinations were introduced. Chintz and other tiny floral stripes of the popular mode were included. Then, as was natural to expect, all-over floral rambles and roses on leafy fabric grounds were shown. A pattern that was made up of tiny floral stripes on fabric grounds would be useful as a bedroom paper. A number of shaded stripes were shown, with conventional borders. Then there were a number of good ceilings in fabric and set patterns and Japanese effects. And last, but not least, we may mention a book of useful mica stripes.

As usual, the William Campbell Wall Paper Company, of Hackensack, N. J., were found at the Hotel Imperial, with a line of high class papers that appeal to the trade that are seeking to please people who want good designs, well colored, and of an individual character, at prices which are not above reason. We were able to see only a portion of the line, but this was sufficient to reveal much that will appeal to the decorating trade and to retail dealers of the best class. Naturally, the thing which attracts most attention is the new "Duralastic" line of engraved tile papers, which can be washed with a wet cloth. In order to test the quality of these goods, one of the representatives of the Campbell Company held a piece of this Duralastic tile paper up against the wall of a bath room at the hotel, and the woman who was cleaning scrubbed the surface of the paper with sapolio without succeeding in removing either the varnished surface or the pattern. We doubt if a painted wall would stand as severe a test as this, without showing some effects of such a powerful cleaning agent as sapolio. Of course, we do not imagine that Duralastic tiles would stand such scrubbing if repeated many times, but even one time is severe enough to satisfy most people. In looking over the line we noticed many fine verdure effects, some of them with scenic landscapes. Then there were leathers, engraved goods, attractive chintzes and high-class decorative effects for which the Campbell line is always famous, and a very wide variety of varnished titles and independent ceilings.

On the same floor of the Hotel Imperial we were able to see the attractive companion line, of the Imperial Wall Paper Company, of Glens Falls, N. Y. As usual, it is a large line, embracing almost every class of machine made paper that the decorator can find any use for. Among some of the things we noticed were a rose ramble on a ground of black and white stripes; verdure and scenic tapestries, and many good fabric effects. A chrysanthemum background was novel and effective. A floral chintz had a border in which a small bird is introduced. For some reason, there have been many inquiries this season for bird patterns. A good, bold floral border was shown with gold outlines. It was also seen in flat and fabric effects. A paper that attracted at-

tention was a stripe made up of a number of narrow black stripes that were grayed by diagonal white lines, giving a fabric effect. Some varnished gold ceilings, in a new pattern, will be found useful because they get away from the beaten track. A bold paper having a pattern such as one finds in a rich damask was shown in a number of colorings. We illustrate one way of this pattern that is printed in black and white, the black being brought down to a gray by being powdered with small white dashes. A



No. 535 in the Linerusta "Pallas" Line.

black and white stripe was shown, in which a white floral pattern appeared on the black stripe. Then there were basket patterns, foliage tapestries, a coarse burlap ground, many fine leather effects and sponge effect grounds on Oregon fiber. Their Textomeals are far ahead of last season's offerings, both in design and coloring, reproducing the genuine oatmeal papers in effect, yet having none of their shortcomings. Moreover, the result is achieved by printing on a plain white ground. A book of thirty-two ounce soirettes, with solid bronze backgrounds, contains some very excellent designs. Included in the large selection of binders are some striking checkerboard effects. It may be mentioned that every one of their borders, that can be cut out, is furnished already cut out.

As these two companies manufacture their own anilin dyes, they are not dependent on outside foreign or domestic manufacturers for their supply, hence their offering includes a large variety of richly colored papers, which they guarantee fast to light.

Another interesting line, that was shown at the Hotel Imperial, was that of E. R. Haffelfinger Company, of Hanover, Pa. This was one of the few lines that contained any liberal proportion of greens and reds. Another feature of the line was their cut-out borders, which they make a specialty

of. Among their new goods, we noticed a pattern that resembled an old-fashioned flock paper, resembling a high grade imported paper. They also show a fine assortment of imitation oatmeal. Among their bedroom papers was an old-fashioned chintz pattern, having small birds introduced in the sidewall design, while larger birds are used in the border. There were also many interesting stripes and all-over bedroom papers, chintzes and other fabric effects. A large verdure tapestry with palms was interesting. Tinted goods just off the white, Tiffany blends and clean cut stripes on fifteen-ounce stock, were features of the line. An embossed linen, in both light and strong colors, would find many uses and a new coarse weave would make a pleasing background for pictures. Taken as a whole, the line, which is contained in one trunk, is made up of artistic and saleable papers that give a sufficient variety to answer all ordinary purposes of the decorator.

A line of inexpensive papers for bedrooms, parlors, dining rooms, etc., was shown by Richard Rose, of Beverly, N. J., who seems to have the ability to combine refinement of color and pleasing design with low price, in a way that appeals to the jobbing trade. Among them were floral and fabric stripes with cut-out floral and ribbon borders; small chintz patterns, two tone papers with conventional borders, for dining and living rooms, kitchen and bath room tiles. In short, it was a line that deserves the attention of the class of trade that wants attractive goods at a low price.

An interesting line of wall paper containing many things that will appeal to the high class decorating trade and combining excellence of color and good design, was shown by the Bristol Wall Paper Company, of Bristol, Pa. Included in their offering, we noted many good fabrics and verdurs, combinations of black and gray stripes, that give the effectiveness of the black without the eye strain incidental to the strongly contrasting black and white stripes. An old-fashioned chintz pattern, in which birds were introduced, was shown in one way with a black ground, and incidentally we may mention that this was one of the very few papers seen this season in which a black ground was used. A grass cloth, with a gold underprint, was particularly good. Then there were a number of floral stripes, damask effects, linen stripes, verdure tapestry and floral ramble cretonne papers. One design, that will find limited, but nevertheless profitable use, was an all-over ground with mosaic pattern Greek key decorations, that is specially suited for lodge rooms, theatres or small assembly rooms. A striking black and white stripe, with a binder, is one of those papers that can be used effectively in the show window to attract the attention of the passer-by, even though the decorator may not find many customers who would want it on their walls. There were a number of excellent bedroom papers, including chambrays, chintzes, jasper stripes, mica stripes and linen embossed goods. A thirty-inch engraved grass cloth was shown with narrow binders. In thirty-inch goods we would mention particularly a line which they term "Bristol monotones." Included among their large line of borders are several attractive nursery papers, birds, stenciled flowers and one containing landscapes in panels. They also have a number of attractive ceiling papers in new designs.

Embossed Papers.

A number of new designs, that will appeal to the decorated, were shown in the offering of "Wall-Cut" cut-out embossed friezes, exhibited by Walcutt Bros. Company, of 141-155 East Twenty-fifth street, New York. The new line is a distinct advance both in decorative design and artistic coloring, upon anything previously shown by this company. There are also a number of excellent new patterns of "Wall-Cut" sidewalls, which will appeal to the high class trade. In thirty-inch goods, they have several new background effects that are in a distinct class by themselves and certainly should appeal to those who want something out of the ordinary, yet at the same time decorative and capable of a wide range of usefulness. "Cork surface" is the name given to a heavy embossed paper, closely resembling the effect of ground cord that has been pressed against a soft, plastic surface to which it adheres. There is a play of light and shade upon this background, which will delight the decorator, and this is distinctly modified so as to get an entirely different effect by hanging the paper upside down, if we may so term it, when either way up may be used. Then there is another ground, giving the effect of a rough fabric, that would be particularly useful. Two embossed designs have the appearance of granite and rough stone. After these are hung, the decorator may line them off to imitate stone blocks, in hotel dining rooms, theatres, churches and other places where such a treatment might be desirable. Another feature of the line is termed "Wall-Crust." This is a heavy stock, embossed paper, resembling lincrusta in appearance, but easier to hang and costing much less. It is furnished "in the white," as the furniture men say, and is intended to be finished by the decorator, by giving it a thin coat of shellac and then using wiped stain effects or finishing either with a coat of thin paint, flat finish or enamel, according to the result desired. The decorator who experiments with this material will soon find himself able to produce many novel and original effects that cannot well be duplicated by his competitors. The same material, embossed to imitate oak paneling, is offered under the name of "Wood-Crust." When it is given a thin coat of shellac, then stained and the growths wiped out by a man with a knowledge of graining, very effective results are obtained that increase the decorator's opportunity for profit, because he can charge a good price for the hand work that he has added. The Walcutt lines will be shown to the high class decorating trade and retail wall paper dealers, from Chicago to the Pacific Coast, by Oscar St. Martin, who has been connected with Emil Majert Company for several years. Samples of these new goods will be sent to decorators who are interested.

Lincrusta.

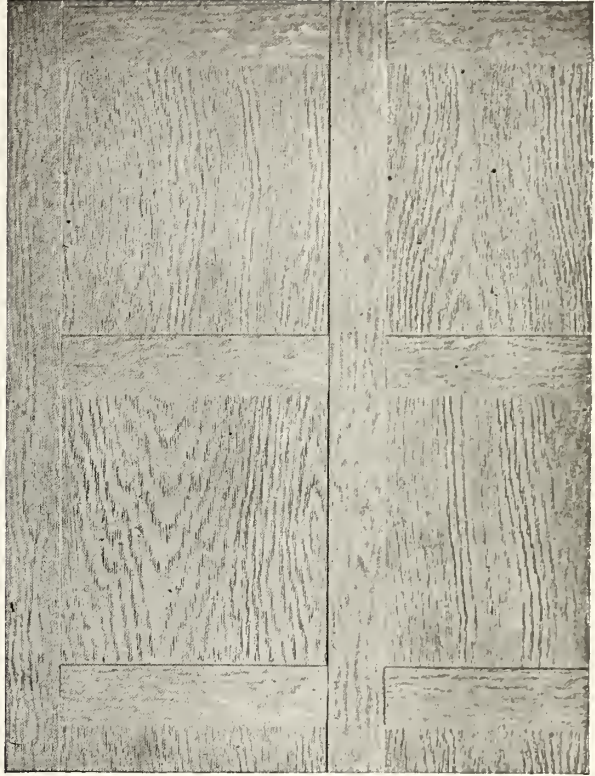
Although they did not open headquarters at any of the hotels, many visitors from out of town accepted the invitation, extended to them through the trade press, and called to see the extensive line of lincrusta shown by the Lincrusta Works "Pallas," Inc., at their office, 121-123 East Twenty-fourth street, New York city. This company now manufactures all the goods it offers to the American trade at the large factory at Stamford, Conn., formerly used by Fr. Beck & Co., for the manufacture

of Lincrusta Walton. They not only carry all the "Pallas" patterns, but also all the "Walton" patterns formerly made by Beck & Co., as well as a number of very attractive new designs that have been added for the coming season's trade. They call special attention to their correct representations of wood grain, in plain and paneled patterns. Included in their offering are many attractive designs specially adapted for halls, dining rooms and similar places, in residences and apartment houses. Indeed, there is a very large demand for this material for this purpose in New York city alone, where apartment house decoration has been given special attention. One advantage of lincrusta is its durability and the fact that it can be so readily cleaned by washing. There are a number of attractive tile patterns, for bath room use, and when these are finished with enamel, they have every advantage that real tiles possess, while at the same time they are much lighter in weight, as well as very much less expensive. A number of patterns are shown that are intended for ceiling decoration and which are very effective, especially when finished to resemble old ivory, or in dead flat to imitate plaster ornamentation of the type used in England some two hundred years ago. These decorated ceilings may be advantageously combined with built-up beams, finished with a molded or carved wood pattern. Indeed, lincrusta can be used by the decorator in many ways to produce original decorations that are not only of artistic merit, but from a business standpoint are profitable. We illustrate two of the season's patterns, one of them a plain wood paneled effect, and the other an ornamental design, both of which are useful and effective.

A New Ground for Decoration.

In addition to a very attractive line of printed Sanitas side wall hangings and tile patterns, in dull finish resembling the effect of the better grade wall coverings, the Standard Oil Cloth Company, 320 Broadway, New York, showed a new background material for decorating that offers opportunity for original treatment. It is an ungrained dull finish Sanitas, made in any tint that the regular tinted Sanitas (with the pebble finish) is made. This material shows the very slight grain of the canvas background upon which it is made, resembling an artist's canvas that has been grounded and is ready for painting. It comes in forty-eight-inch widths, but can be supplied specially, when sufficient quantity is ordered, in fifty-six-inch widths. The decorator will find it very useful for ceilings or sidewalls, since when it is hung it may be treated in a variety of ways. If the painted decoration is applied directly, using the ground color as a background, the resulting effect will be that of a broad sketchy treatment upon canvas, which is very desirable in certain wall or ceiling effects. But should a smooth surface be required, as, for example, when it is intended to be used in combination with moldings to produce the effect of wood paneling, to be finished in enamel, it should then be given a coat of flat paint to serve as a filler, and then brought up in the regular way with enamel or flat finish. In either event the treatment that the material has received in the manufacture takes the place of two or three coats of paint upon the bare plaster. Moreover, the canvas background covers and seals up any minute cracks

which there may be in the plastered surface, giving a germ-proof wall or ceiling, and affords a permanent ground upon which expensive decorations may be painted, without fear that they will be injured by subsequent plaster cracks or discolorations. Decorators will find this new Sanitas an invaluable material, much better than the ordinary canvas, which requires preliminary coats of paint to bring it to the condition that is found ready for use in the Sanitas. The regular line shows a num-



No. 319: A Wood Panel Effect in Lincrusta.

ber of attractive borders, in addition to the sidewalls, and appeals to those people who want artistic and durable wall hangings that can be washed without fear of injury. A number of panels were shown of painted decorations, executed by well known firms, which demonstrated the value of the regular tinted Sanitas as a background for decorations. The great increase in the sale of this material shows the popularity which it has acquired with the trade.

Adhesives.

In addition to the wall paper manufacturers that were at the show, two manufacturers of pastes and adhesives had headquarters at the Breslin, where they welcomed visiting jobbers. Charles W. Williams & Co., of New York, exhibited Penn Paste Flour, made from specially selected grains giving the greatest adhesive value, scientifically cooked, and then reground to flour form. It is put up in muslin bags and needs only the addition of cold water to convert it to a perfect paste. The Patent Cereals Company, of Geneva, N. Y., exhibited Rex Dry Paste, a white corn product, in which the starch is converted in dextrin.

Owing to the lack of space we have necessarily left several interesting and important of the new wall paper lines to be described in future issues of The Magazine.

Questions Answered

We solicit questions on any topic connected with painting, decorating or paperhanging, and will use our utmost endeavors to supply any practical information, through this department, that any of our subscribers may be in need of. We cannot, however, answer any question unless accompanied by the name and address of the writer—not for publication, but as a guarantee of good faith! nor can we undertake to supply answers to such questions as this department covers by mail or in any other way than through the pages of The Painters Magazine. Inquiries should be received not later than the twentieth of the month to insure answering in the succeeding issue.

Preparing New Oak Floors for Perfect Wax Finish.

G. E. M., Illinois, asks our opinion as to the best method to bring up an oak floor to take a perfect wax finish.

Answer: If the floor is a new one, or at least has not been painted or varnished, it should be treated with a paste hard wood filler in the usual way, after a thorough dusting and cleaning. After sandpapering the filler, when hard, the wax may be applied directly and polished with a weighted floor brush. Two coats of wax are usually sufficient. Some finishers recommend the application of one or more coats of shellac varnish before waxing, but we are of the opinion that this is not good practice unless the filler shows some defects, in which case a very thin coat of shellac varnish may prove beneficial. If the floor is an old one that has been finished in varnish, the varnish should be removed by scraping and sandpapering as far down to the wood as possible, in which case the surface may be found well filled and in the proper condition to receive the wax treatment. Before waxing, fill all open cracks or joints with floor crack filler.

Protecting Iron Hoops on Wooden Tanks from Early Corrosion.

A. G. R., California, writes that the firm he is employed by has a very large number of wooden tanks that are bound with three-fourth inch round iron hoops, which are corroding rapidly, in his opinion, showing places of rust at least one-thirty-second inch in thickness. The tanks are of California red wood and stand near the seashore and are exposed to the action of the salt atmosphere as well as to the chloride of lime vapors and chlorine gases given off by the boiling kelp in the establishment. He says they are knocking off the rust with hammers, scraping with files and using steel wire brushes, but, of course, cannot get at the inner portions, where the hoops are tight against the staves. Thinks that sandblasting would clean the rust off the hoops more effectually than any other method and that they should be painted with red lead and litharge, mixed with boiled oil, and finally with two coats of lampblack in oil and japan drier. Also wants to know what we think of a lining of galvanized iron or sheet zinc back of the hoops to keep off the moisture from back of the iron

hoops. Is also asking numerous other questions that are too complicated to answer in these columns.

Answer: The subject you refer to can be considered and answered in a comparatively condensed and brief form. Since you stated the location of the tanks and the various vapors and gases they are subjected to, in addition to salt atmosphere, makes it very simple for us to give our opinion on. If under these conditions your iron hoops show the life they do and no deeper coating of rust than that which you speak of, all the remedies your propose will not improve conditions to any appreciable extent.

Red lead first coating and finishing with lampblack in oil and japan will not inhibit rusting under the conditions named, because chloride of lime vapors and chlorine gases are enemies of pigment and linseed oil paints, especially on iron or steel and in presence of moisture. A sand blast to remove the rust from the exposed part of the hoops will do no good, as the rust back of it cannot be removed by it, and would only add to the deterioration of the metal next to the tank. A sheet zinc or galvanized iron band back of the hoops next to the wood would only produce, in your case, galvanic action on the iron and produce rust more rapidly.

Therefore, it stands to reason that no paint composed of material subject to destruction by the vapors and gases referred to will assist in prolonging the life of the metal, or will produce the results desired, and this being the case, we are of the opinion that only a first-class asphaltic paint, such as can be produced by dissolving true gilsonite in pure spirits of turpentine, with which the hoops are well coated, before being fixed on the tanks and frequently repainted where exposed, allowing some of the material to locate on the top of hoop to fill in between hoops and staves, will give you the best results. The gilsonite can be dissolved in the cold turpentine in a mechanical mixer or stirring device, and to make the resulting black varnish more pliable, 5 per cent. of paraffine oil may be added to good advantage.

There being no linseed or other vegetable oil, the material will not be affected by the agencies referred to.

Painting a Yellow Pine Porch Floor Exposed to the Weather for Years.

A. C. K., Pennsylvania, wants to know how to clean and repaint a yellow pine porch floor that has not only been exposed to all sorts of weather for some years, but on which were stored, at various times, lime, fertilizer, oils and other materials.

Answer: We should think that a new floor would be the very best, safest and most economical structure. However, if you wish to go to no end of trouble, then first remove everything stored on the floor, clean it up first with a stiff broom and scrape off any hard crust of dirt and blotches of oil, if there are any, then examine the timber, which must be badly weather-stained, if not rotten in some parts, and if you think it is still sound and safe, have the floor well scrubbed with soft soap and water, rinse well with clear water, and allow to

dry. Then apply as many coats of porch floor paint as you find necessary to make a job of it.

Sizing Surfaces Done in Water Colors to Paint Over with Water Color.

G. E. M., Illinois, asks:—What is the best size to use under water color, when using same in application over water color?

Answer: Dissolve best white glue or gelatine in boiling hot water at the rate of one ounce of glue or gelatine to one quart of water. When cold, strain through fine cheesecloth and test for binding. If too strong, reduce with more soft water. If not strong enough, boil the solution longer to drive off some of the excess water. Add a teaspoonful of glycerine and ten drops of oil of cloves to keep from souring.

Removing Old Dirt Spots from White Paint.

A. C. K., Pennsylvania, asks: What is best to wash off old, black dirt from white paint, the dirt being caused by rain coming from a slate and tin roof. The dirt is dry and hard, and the white paint is in a thin film.

Answer: An old crust of dirt, such as is caused by rain water from a roof, being composed mainly of rust, cannot be removed without injury to the paint, and the best thing to do is to stop the leak, remove dirt, and paint as well, clean to the original surface and paint over.

Freshening Up Soft Wood Floors Finished in Wax.

A. C. K., Pennsylvania, desires information as to how soft wood floors, that were painted with linseed oil and turpentine, then varnished and waxed, could be polished, and asks whether oil and turpentine would be the proper means to accomplish the purpose.

Answer: Melt one pound pure yellow beeswax in one pint of boiled linseed oil by heat, take from fire and while oil and wax are still hot, stir into the molten mass one gallon turpentine. Apply with a weighted floor brush, rubbing briskly.

Repainting Checked Automobile Surfaces.

J. H. P., Illinois, writes:—Kindly furnish in Questions Answered Columns of your next issue the following information:—What is considered the latest and most approved method of repainting an automobile upon which the surface has checked and cracked, but which the owner does not desire to have burnt off?

Answer: No rule can be given that will apply in general to the repainting of automobiles without removing the cracked or fissured paint by either burning or paint and varnish remover or by scraping, but we shall attempt to describe one or more methods followed by up-to-date repair shops in cases where owners of cars insist on having quick work at comparatively low cost. It may be simply considered a crack-filling process or method of painting, and its length of service depends entirely on the careful cleaning of the surface and the selection of the material applied to same. In the first place, it may be said that when the owner of a car wants the work done cheaply he is not particular as to the chassis, but looks mainly to the appearance of the body. Yet in order to make a fairly presentable job, all parts require attention.

The first thing to do, then, after the machine is in the shop, is to clean every part that is painted from grease, dust and dirt, benzine or gasoline being most excellent for removing grease, while patches of old grease and dirt, when very obstinate, are best removed by rubbing with pumice flour and water. Then, if the surface, although checked and fissured, is firm, it is best gone over with No. 0 or ½ sandpaper, after which use a filler made by mixing Reno filler or finely powdered raw or burnt umber with orange shellac varnish, applying two or three coats of this on the fissures or checks, making the first coat much thinner than succeeding ones. This filling must be worked rapidly with the brush, as it dries very quickly. When dry, rub down with sandpaper to smoothness and apply your ground coat or coats, followed with the color and varnish coats. You will find quite a fund of information by reading the articles on Automobile Painting that appear nearly every month in this magazine.

Scaling of Concrete Trim on Hollow Tile.

J. C. McE., New York, in sending us some scales for examination, writes as follows:—I have the concrete trim of a hollow tile and stucco wall to paint next month. The house was put up two years ago, and the trim had a whitish appearance that appeared to be due to lime, and cracked and alligatored. On the owner's complaint the builders painted this over less than one year ago. Now whenever the sun strikes this trim it is flaking off. Was this caused by dampness, inferior material or improper application, and what would be the proper way to refinish the surface? All old paint is to be removed.

Answer: On examining the scales we find them very brittle, the back of them consisting of cement stucco in a thin layer, while the painted side appears to have been coated with a white paint that when tested with chemical reagents would indicate it to be composed of lithopone white and carbonate of lime and an inferior binding medium, the latter being absorbed by the cement or stucco coating, exposure to the sun causing the scaling of the finish. In addition to this, hollow tile constructions are difficult to keep paint on permanently, due to the moisture usually held by them under certain conditions. No doubt there was a certain percentage of lime in the stucco coating, which underwent a chemical change, causing the white efflorescence and subsequent cracking and alligatoring of the coating, which could not be cured by the application of a paint of the kind indicated by the chemical tests. Our suggestion is that the trim, stucco coat, as well as paint be removed entirely and an approved concrete or cement paint be applied of the type you will find offered in our advertising columns.

Staining Curly Maple to Give Appearance of Age.

H. W. S., New York State, says he would appreciate a formula for a stain to give curly maple the golden brown or deep yellow effect given naturally by age. Has used alizarine, but finds this article cannot be procured at present.

Answer: You have used alizarine assistant, as it is called by the trade, that is the raw dyestuff from which the various alizarine colors are produced, chiefly red by the proper processes. This

dye is, no doubt, best for your purpose and more permanent than anything we can suggest, and, furthermore, it will not obscure the grain or natural effect of the wood. However, as you say, it is difficult to procure at present and the only substitute we can suggest is to dissolve one-half pound of orange shellac, two ounces of pearl ash and one ounce of gamboge in one-half gallon of denatured or wood alcohol. If you desire it deeper or more reddish, use in place of gamboge either ail or part dragon's blood. This stain has one advantage over the alizarine stain, as it will not raise the fiber of the wood and the shellac will aid to make it fairly permanent, improving in color with age.

Kalsomine and Glue Sizes for Plastered Walls.

M. S., Massachusetts, writes:—As a subscriber to The Magazine, I wish you to publish a formula for a good sizing for plastered ceilings and walls as a foundation for kalsomine. Also a good formula for the preparation of kalsomine and what to use with it to prevent its drying too rapidly. Also, how should water colors or turpentine colors be treated for application on kalsomine and is a sizing required or necessary before applying such colors?

Answer: The best glue size for kalsomine is made by combining the following in these proportions:—One pound good white glue or gelatine, one-half pound pulverized alum, one-quarter pound ordinary soap. Dissolve each of these separately in boiling water, then mix the glue and soap solu-

tions first and add the alum solution slowly while stirring. Thin with cold water to the consistency of a thin varnish and apply to the plaster, but not too cold; luke warm is best. To make a first-class kalsomine soak over night one pound best white glue or gelatine in water sufficient to cover the glue. Also mix thirty-five pounds bolted gilders' whiting with enough water to make a soft paste. Let this stand over night and next morning heat the glue and whiting separately by steam or hot water bath to the boiling point, and when the glue is well dissolved add it to the whiting, mixing the whole thoroughly. Add more hot water until it has the consistency of paint and when using you can add cold water if required.

To make kalsomine set slowly add a small portion of a solution of borax in water; that is, dissolve borax in the water and use only the clear liquid, not the sediment or precipitate. But the best way is to use the kalsomine without any addition whatever and should the edge dry too quickly wet it up with a clean brush and clear water and by being careful you can join it without showing laps. Should you miss any spots you can wet the edges the same way and touch it with the kalsomine.

A sizing is not required when water colors or flat oil colors are applied on kalsomine, but of course they must be mixed with sufficient binder to make them adhesive. The binder for water color is a gelatine solution, to which a few drops of glycerine may be added for free working. For turpentine colors use colors ground in oil and thin with turps and a little dryer.

A Fall Window Trim

By Frederick Arnold Farrar.

WE are giving a suggestion herewith for an early fall window display, with a pleasant holiday feature—one that will lend itself well to good paint display and not fail in crystalizing the buying spirit.

It is easy to get good size pumpkins, these days, and when they are hollowed out and the laughing faces carefully cut, they can be arranged as shown in the illustration. Also get a big shock of corn, for the center feature, and group appropriate paint and varnish products around it. The back and side walls should be covered with a good flat paint or calcimined, using a shade of soft green or cream.

We would suggest that you feature good grades of medium priced roof and barn paint, carriage and implement paint, etc., as a lot of this work is done in the early fall. The fall is also one of the best times for general painting, as hard weather wear can thus be resisted and a coat or two always adds value to any building.

Two good size show cards can be carefully lettered and placed on either side as shown. At the right hand side, something like the following might be used:—

BEAT THE WEATHER MAN
*Paint up—this Fall, protect,
beautify and add value to
your property.*

STORMTITE PAINT WILL DO THE TRICK

Another card can be something on the order of this:—

When the frost is on the
pumpkin, and the corn is
in the shock—
It's time to paint up
everything.
We have the stock.

The large "Some Pumpkins" sign can be lettered in white on dark cardboard, or can be drawn in black, or some other color, on a white or light colored board. Another good scheme is just to roughly letter the two words with red paint on a good sized rough wooden plank. A real festive atmosphere can be given to this window by the careful placing of a few red apples, ears of corn, etc. One should be very careful, however, not to overdo this trim in the matter of "alien" decorations; that is the pumpkins, corn, etc., should not be so prominent that the paints, varnishes, etc., which are the real selling item, are lost sight of.



A Full Window Trim (See Opposite Page).

Automobile Paint Shop Information

Amateur Painting—"Dry Cleaning"—Chassis Finish—The Car Interior.

By M. C. Hillick.

PERHAPS the hardest sort of misinformation which the automobile painter has to combat is that handed out by the owner of a second hand car who elects to paint his outfit with some cheap dope and then goes industriously about explaining to his friends how easy it is to paint the car, and what a lot of money can be saved by every car owner doing his own painting and varnishing, etc. There is a disposition, on the part of many car painters, to meet this condition by cutting the price ordinarily asked for the various classes of work, but in our estimation this is a mistake. It eventually brings the shop into a certain amount of disrepute and presently the business becomes listed as a "cheap John" affair from which the thrifty owners of good cars keep clear of.

There will always be men who want something for nothing, just as there will continue to be car owners who are willing to pay a reasonable price for good painting and varnishing. Another class

of car owners who might be inclined to do their own car painting are too busy, and are glad to pay the professional painter for doing the work.

The automobile painter has no cause for worry in this matter of the man who elects to paint his car; at best no painter, or set of painters, can hope to corner the car painting market to the extent of shutting the amateur paint spreader out of the game. These men who go merrily forth to tell the public that a four-passenger car may be cleaned and painted in from three to four hours of easy work are sure to overreach themselves, and not a few of them have been known to come to the painter and confess their error and pay well for having their mistakes rectified.

As a matter of business, the painter of course owes it to himself to counteract the effects of the misinformation thus spread abroad, and perhaps the most effective way is to refer the converts to the "paint your own car" gospel to the condi-

tion of the cars, which the propagandists of the cult have produced with their clumsy methods and tawdry dope. Intelligent car owners are, as a rule, quick to see the difference between the appearance of the car carefully painted and protected, with its surface all aglow with the depth and glory of a strong body of varnish, and with colors shining forth in a purity and mellowness to charm the eye, and the car with the sodden, dull brushy coats standing out coarse and rough, and void of any element of decent looks apart from the suggestion that some one has spilled a can of house paint over the machine.

Automobile painters are having their troubles with the cars which have been treated to the miraculous effects of the "dry wash" and "dry cleaners," and the various liquid polishes with which the markets have been flooded during the past few years, and especially during the last ten months. The great harm, perhaps the greatest, that is due to develop from the use of the concoctions above referred to—that, in fact has already developed—has its origin in applying the material onto the surface before washing it. Under this practice, all the grit and dirt and foreign substances collected during road service are ground into the varnish to an extent hardly duplicated by rubbing with oil and pulverized pumice stone. Indeed the latter is, if anything, less harmful, because under the patent cleaners or dry washes the grit is often of a nature to dig viciously into the varnish to the extent of cutting through to the under coats. Even if this condition does not result, the scratches left in the surface gradually, as the wear on the varnish proceeds, grow into cracks and fissures which are removed only by carefully rubbing the surface down with water and pumice stone flour, and revarnishing. In the first place, if these polishes and dry cleaners are to be used at all—and we very much doubt their remedial effects prior to the third or fourth stages of varnish wear—the surface should be first cleaned with water, and when absolutely necessary, with water in combination with some mild detergent.

The explanation offered in extenuation of the dry cleaning and polishing practice often takes the claim that the coat of invisible substance lavished upon the finish keeps oxygen away from the varnish and thereby prevents its premature decay. The chemists of France, years ago, told us—and we believe science has since confirmed the conclusion—that oxygen promotes and lengthens the life of varnish, other conditions being favorable, for a reasonable term of wear: at most, it is only one of the mediums which, in due time, unite to finally deprive the finish of its capacity for protecting and beautifying the car.

The chief concern of the painter, in his attitude towards these patent so-called labor saving cleaners and polishes, is that when the car, smeared under the tenacious film of the tough and waxy stuff, comes to the paint shop to have a new dress of paint or color or varnish, he must invent some fairly quick method of getting it off the surface. One way is to rub the surface, after washing in the usual manner, with water and pumice stone flour, then cleaning off with alcohol or vinegar, and again rubbing with the water and pumice stone flour. The alcohol or the vinegar are said to catch up the vagrant traces of the cleaners and

polishes, letting the water and pumice stone have a more perfect way of eliminating the foreign matter. However, in aggravated cases it is, on the whole, advisable to remove the entire body of varnish, either with varnish remover or with ammonia, and start on the color to bring up a new and supple body of varnish. In either way, it is a work of considerable extent and difficulty to fetch the base for the new finish out in perfect shape and to insure safety for the new finish on this base. If the varnish is to be removed with ammonia, the sixteen degree material should be used.

Complaint has, of late, been heard concerning the quality of the finish applied at the various great automobile factories to the car chassis. It is claimed by the jobbing shop painters that the finish does not wear because of faulty application, or imperfect drying, or drying too quickly, etc. The finish, under present day methods, is certainly quick, as they must be to meet the demands made upon the manufacturers. At the present time the chain assembly system conveyor is used in the painting of the chassis. By this system the chassis are advanced, after being assembled, from the first coat of paint to the finish, with all the coats baked on, the chain assembly system conveying the parts on a track, through a baking oven of sufficient length to insure the paint or enamel being perfectly dry as it emerges from the other end of the oven.

In many shops, there are several sections of ovens, between which are stationed men equipped with the proper apparatus who spray the chassis for its next drying in the oven following. In the Packard factory the first oven, in this conveyor system, which dries the ground coat, is 120 feet long. The second oven used for drying the varnish-color coats is 130 feet long, and in passing through this heat the coat is completely dried and rendered ready for the clear varnish. There are factories, equipped with the conveyor system, in which the priming coat, after application, this work consuming two and one-fourth minutes, is put through an oven 134 feet long in one and three-fourth hours, subjected to a temperature of 180 degrees. The chassis, still on the move, emerges from the first oven, and in a trifle over one-half hour travels between this first and second oven, meanwhile being sprayed with the coat of material to be dried in the second oven. In still other factories, a single spraying and passage through one oven of even shorter length than those noted above suffices. It will be seen that, at most, the chassis are painted and finished, in some factories, in a comparatively few minutes with from one coat to three coats, the average, to be fair, being two coats.

This plan of finishing is not only altogether too brief, but lacks sufficient body to give strength and quality to the finish. In the end, the jobbing shop painter must pay the penalty—in fact, is already paying it. The chassis painting problem has many difficulties, chiefly on account of its basic treatment, which provides only a thin and impoverished film of material, baked at a high temperature at fast speed. To get these parts clean is the first concern of the painter, after which he had best scour the surface down to hardpan, in order to determine the actual first-hand conditions, and to make his method of painting fit the case. A good, substantial foundation, hard and intact, and free from

fissures, is the first essential. Then, with the first coat, there may well be enough binder of pure raw linseed oil to tack the pigment fast for all time to the nether coat. Above this lay enough surfacing paint, in the case of good work, to insure, when properly surfaced, a fine and ample breadth and depth of material. Encase this in a body of varnish several coats deep, all rubbed and dried in good shape, and you will have a chassis finish which will stand up and defy the elements to the utmost. The intense vibration and oscillation to which these parts of the car are subjected requires a more thorough method of painting and finishing than has hitherto been accorded them. The really well painted and finished car cannot be had without giving greater attention to the chassis, both in the matter of painting, and of care taking when out in the thick of service.

The interior of many cars of the larger type shows much natural wood finish, mostly mahogany, and to turn out a nicely balanced job it should be the first concern of the man in charge of the work to see that these parts are properly taken care of. If worn and soiled, as they usually are, the wood will need sandpapering down close and fine, and probably some refilling done. This will also need matching up with a stain, to fetch out the distinction of the original mahogany or to make the new look like the old or vice versa. Then a coat or two of shellac will be needed, followed by a couple of coats of rubbing varnish, or in the case of unusually fine work, three or four coats had best be put on. It never pays to try to produce a good rubbed finish on an insufficient body

of varnish, or with other necessary work omitted. Cheap work, on the inside of the car cheapens the entire finish. Make the interior finish, from the patched up bits of mahogany to all the other appointments coming within the scope of the painter's field of work, to harmonize with the finish on the outside. If anything, the little defects will be noted on the inside, where milady disports herself, much more quickly than a similar defect will be caught on the exterior of the car. It is hardly ever permissible to let any part of the interior go in the full gloss finish. In the splendor of fine upholstery the full glow of the varnish is too glaring. Get the varnish on in proper depth and then rub with water and pulverized pumice stone, following by polishing with a varnish polish of merit. To be explicit, rub first with the water and pumice stone, then with some rotten stone to bring out the fine points of the surfacing, after which polish first with the polish confined in a tuft of cotton or tow, and finally using the palm of the hand. Polishing is the result of friction, and friction is the result of "elbow grease." The advantages of the polished surface in the car are obvious. In fact, the refinements which are now a part of the car interior, no less than of its exterior, make it essential that the painter give unto these things the expert attention which he formerly paid little heed to. The extra touch of brush and pencil, the rubbing and polishing, and the deft touches here and there to call into notice the distinction of the finish, are a part of modern car painting, and they should never be neglected.

The Construction of Letters

By A. H. N. Rogers.

THE method of teaching the art of lettering, by means of paper ruled into squares, is a very bad one; it gives the student a false support, by teaching him to lean upon a system of construction which he would never meet with in his practical work. The expert letterer depends more upon the judgment of his eye than upon any mechanical means, therefore it is very essential that the training of the eye to judge distances and masses should be strenuously cultivated from the beginning. He should be taught to be independent of all mechanical means of constructing letters and practice the drawing of long perpendicular lines, afterward testing them with a plumb-bob to see how far he is correct. There is much to be learned by one hour's practice of this kind.

Semi-circular curves may be practiced in the same way. If possible these exercises should be practiced on a large slate or blackboard. This gives a feeling of independence and self-reliance, which is so very essential to the followers of this craft, and develops a mastery of both eye and hand which will show itself later in the freedom of one's work.

It is quite impossible to lay down any definite laws or formula by which to construct letters. Attempts have been made to do this, but have never been satisfactory. It is not so important that letters should be uniform in size, as that they should look so. For instance, the round letters, if they are to appear the same size as the square ones, need to be a little above and below the line also a little wider.

Lettering throughout is a matter of "give and take," the eye being the judge. The width of a letter is influenced by the others on each side of it but no direct formula can be given to control this; it is simply a case of educating the eye, and hand, by constant practice, until ultimately one gets to the point where these adjustments are made subconsciously.

In the following alphabet I have attempted to give such aids and hints in the construction of letters as will help the student, without in any way interfering with his freedom in drawing, and which he will, as an expert craftsman, use mentally to check his work. Progress will be made more quickly by drawing fairly large letters to start

with. A slight error in a twelve-inch letter may not be noticeable, but in a small one it will show up very plainly and discourage the beginner.

There are two points which need to be firmly fixed in one's mind. First, be sure that all strokes both perpendicular and horizontal are made in the same width. The second point is that all corners must be perfectly square; that is, they must come to a sharp angle. Clean, sharp-cut corners are the things the skilled sign writer always aims to produce. If you will refer to Figure 1, you will notice that the letters have been placed in their order of simplicity.

Start your drawing by ruling off two lines, twelve inches apart, on the back of a piece of old wall paper, which you have previously pinned to the wall. Tie a small weight of any kind to the

letters H, F and E are all on the same level. This is very important and, in the letter E, you will notice the effect of the bar being above the center, forming the larger space at the bottom. This gives a firmness and boldness to the letters and is a point which must be remembered in the letters H, F, E, B, P and R.

The letters F, E and L are similarly constructed. In the letter E, remember to make the lower limb a little longer than the upper one; this gives stability, making the letter appear to sit firm and solid in its place. To construct the letter T, mark off a center line, measure four and one-half inches right and left at the top, and one and one-eighth inches each side at the bottom; strike lines as before.

All triangular letters, V, A, X and Y, should be

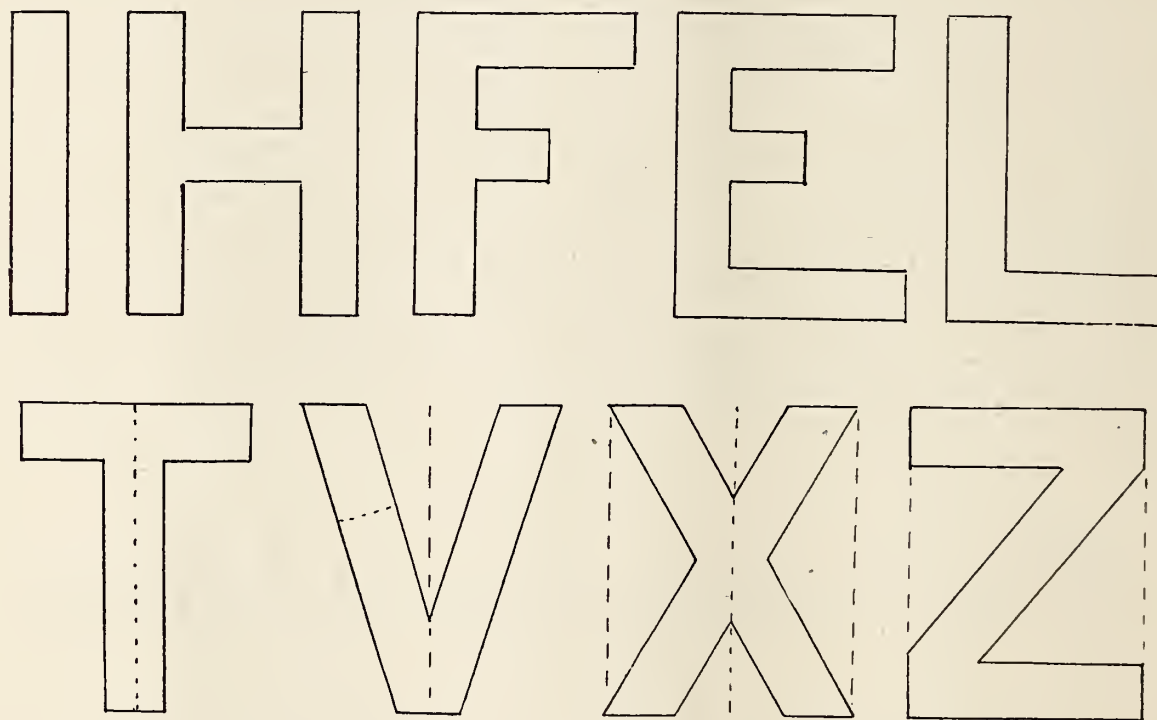


Figure 1.

end of a piece of string to make a temporary plumb-bob; with this mark off your first line dead straight. Again mark off two and a quarter inches, rub charcoal on the string and strike a line. This will give you the simplest letter in the alphabet, the letter I.

The chalk line being the easiest and quickest method of setting out letters, you should prepare your line as follows:—Double your string and tie a knot on it, so that it will form a good sized loop in the middle. When the string is held in position at each end the loop can be taken in the teeth and the line struck.

The second letter, H, gives us our normal width. That is the standard which will govern the construction of all the other letters. We will take for our normal width nine inches, so mark this off and construct the two uprights, as in the letter I, draw the center bar, and see that you place it a little above the center of the letter. If you will refer to Figure 1, you will see that the bars in the

a little wider than normal, so in the construction of the letter V, measure off five inches each side at the top and one and one-half inches at the bottom, strike the two outer lines, then measure for the position of the inner ones. To do this, hold the rule at right angles to the outer line, as shown by dotted line in sketch, otherwise the letter will be too thin.

The letter X, also, is most easily constructed by means of the center line. Its appearance is improved by having the base of the letter a little wider than the top. Z is constructed on the square and is normal in width. Measure off nine inches, strike the two construction lines and next strike the top and bottom lines. It will be found that the oblique line will need a little practice before their correct position is found. Here we find the advantage of sketching in charcoal, as any errors may be easily dusted off with a rag, and corrected.

On Figure 2 are shown the more difficult letters but, by means of a few hints, and a reference

to the sketches on the figure, we will see how very simply these may be constructed. A is an inverted V, the measurements being the same; that is, the A is drawn a little wider than normal, the bar being placed where it gives the best balance.

The next is a combination sketch, showing the construction of the letters P, B, D and R; these are our first curved letters. Proceed to strike in the dark lines, as shown in the sketch, which is in the form of a letter E. Notice that the bottom lines are a little longer than the other. In forming P, connect lines 1 and 4, letting the curve come out to the normal width. See that this is a good full curve without jerks or corners, then connect lines 2 and 3, keeping quite parallel to the outer curve.

To form B, proceed as in P, then connect 3 and 6, letting this curve come out a little beyond normal; afterwards connect 4 and 5. Be careful to see that these curves are as perfect as possible;

this with an easy line which for a short distance in the center, is straight; it is very seldom that a perfect circle is used for this letter.

In drawing the letter C, think of O with the right side cut out, and note on sketch the angle at which this cut is made, as it has a great influence on the appearance of the letter. This also applies to the letter G, the lower or square end of which should finish about half the height of the letter.

In drawing the letter S, be sure to keep the larger space at the bottom, to give it stability; also note that the curve takes a clean sweep and does not sag in the middle as though its back were broken. The curve number 2 connects with number 4, and then connect with 1 and 3.

In the letter K, it will be noticed that the dotted line is a great aid in placing the upper limb in its proper position. First draw the perpendicular

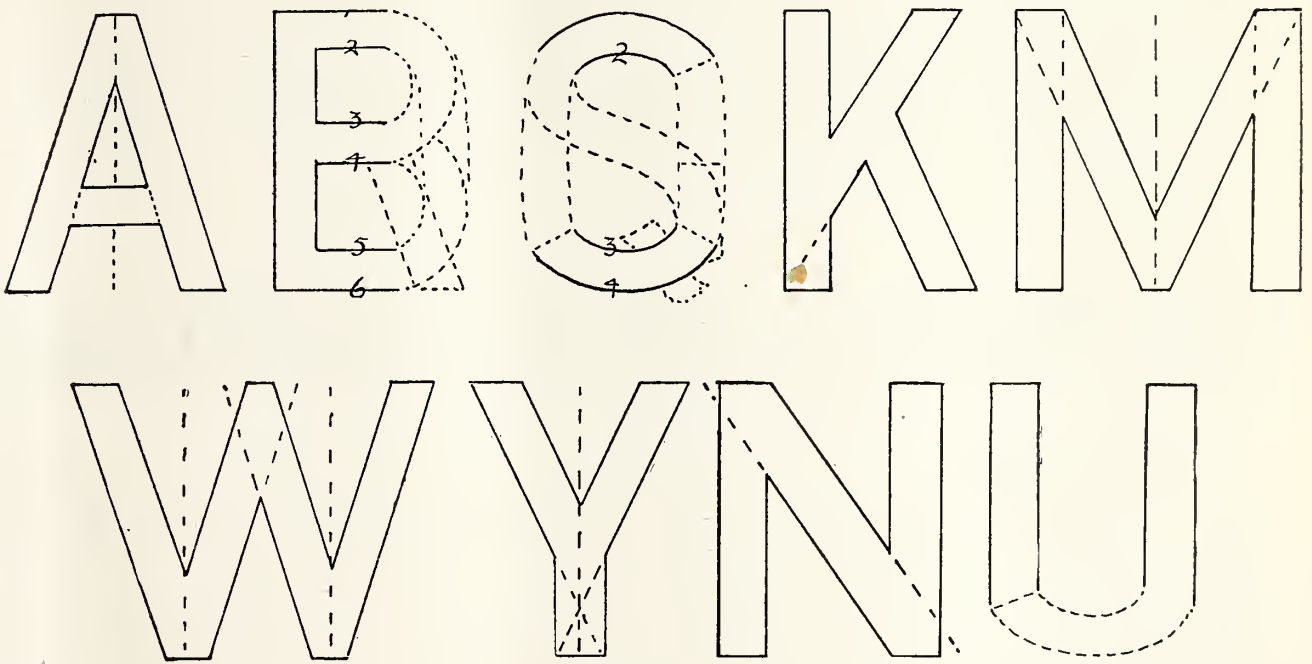


Figure 2.

they should be full and spring easily from the straight lines. With the letter R, proceed again as in the letter P. Notice that the extreme point of the leg of the letter R is beyond the normal. This is again purposely done to give the letter stability. It will be seen that the letter D is constructed by connecting 1 and 6, also 2 and 5. The curve of the D is not a semi-circle, but is rather a flat curve.

The next combination gives us the letters which often form the stumbling block to the student of lettering, the reason being that it is so difficult to keep them perpendicular. The method here given, if followed carefully, will entirely do away with the feature of leaning letters. In the sketch are given four curved lines, shown black. The secret is in sketching the top curves directly over the lower ones, or vice versa. These curves, when once in position, can be easily connected up to form the letters O, Q, C, G and S. To form the letter O, it is only necessary to connect the sides, doing

lines, mark off nine inches at the top and connect to the bottom corner as shown. As in letter R, let the lower limb come out a little beyond normal.

The letter M should be made half wider than normal. It will be seen by referring to the sketch that it is built upon the letter V. Proceed, as in this letter, by making a center line, measure off six and three-quarter inches right and left at the top and make the letter V. Now with the chalk line strike the perpendicular lines. M is always a great trouble to the beginner, it seems so difficult to get the upright strokes properly placed.

W is another difficult letter unless some system is adopted at the start. It is merely a double V and is constructed in the same manner, letting the right and left limbs of the Vs overlap.

Y is another letter full of difficulties to the student, yet by the hints given in the sketch it will be seen how very easy it is to produce a perfectly balanced letter. Y should be a little wider than normal, so after ruling off the center line, measure

off five inches to the right and left at the top, and one and one-eighth inches at the base. Connect these lines, as in sketch, and a perfectly proportioned letter will be produced.

The letter N is normal in width and is very easily made by six strikes of the chalk line. Construct the perpendicular lines first, the dotted lines will show the correct position of the diagonal lines; the mistake generally made is to get this line too thin.

Our next and last letter, U, shows also the construction of the letter J. In setting out this letter, measure off the nine-inch width of the letter and strike the upright lines. Connect these by the curved lines, care being taken that these meet the upright lines equally on each side, otherwise the letter will appear to lean, even though it may be perpendicular.

The letter J is just the letter U, with the left upright cut off at the spring of the curve. Notice the angle at which it is cut.

As I said at the beginning of this article, the governing law in lettering is that letters should appear to be all the same size, not that they should actually be so. Some letters need to be normal, others below, and others more than normal. It must be remembered that letters are very much

influenced by their neighbors. Notice the letters I, H, F, E and L in sketch. See how squarely they fit together. Now take the letters T, V and X and see the extent of space between them compared with the others. These differences in shape call for a certain amount of give and take in setting out work. By practice the student will find that he will quickly become accustomed to their peculiarities and make allowances for them.

The following letters may be taken as being normal in width:—E, H, N, P, T, U and Z, while A, B, C, D, G, K, O, Q, R, S, V, X and Y are wider than normal. The letters F, I, J and L are within normal, and the letters M and W are always extreme in width.

The student will do well to keep to the practice of block letters, until he finds he can draw them equally well in any size from twelve inch-down to one-inch.

For brush practice, get a bottle of show card ink (black) and a good red sable pencil. Never buy poor brushes to practice with, or you will give yourself unnecessary trouble. Good tools always make for good work, and certainly save the worker's temper. Remember to use the brush with full strokes and particularly that all corners are to be square and sharp.

Law Points for Painters and Dealers

By A. L. H. Street, Attorney and Counselor at Law.

Injury to Employed Minors.

In an action for injury to a boy while working on a ladder, the Georgia Court of Appeals lately applied the following rules applicable generally to the employment of minors in the painting and decorating trades:—

As a general rule, a parent may recover damages for an injury to his minor child in the course of the child's employment, when he was employed without the parents' consent, even if there was no negligence on the part of the employer contributing to the accident. The consent of the parent to the employment may, however, be inferred from his knowledge of such employment and his acquiescence therein.

In this case a suing father was denied the right to recover, it appearing that he had approved his seventeen-year-old child's employment by accepting part of his wages, and that there was no act of carelessness on the employer's part which produced the injury. (King vs. Floding, 89 South-eastern Reporter, 451.)

In another case, passed upon by the Supreme Court of Alabama, question was raised as to an employer's legal obligation to warn a youthful employe against dangers which are obvious to persons of ordinary observing powers. This was a suit by a nineteen-year-old boy to recover for injury through slipping on a roof. In denying his right to recover, the court said:—

"There was no evidence that the plaintiff was

not possessed of the ordinary intelligence to be expected of a person of his age, especially when referred to the simple commonplace circumstances of the service in which he was engaged when injured. The work in which he was engaged did not, could not, involve any danger which was not open to any person of ordinary intelligence and observation; and so it was not negligent in the employer to fail to instruct or warn him of the possible danger that might attend the process of walking on the roof after rain had fallen upon it. It is to be presumed that one of plaintiff's age, not shown to be deficient in intelligence, is able to apprehend and avoid all patent dangers that may be discovered by the exercise of ordinary care and prudence."

Dealer's Right to Materialman's Lien.

THE fact that an account for materials furnished for the improvement of a building is charged to a contractor or sub-contractor does not affect the right of the selling dealer to enforce a lien against the building for which the materials were furnished, according to the Oregon Supreme Court's decision in the case of Peerless Pacific Company vs. Rogers, 158 Pacific Reporter, 271.

"When a claimant has complied with the provisions of the lien law and has done nothing to exclude the idea, it is presumed that the credit of the building was relied upon," rules the court. "It is

not essential that the material be furnished or delivered direct to the improvement, if, in fact, the materials were delivered for use in the building and were used in its construction."

Time for Filing Lien for Painting.

IN computing the time within which a lien may be filed for work done on a building, a contractor is entitled to have considered as the last work done that performed to remedy defects caused by his own negligence, although no charge is made for such corrective work, according to the decision of the Indiana Appellate court handed down in the case of *Kessler vs. Grocers' Chemical Works*, 113 *Northeastern Reporter*, 317.

Painting to Customer's "Satisfaction."

A MASTER painter's agreement to paint a building to the owner's "satisfaction" merely requires the work to be done in such manner as to satisfy a reasonable man, and does not permit the owner to capriciously refuse payment on the ground of dissatisfaction, according to a decision handed down by the Rhode Island Supreme Court in the case of *Miller vs. Phillips*, 98 *Atlantic Reporter*, 59, in which judgment in plaintiff's favor was affirmed.

This case was brought by Charles Miller, a master painter, to recover \$140 for work performed and material furnished in painting a house in Providence. The defendant, previous to the employment of the plaintiff, had trouble with a prior contractor, who had, in his endeavor to remove the paint from the house, used some substance which had left the house in a very badly spotted condition. Desiring to obviate this condition, the defendant called upon the plaintiff, explained to him the condition of the house, showed him the spots, told him that he had had considerable trouble with that house, and did not want to have any further trouble, and therefore he wanted the plaintiff to put in writing what he would do to show the defendant that it would be all right and satisfactory. The plaintiff mailed to the defendant the following letter:—

"Dear Sir:—We agree to do the following work painting house No. 612 Angell street, city:—All grease spots and loose paint to be burned off, sandpapered and touched up, with lead and oil, entire house to have one good coat of white lead and oil in colors to suit. All the work to be done to your entire satisfaction in a workmanlike manner for the sum of \$140. Hoping the figure will suit, Yours very truly."

The defendant accepted this proposal, and the work called for was done by the plaintiff. After the work was completed, certain spots began to show, and the defendant expressed himself as being dissatisfied, and refused to pay the bill.

The parties on both sides were permitted without objection to testify as to conversations, held both before and after the written contract was made, with reference to the work to be done and what was expected to be accomplished. The plaintiff says that he gave no guaranty to permanently cover or remove the spots with one coat of paint, but suggested that he put on one coat of paint after burning, sandpapering, and touching up the spots,

and then wait to see whether the one coat properly covered the spots; if not, that he would then put on another coat, and named a price for the second coat; that the defendant at first wanted two coats of paint, but upon the suggestion of the plaintiff decided to have one coat first, and afterwards to have a second coat applied if it seemed necessary. Plaintiff further says that after these "bleached" spots came through he offered to apply a second coat of paint, to attempt to cover the spots, at a reduced price, in order to make a good job, and defendant refused. The plaintiff denies that he at any time gave any guaranty that the spots would be permanently covered, while there was evidence on the part of the defendant tending to prove that such a guaranty was given; the defendant, however, says distinctly that the only guaranty he had was contained in the written contract.

There is evidence to show that the materials used were of the best quality, that the colors were suitable, that the grease spots and loose paint were burned off, sandpapered, and touched up as agreed, and that the coat of paint was properly laid, and that all this work was done "in a workmanlike manner." There is no evidence to the contrary, and the only ground for refusal to pay the bill was that the defendant was dissatisfied because of the spotted appearance of the house, which gradually increased after the job was completed.

In his charge to the jury the trial judge, after making reference to a class of contracts involving the promise to perform certain work involving personal taste and feeling to the satisfaction of the person for whom the work is done, such as a suit of clothes, or a picture, where the only defense to the claim that need be made is that the work done is not satisfactory to the person for whom the work was done who is the sole judge, said to the jury:—

"It seems to me in a case of this kind, where the painting of a house is involved, or a matter of that kind, which is not so strictly personal, it is not as rigid as that. So that in my judgment, and I shall charge you that, where this writing says, 'All the work to be done to your entire satisfaction in a workmanlike manner,' does not mean that simply because Mr. Phillips is dissatisfied, as he is undoubtedly, it does not mean that is sufficient to make a perfectly good defense. In my judgment that is not a rule that should be applied here. All that that means is that the work should be done to the reasonable satisfaction of Mr. Phillips. It means it should be done in such a workmanlike way, and as well as would be expected to be done and in a way that should satisfy any reasonable man who was in the same position as Mr. Phillips was. That is the test. * * * If it did not come up to that point, of course, Mr. Miller makes his own contract there, and he cannot complain because, if he did not do that, it is no particular benefit to have a different kind of spots from what were on there before. If, on the other hand, he did not guarantee to produce a specific result, but did say he thought the thing would work out all right, and that he would try it with one coat of paint, and, if that was not satisfactory, later he would try it with another, and, if that was done as it should be done, and done as

well as it could be done reasonably, without any guarantee on his part, then under those circumstances you could say he had performed his contract as he agreed to do."

Scope of the Compensation Acts.

ONE of the greatest difficulties now being encountered by the courts in administering the workmen's compensation acts is to determine just when an employe may be said to have been injured within the course of his employment, so as to make an injury compensable under the laws. A particular class of these cases relate to injuries sustained while an employe is proceeding from one place to another in going to, or returning from, actual work within his working day. For instance, it will be remembered that a New York journeyman painter claimed compensation for injury sustained in an accident while he was "stealing a ride" on a truck, in going from a job to report at his employer's office. The court intimated that he could have recovered had he been walking along the street or while riding on a street car, but that he had so far departed from an authorized means of going from his work to the office as to preclude him from claiming compensation for the injury.

A decision lately handed down by the Michigan Supreme Court is in harmony with this view. (158 Northwestern Reporter, 851.) That court held that an employe who was going from one job to another, walking along a street in Detroit, must be deemed to have been proceeding in the course of his employment when struck by an automobile, entitling his dependent relatives to compensation on his death from such accident. The court says:—

"Where employes are compelled during the course of their employment to travel about the

streets, it does not seem to us to be unreasonable to say that the danger of being struck by street cars, automobiles and traffic of every description should be taken account of."

A New Route to the Penitentiary.

THE Minnesota Legislature and Supreme Court have made it possible for a dishonest contractor or sub-contractor to find himself in the penitentiary on a conviction of larceny, if he fails to pay labor and material claims out of the proceeds of his contracts.

A law enacted at the last session of the Minnesota Legislature declares that a contractor or sub-contractor who, with intent to defraud, uses the proceeds of a contract for any other purpose than the payment of labor and material claims, so long as such claims remain unpaid, shall be guilty of larceny. In the case of *State vs. Harris*, 158 Northwestern Reporter, 829, defendant stands charged with a violation of the law, and he sought to have the indictment quashed on the ground that the law is unconstitutional, but the Supreme Court of the State upheld the validity of the act, saying, "No honest man can possibly be injured by the provisions of the act of 1915. Only the contractor who diverts money with evil intent to defraud need fear the law."

The objections unsuccessfully made to the validity of the law were that it constituted class legislation and that it, in effect, provides imprisonment for non-payment of debts. These claims were disposed of on the grounds that all persons falling within the terms of the law are equally amenable to it, and that it is not mere non-payment of debts that is to be punished, but fraudulent misapplication of funds to which laborers and materialmen are legally entitled.

Success in the Painting Business

A St. Louis Painter and Decorator Gives Several Good Hints on Business Building.

By George Wilfred Wright.

WHEN in the city of St. Louis recently I called at the attractive wholesale and retail paint store of the Becker-Moore Paint Company, 1219 Olive street. My object was to learn of the whereabouts of a live, up-to-date contracting painter—a practical man who knew what it was to "begin at the bottom of the ladder," and make some headway towards the top. To suit my interview, I told them he may not have arrived at this coveted pinnacle, but he should have a pretty clear idea of what the top looks like.

After thinking a few moments, the store manager said:—"You go to that telephone and call up A. G. Clark, Forrest 381, and tell him you are from The Painters Magazine, and tell him what you want to talk to him about, and I'll grant you'll have one of the most interesting interviews that

you could get here in the city." I did as I was bidden and was fortunate enough to find this master of the craft at home. I stated my case by telling him that boss painters Down East, and mayhap through his part of the country, would like to hear from their associates along the line of "How did you make all your money?" or if not this, "What rock of offense have you struck in your career that has made the painting business a difficult proposition, and how have you solved some of the problems that have confronted you? In general, what have you to say for the painting and decorating trade, its future, as well as the present state of affairs?"

"How did you come to pick me out as a painter to interview along these lines?" Mr. Clark asked. "You were recommended by a tip top dealer, down

here on Olive street, as a 'live wire,' which I said I was looking for," I replied. "All right," he said. "Come up to my place, 1957 Arlington avenue, and I'll talk to you for a while. Take an Olive street car, transfer to Union and get off at Garfield and walk one block west."

So in less than a half hour I was pleasantly received by this stirring, up-to-date contracting painter, who, as I found later, is laboring constantly to better conditions in his field and bring every phase of the painting business up to a higher level. In the rear of Mr. Clark's comfortable residence is his paint shop, equipped with every necessity for handling painting and decorating contracts of almost any size.

Speaking of his career in the painting and decorating field he remarked:—"After serving an apprenticeship and believing myself ready to engage in business on my own resources, I established my business, in 1883, in St. Louis, but I settled in this spot twenty-seven years ago, here in the West End, when the town was very much smaller than it is today, and when prospects looked unusually good for the future. As the town grew, of course, my trade expanded, but not as fast as I wanted, so I extended my business to cities in other States. There is no use in a man being bound by certain areas, if he is capable of taking care of work away from his home city. Today I am doing business and carrying out contracts in Texas, Oklahoma, Colorado, Kansas, Arkansas, Missouri and Illinois."

It is self evident that, with this wide field to spread around in, a contracting painter has a wonderful opportunity of gaining a wide knowledge of business affairs in a big section of the country. This one item alone shows how different conditions are in the Middle West, as compared with the East and the Atlantic States. Our population is so congested along the seaboard, and the cities and towns so close together, that a contracting painter will have enough to keep him busy if he only does work in seven counties instead of trying to reach seven States.

In reply to the question as to the quality and value of the paint that is used on houses today, Mr. Clark stated that they always use the paints which they mix in their own shop. By doing this, they feel more certain of results and can bring better satisfaction to the owner of the property. "To be sure," he said, "thousands of gallons of ready-mixed paints are sold and used by the public to-day, but when we buy the lead ourselves and put the linseed oil in, which we secure from the manufacturer or dealer, we know absolutely how the paint is going to come out on the building. In other words, we feel safer about it."

This brought the subject of quality as against price before us, and on this point Mr. Clark had this to say:—"I always recommend a high-grade long wearing paint of lead and oil, such as an experienced painter knows how to mix, for two reasons; when a job is finished on a house, where the best quality paint has been used and the price has been adequate to complete a thoroughly good job, the owner of the house is far better satisfied and the paint is going to outwear the cheaper grades by just three times, and all the while there will be a better appearance. We usually test our paints before using them in order to more fully know how they are going to stand up in the severe

weather conditions. While we do not go into the chemical analysis of lead and oils or pigment, yet we can usually determine as to whether or not the paint will hold its color and keep from quickly fading."

The bulk of the contract work done by Mr. Clark is house painting, either in city or the country outside the city limits. The extensive amount of work done away from home brings him in contact and personal touch with a large number of master painters in adjoining States. This, in turn, gives him an unusually good opportunity to do missionary work and urge unity and co-operation among the general contracting painters and decorators everywhere he goes.



A. G. Clark.

In the matter of local associations, Mr. Clark is a leading champion. At one time, in St. Louis, the Master Painters and the South Side Association of Painters and Decorators were two separate bodies. Mr. Clark was formerly president of the Central Association, but recently they have all consolidated and come in under one governing body called the "Master House Painters and Decorators' Association of St. Louis, Missouri."

Mr. Clark is vice-president of this Association and chairman of the Board of Directors, and is active in every way possible to further the interests of the society, in order to bring it up to highest ideals and promote the best co-operative spirit among the members. The watchwords are Industry-Prosperity-Fraternity. He was also elected vice-president of the Missouri State Association at the convention held at Kansas City, August 7, 8 and 9.

"What is your opinion of conventions, Mr. Clark," I asked, "so far as their benefit to master

painters are concerned, and how can a painter gain anything by spending his money and time in attending one, either a State or an International gathering?"

"A convention," he replied, "is a meeting of the leading men in the trade, who have come together to enact such laws as may reasonably be expected to bring the most prosperous conditions to the members of the association. Every member should have the welfare of his fellow members at heart and work heartily in accord with the principles that will inject knowledge and uprightness in the welfare of the craft.

"I believe," continued Mr. Clark, "that we have a responsible duty placed upon us, in our walk in life, and in an organization, such as we try to form, where principles are to be upheld and honor is to be maintained, our responsibilities are increased. It is needful that we act honorably with one another and keep inviolate our promises and agreements. These are only a few of the many points that are brought out and that benefit a member who attends a convention. Furthermore, when a member realizes that the principles of the great universal laws which govern the universe are in a very similar way the same laws that govern a properly conducted association, namely:—harmony, co-operation and close inter-relation of various branches, working out for the highest good of all, he gets a clearer idea of the value of these big meetings. I can better illustrate it in this way:—A master painter becomes a member of an association and attends a well-managed convention. He learns that he has become a member of that association for the purpose of being banded together for better conditions in the trade and to study and solve trade problems that he could not solve so readily were he working alone and independent. He further finds that it takes organization to get results. Any careless observer can see that our own State and nation are banded together as a unit for the promotion of the general welfare of the people."

"Would you say that an association has a moral effect on its members and does the mingling with others in your trade, for instance, produce a better feeling toward our fellow men; that is, have you found a better condition among the members of an association, such as yours, because of their unity and agreement?" Mr. Clark replied, "In our relations with our fellows, in competition as well as in social relations, no one can deny the fact that in union there is strength. Then, as members of our organization, we should try, whenever possible, to lift a brother to a higher plane and a higher standard of living. And this implies not to raise ourselves merely, but our organization, as a whole, into a broader and better life. When asked what was his most important commandment, Our Divine Master said it was to love our fellow man. Then, while in this bustling of life in this busy world we all find it necessary to use our every endeavor to achieve success, we must also strive with all our strength to carry out the principles of the Golden Rule. In ascending life's ladder we must be careful not to step on the hands of those following us, or whom we pass on the way.

"None can deny that great benefits are derived by every one who attends a convention, not merely in a material sense, but in higher ways. One of

life's greatest blessings is friendship. The knowledge that our fellow members are real friends ready and willing to stand by us in time of need should one arise, is another privilege that should be appreciated.

"Banding together means progress. Every trade or line of business is organized into some sort of a fraternity, and the getting together for the discussion of trade subjects, from various points of view, is extremely helpful, as many have stated on their return home after attending a convention.

"When we consider the magnitude and the multitude of the associations in our trade and allied trades and interests it seems a practical business question. Can we do better alone, apart or working separately? Have we nothing other than material gain as a goal? Can we not find that friendship and unity in an association that will help the other fellow and tend to develop any local society in general?

"I believe it has been demonstrated conclusively that Missouri should be thoroughly organized and equipped with a permanent headquarters, in order to form a complete circle of master painters and decorators throughout the State. The slogan of today's enterprises is—Organization, Reciprocity, Honor, Peace, Fraternity. If these are to be enjoyed by all we must have both a clear conscience and the continued loyal support of all our members."

When I first entered Mr. Clark's shop I saw a young man busy with an automobile, preparing to go out. I learned afterward it was his son. I also learned that he had two others—three, all told; and I got further information that they were all in the business with their father. This looked rather promising, and I was anxious to get Mr. Clark's view of the possibilities of a young man today in the painting trade. More than one painter has told me that the young man who wanted to make his way in the world today would do well to keep out of the painting and decorating game. At the third annual convention of the Master House Painters and Decorators' Association of the State of Missouri, held at Springfield, Mr. Clark was asked to read a paper on the young man's future as a master house painter and decorator. He complied with the request, and presented a very able argument in favor of the success of the young person who makes a diligent study of his work and seriously applies himself. The paper, as a whole, was received with vigorous applause and proved an incentive to more than a few of the younger element in the busy field of house painting and decorating.

Referring particularly to this subject in this interview, Mr. Clark remarked:—"From the viewpoint of practical experience and practice, I can safely say there are good opportunities for the young man of today to win in the painting business. He will find every encouragement for his advancement in the science of painting and decorating; although he may never reach the height of perfection in the art, because of the progressive science in the manufacturing of materials and new applications thereto. This is a great study with the masters of today and will equally apply to those of tomorrow."

"Give me some of the factors that you believe the young man of today should possess in order to

succeed," I asked. The reply was:—"In order to reach superiority in the painting trade it is necessary to advance along the lines of harmony in color. Energy is another vital necessity; a young man must keep in the front ranks if he desires success. A close application or attention to small things is another matter that is extremely necessary. Both time and attention to every branch of painting must be given, and to every incidental interest as well. We are living in the age of specialties, and the young man who qualifies for special service is going to forge ahead. Mental activity in every line of endeavor was never greater than today, and the leaders will have to invade every field of science that bears on their business to successfully discharge their obligations. Public opinion usually places a proper estimate upon men who are long in the public light; in like manner, the young business man's future success or failure will depend entirely upon himself and his exertions. Not alone must he take advantage of all opportunities, but he must make new ones. He can best impress the profession by industry and hard work, and not by waiting for an unusual occasion, but always be ready to display his abilities."

"How would you suggest that a reputation become established," was a question that occurred to the writer. To this Mr. Clark replied:—"A young man in business should never lose sight of the fact that he is charged with a responsibility of duty. Honor, dignity and integrity, as well as indomitable industry will go farther in establishing the reputation of the painter than anything I can think of. Many a man has started out in the painting business with fair promises, but he has been too weak to stand the demands his vocation called for in his career. Many others fail because of their neglect of small things which may not appear to be prominent, but nevertheless they are. The qualifications of a practical man, whether painter or any other line, will be quickly learned by a competitor; and it is highly essential that absolute rectitude and the spirit of fair dealing be uppermost in one's life. We sometimes hear of sharp practice among painters, but consciousness of honorable conduct is the great safeguard against the evil-minded. With my experience of forty years as a painter, I have never betrayed the confidences of my clients, and I have always found that honesty, square dealing and skillful service are the mediums that bring success. To inspire confidence, a man must be faithful to his clientele. It is the means by which a profession may reach the public and retain its faith and friendship.

"Nothing can be more disastrous than to lose the moral influence and support of a good patronage. It will require a long time and the efforts of many good friends to overcome the harm that those may do who speak disparagingly of the methods of a business or its proprietor."

I asked Mr. Clark what he believed was the best way to reach the highest point of efficiency. He replied, in substance, that the work done in the home was one of the best ways to win the favor and approval of the general public. The home, he thought, was the place where life is made cheerful and beautiful, and the art of decorating or intensifying the beauty of either its interior or exterior was one of the best works a painter could engage

in, and one that brought him prominently before the people. "Supporting and maintaining an interest in association work is another essential that the young painter and decorator should not overlook," Mr. Clark stated. "We are getting better material, doing better work and progressing faster through co-operation than by any other way. When we consider the magnitude of association, whose interests concerning each other are better safeguarded, and when we also consider the relations to the manufacturers of materials and equipment, the question is emphatically settled in the negative—we cannot do better single-handed."

Mr. Clark is particularly interested in Bill No. 1289, lately introduced in the United States Senate. This is designed to prevent unscrupulous manufacturers from adulterating paints. A similar measure was passed through the State Legislature in Missouri, but the aim of the painters is to make this issue national and overthrow the bad conditions that have often resulted from this evil practice.

A force of from ten to twenty-five men are employed by this St. Louis contractor, and his relations with his employes have always been settled satisfactorily in regard to any labor dispute or difference which may occur. I was shown a time report that may be of interest to other contracting painters. The simplicity of the slip and the plain, easily understood way of keeping track of work will appeal to any one. On the reverse side are a set of twelve shop rules that will interest the practical painter.

Time Report.

..... Workman

Instructions on the back of this sheet must be lived up to in all its particulars

Time for Week ending Friday.....191..

	Location of Work.	Hours
Saturday		
Monday		
Tuesday		
Wednesday		
Thursday		
Friday		
Extra time		

See other side. Total amount, \$——

Shop Rules.

- No. 1. Eight hours shall constitute a day's work, commencing at 8 a. m. and quit at 5 p. m.
- No. 2. Your time begins on arrival at the place of your work unless detained under orders.
- No. 3. You must furnish your own duster, putty knife and pot hook, or you will not be allowed to go to work unless supplied with same.
- No. 4. You will be supplied with a complete kit of tools, and will be charged full value for any loss or abuse of same.
- No. 5. Employes must not bring beer or any intoxicat-

ing drinks on the job at any time, or smoke during working hours, or use tobacco in any manner offensive to the occupants of the building you are employed in.

No. 6. You must obey all orders pertaining to your work given by the man in charge of the job.

No. 7. No employe will be allowed to take any material or tools from a job or shop where he is employed without orders from the employer.

No. 8. You will be furnished with all facilities for doing your work in a first-class manner. You must be neat and clean in your personal appearance, and in the execution of your work, you must also be polite and gentlemanly in all matters pertaining to your business.

No. 9. You will be allowed and must take sufficient time and care on each and every occasion when called upon to use ladders, ropes, supports, staging and all such articles, to examine them carefully and reject any of the same that are imperfect or dangerous.

No. 10. The legitimate risks of the trade are sufficient without those due to carelessness and neglect, and any employe who fails to comply with these rules will be held responsible for all damages arising from such failure.

No. 11. You must hand in this report properly filled

out, on Friday evening, otherwise you will not be paid in the regular manner.

No. 12. You will be paid on regular pay day, which is Saturday, all money due you up to Friday evening preceding the same.

Special Rule.

Any property destroyed, broken or damaged by you in the building you are employed in, as in consequence of your carelessness or incompetency, will be deducted from your wages.

As I left this advanced contracting painter and considered his ideas and straightforward business methods, there seemed abundant evidence that he was not only pursuing right lines himself, but was endeavoring to influence the coming painters—those who will some day take his place, to follow in these safe, reasonable channels in satisfying the trade and building up a high-class, profitable business that is not only a credit to the trade, but to the community that supports it.

Railway Equipment Painting

Maintaining Car Headlinings.

THE average car headlining offers a job in maintenance that almost any master painter is willing to turn over to the other fellow. The fairly delicate colors used upon these linings make them, when the car returns for repairs, very difficult to match up and patch over in a manner to pass detection, and it is the work of the skilled colorist to do this. And it often happens that the cunning of the cleverest colorist goes for naught in the attempt. As a rule, where there is much touching up to make the lining look presentable, in the case of the more delicate colors, at least, it were the wiser course, it seems to us, to cut the surface in with color, and thus furnish a solid and new color throughout. This practice will leave the striping and ornamental work intact and give a practically fresh and clean effect over all. For all the light colors used in the painting of headlinings a water white varnish should be employed, otherwise the true color of the lining is lost at the beginning.

Paint and Color Drying Mediums.

THE master car painter is constantly beset by problems which the enforced use of paint and color drying mediums introduce into shop administration duties. It is to his advantage, therefore, to get this feature adjusted, if possible, in such a manner that it will no longer contribute to his daily fund of difficulties. Japan and driers are interchangeable terms, and represent about the most indefinite commodity known to the trade. The term japan may or may not cover a multitude of mediums and uses, the matter all depending upon the point of view of the painter or man making allusion to it. Generally speaking, it has reference to a medium the chief mission of which is to promote the drying of other mediums, liquid or pigment, this capacity being brought about by the saturation of its body with lead and manganese compounds. The actual dif-

ference between japan, as the car and carriage painter use the term, and driers, if, in fact, there ever was a difference, may be explained in this way, namely:—Japan is composed in part of varnish-resins, while driers are the result of a combination of lead and manganese, but notwithstanding this fact, both of these mediums may be, and really oftentimes are, composed of lead and manganese and various resins. On this account it is exceedingly difficult to differentiate in a way easily understood between the two. However, letting the composition of the mediums go at the estimate we have here put upon them, and admitting that the definition of one will practically in large part cover the other, while at the same time recognizing that there are substances to which the name of japan is given and which no one calls driers and vice versa, the long and short of the whole issue is that, in the selection of these drying mediums, the importance of them cannot well be overestimated. An overdose of drying material, in the best paint shop practice, is deemed an inexcusable venture, and by the same gauge of values, the employment of these mediums in a cheap and inferior grade may rightly be considered the acme of bad judgment. Prof. A. H. Sabin, a widely recognized authority in the field of chemical research, has described the bad effects of drying mediums something like this:—"Where oil without drier dries normally it absorbs a certain amount of oxygen and becomes a stable substance; no further oxidation takes place; but if it contains driers, they act as carriers of oxygen, and although their action is enormously decreased when the film hardens, it does not absolutely cease, and the effect is to finally oxidize the film to such a degree that its toughness is destroyed, so that the painter's saying that the drier burns up the paint is correct." Of japan or drier, whichever term you prefer to employ, there is this to be said:—Its real value is to be determined by practical use. Painters often speak of a japan which curdles in oil as something to be afraid of, but men acquainted with this medium

aver that a japan of much value, practically, will in combination with oil, under certain conditions, almost invariably curdle or show the formation of dark clouds. Moreover, some exceedingly valuable drying mediums often deposit a sediment or "foots" to which the painter may mistakenly take pronounced exceptions. The deposit of "foots" is not to be taken as a bad sign, unless the deposit continues until the drying capacity of the material is injuriously affected. It is said that a drier containing lead, if allowed to stand for a considerable length of time, is likely to show this sedimentary deposit, without any ill effect to the actual drying qualities of the material. Recently the writer has had occasion to make some experiments with drying mediums and the result of this test work has been to demonstrate, for one thing, that it is a mistake to suppose that a drier should mix in almost any proportion of raw linseed oil without the precipitation of the ingredients of the drying medium. It has been our experience to observe an established high quality japan, mixed with a considerable amount of oil, revealing clouds which, in the routine of shop practice, might be set down as a manifestation of inferiority but which, in the case referred to, could not correctly be charged with possessing this fault. Samples which, in actual practice disclosed properties of superior value, were found to show a cloudy effect when mixed with raw linseed oil of a good quality. Chemists state that driers which usually show no cloudy effects, contain little or no lead, which is the ingredient that should predominate in a drier of good quality. Drying mediums do not improve, as a rule, beyond the age of two or three months, a fact which purchasing agents, having in mind the highest efficiency of men and materials, may very well give attention to. The main thing is to get a drier of fine quality, and then by a judicious use of it, accomplish the results for which it is made, without injury to the paint and varnish fabric.

Car Glass Cleaning.

THIS need not—as it certainly should not—be regarded among the minor processes connected with the finishing of the car. Nothing quite so effectually gives the car a supreme look of shabbiness as the window glass badly cleaned. This work had best be turned over to one or two young men, who like the job and display a particular proficiency for it. Some men take hold of the work at once with marked efficiency and success, while others plod along, grasping desperately at every available item calculated to help them, but without accomplishing anything, and proving in the end rank failures. The successful glass cleaner must take to the work as naturally as a duck takes to water. It is not hard work, as work goes in the average paint shop, but it is just a busy job, if conducted on a piece work basis, and along with it all it requires a deft and ready handling of the knife and wiping cloth and the saturation material. The work justifies good and efficient methods of cleaning, for the coach with the window glass cleaned and made fit and fine to cor-

respond with the finish in general conveys something of real transportation value.

The Rubbed Finish for the Car Interior.

IT may be that railroad companies are discarding the exterior ornamental features, such as striping, and the gingerbread work sometimes considered as a part of it, on the ground of economy, but if this be true, many of the companies are putting the saving here made upon other parts of the equipment, the rubbed finish for the car interior being one of the improvements recently introduced upon some lines. The grained steel car interior, or whatever other kind of finish is selected for the interior, takes kindly to the rubbed finish or no-gloss surface effect. As a matter of fact, this class of finish is so far ahead of the full luster or varnished effect for the car interior as to fairly make comparisons odious. With a couple of good coats of varnish on the surface, and a solid rubbing applied, you have an interior effect at once satisfying and durable.

Preservation of the Coach Roof.

THE Committee on Passenger Car Roofs has plenty of important work cut out for it, if it would map out a line of procedure for the membership of the Association. The roof is a part of the car that is constantly subjected to the assailing mediums of wind and weather. It is, moreover, the part that must stand the brunt of these assailing and destructive agencies, which is the strong reason why it should have the protection of plenty of good pigment, carefully applied, and then with equal care looked after while the car is in service. Rust and corrosion, first of all, should be taken off prior to the application of the paint. All parts of the roof must have a clean and rust free condition at the time of receiving the paint. With the establishment of a secure foundation of pigment, and the caretaking which the importance of the work deserves, one vital part of the car has been practically rendered immune to all the ordinary attacking mediums. This, in brief, is the main line of defense for the roof and for the parts immediately associated with it.

Passenger Car Washing.

THE washing of passenger equipment cars, exterior and interior, constitutes a class of work calling for intelligence and skill of a good sort. Since steel cars came in fashion the washing job has grown, if anything, more complex and more difficult to perform properly. Grease and dirt and all the varied accumulations which lay violent hands upon the equipment while in service, stick closer than a brother to the steel sheets, and it requires the most thorough washing methods to make the surface clean and fit for painting and varnishing processes. One master painter chooses oil soap as the best dirt eradicating medium, while another holds fast to the old stand-by, soft soap, lye, pumice stone and water in plenty to do the work. It is, therefore, somewhat a matter of personal preference, with careful workmanship the controlling factor, that should obtain in the car washing department.



THE ASSOCIATIONS

The Connecticut Outing

Ninth Annual Summer Meeting of the Society of Master House Painters and Decorators of the State of Connecticut.

Tabard Inn, Morris Cove, August 19.

IT is the custom of the Society of Master House Painters and Decorators of the State of Connecticut to gather together on a convenient Saturday some time during the summer for the purpose of holding a short business session, playing a baseball game and indulging in various other athletic sports and enjoying one of those shore dinners for which the various resorts in the neighborhood of New Haven are famous.

The Tabard Inn, at Morris Cove, just outside of New Haven, was the scene of the ninth annual outing, which was held there on Saturday, August 19.

That the painting and decorating business must be a prosperous one, despite the complaints we hear sometimes that competition has left no profit in it, was seemingly attested by the number of automobiles that were parked in the Tabard Inn grounds after the master painters had arrived. While there were a few modest Fords, the majority of the cars were more expensive ones, and Robert Kannegiesser's big seven-passenger touring car, painted brown and black and varnished like a mirror and richly upholstered in brown leather, certainly gave one the impression of prosperity.

The New Haven Road did not sell many railroad tickets to the visiting painters, for they came by auto from Hartford, Bridgeport and other more or less distant towns, leaving the salesmen to patronize the trains and the electric cars from New Haven.

As the members and salesmen arrived they were fitted out with painters' caps, sent with the compliments of Benjamin Moore & Co., and with coats and vests laid aside, they were ready for any emergency.

Before the meeting the Executive Board held a short session on the rear piazza of the Tabard Inn, overlooking New Haven Bay, at which routine business was transacted. As soon as these formalities had been disposed of

the membership at large was summoned and the piazza was well filled when President Ennis called the meeting to order. No pleasanter place could be imagined for transacting business than this piazza, shaded by tall trees and cooled by westerly breezes coming across the wide expanse of salt water. And in comfort the members paid strict attention to the business of the day before the session adjourned for the ball game.

THE BUSINESS MEETING.

President J. P. Ennis, of Hartford, called the business meeting to order at 10.30 a. m., and without any preliminaries called upon ex-President William G. Baxter, of the State and International Associations, also from Hartford, who read the following paper:—

"Do we owe it to the honest and reliable workman already in our employ to insist from the newcomer a recommend from his last employer?"

Yes, gentlemen and members of the Connecticut Master House Painters and Decorators' Association, we do, not only to our employes but to ourselves as well. First, as applying to our employes:—If from the organization of a business house certain principles are adopted and rigidly enforced, the régime may be continued without much friction, and certainly we would ask for references in a business proposition when success or failure depends so much upon character as well as ability of our assistants. With such a standard of engagement established every new applicant would of necessity be requested to furnish testimonials from former employers before his services would be considered to join our tried and true workmen. Second, as a class do our employes fraternize to the ex-



The Connecticut Society

tent of becoming attached and interested in each other's welfare? I say yes, more so than possibly they realize, and the master painter who has the sympathy of his employes in the work is to be envied, for organization and team endeavor insure success, with contentment both to employe and employer.

With this condition of affairs the new applicant must co-ordinate. Fortified with a statement from his last employer, he is insured of fair treatment by the new employer, whose influence is transferred to his other assistants instantly, and possibly he is unaware of that silent action which speaks louder than words, also needs no sponsor to interpret.

Asking a master painter of Massachusetts how he succeeded with his workmen, his reply was:—"First rate; all of my men are former apprentices in my shop, and uniform rules with system have resulted in pleasant and financial successes for many past years."

Thirdly, why should the employe desire his assistant and co-worker to come recommended? Answer to this seems unnecessary, but a condition presents itself daily in their vocation where, with the open house, valuables of all descriptions tempt the eye and hand, and with a stranger who may be dishonest, while assuming the reputation of a first-class workman, his acts may incriminate all persons engaged in the execution of the work, which means forfeiture of future business from owner to employer and establishes doubtful reputations of all concerned. This might not occur had precaution been exercised in engaging applicant.

Fourthly, does the recommendation always prove truthful? No. The writer's experience with a party who had secured a recommend from a highly respected citizen, but from some intuition regarding its sincerity never placed this man alone upon any work, while the foreman was charged always to watch for the unexpected on all jobs. This doubt soon appeared apparently as to his honesty, and while no reports of any losses were made, he was relieved. His after life soon exposed him to be one of the cleverest burglars in existence. His abode would be in high buildings; darkness gave him the opportunity of skylarking to the roofs, and with a rope ladder attached to chimneys he would throw same over cornice and descend to windows below, raise sash, ransack room and return to roof with the agility of a monkey with the spoils. He was successful in a number of raids, but finally did time in prison for his pleasant pastime. The

incarceration did not entirely remove his ambition for exploring, etc. Upon his release he returned one night to the prison barn, hitched up a pair of horses belonging to the warden and was making his way to New Haven when overtaken by officers. He made good his threat to the warden that he would make trouble for him when his time was served. His ability was far too great for a painter, and his whereabouts are unknown. So recommendations do not always recommend.

Now as to the employer's interest in the workman's recommend. It is a voucher of more or less value, and with certain inquiries fortifies him in regard to the ability and honesty of the applicant. It is a passport of no mean significance when rightly exercised. It should be a means of commendation between employers and a cherished gift to its recipient when rightly and conscientiously presented, as much so as the graduate's diploma from his college president.

As the foregoing statements and reasons possibly may have emphasized our obligations to our workmen and to ourselves as employers, may your attention be called to a few facts concerning what requisitions are required from other organizations and business concerns pertaining to the engagements of assistants and workmen.

One of the most successful insurance company's application blank contains twenty-seven different questions, among which are some of the following:—Besides name and family, nationality and history:—

What is the extent of your education?

Are you now employed?

By whom—name and address?

Length of time in service with present or last employer?

Give names, addresses, nature of work done and length of time in service of all employers during the last ten years.

State your reason for leaving in each case.

Were you ever discharged?

Name and address of employer?

Are you in good health?

What serious sickness have you ever had and when?

What personal references can you give regarding character, ability and experience?

Three required—name and address.

Salary expected.

All of these, with others, also a physical examination by their examiners is demanded without exception.

Gentlemen, you will no doubt say, "Some system." Yes,



On the Lawn of the Tabard Inn.

and a good one for deserving applicants. As the waiting list is very large, and although small salaries for beginners, the company obtains the best among high school and college graduates.

In contrast with the above, where all accepted ones are under the surveillance of a chief clerk and his assistants, gathered under one roof with no temptations for the weakness of humanity, is another concern doing a very large business with gangs scattered in all directions, with their time and materials at their mercy. When asked about their system of obtaining help, and if they had any plan requesting recommendations from applicants, the answer received says:—"We know of nothing of this kind," and still they are a successful company.

Again, another concern advises they have no forms or blanks. "We obtain from each applicant all data as to where he was previously employed, and the references are carefully investigated," and this is another concern with a national reputation. So, members of this Association, if we agree that a recommendation is requisite and a plan is adopted to require testimonials from applicants, would it not be of great value, convenience and economical for the members to use form marked as exhibit No. 1 for applicants to fill out and sign; also to have this Association furnish to its members an inquiry sheet to be sent to parties to whom applicant has referred, that the applicant's statement can be verified? See exhibit marked No. 2.

Exhibit No. 1.

BAXTER, "THE DECORATOR,"

146 Church Street,
Hartford, Conn.

Members of the Connecticut Society Master House
Painters and Decorators
and

The International M. H. P. and D. Association, United
States and Canada.

Application.

Name in full.....
P. O. Address.....
Age.....
Married or single.....
(Answer to succeeding questions Yes or No.)
Cleaner
Brush hand.....
Trade { Painter
Paper hanger.....
Decorator
Years' experience.....
Where last employed..... How long.....
Remarks
Date of leaving..... For what cause.....
State wages expected per hour.....
Have you recommendations.....
State from whom.....
Number..... Date.....
Application No.....
Name of applicant.....
Date of application.....

Exhibit No. 2.

BAXTER, "THE DECORATOR,"

146 Church Street,
Hartford, Conn.

Members of the Connecticut Society Master House
Painters and Decorators
and

The International M. H. P. and D. Association, United
States and Canada.

Jones Painting and Decorating Company,
Naugatuck, Conn.

Gentlemen:—

It will be appreciated by the above if you will fill out the blank below concerning application and return at your earliest convenience. Thanking you in advance for your co-operation, we are

Cordially yours,
Baxter, "The Decorator."

Application of (John Doe).....
Age..... Kind of work.....
How long employed by you.....
Date of leaving.....
Ability.....
Is he steady..... Is he temperate.....
General remarks.....
Wages paid..... Per hour.....
(Signed) Jones P. & D. Co.
Date.....

These suggestions are made with the hope that in adopting this scheme our members may be more firmly united in obtaining and supporting in all possible ways the effi-

cient and gentlemanly workman, thus continuing the principles of the Association's slogan—Industry, Prosperity, Fraternity—for by industry prosperity is obtained and fraternity will be enjoyed if co-operation is maintained between employe and employer, especially in a business vocation executed with so many elements to unify. If, however, we obtain one advancing step in the maintenance of honest work, by honest workmen, with honest materials, our labor will not be in vain as master house painters and decorators.

"Men who work with the hands and those who find work for hands to do should feel that the ties that bind them together are stronger than temporary day wages."—Thomas Carlyle.

At the conclusion of his paper, Mr. Baxter was greeted with loud applause.

Mr. Abercrombie said this paper expressed his opinion. We have as much right to know whom we are employing as any other organization. It would make a man morally responsible for recommending a workman, although not legally. We want to know why men work for one employer today and another tomorrow.

Mr. Muirhead moved that the recommendations of the paper be adopted, including the exhibits.

Carried.

Report of International Executive Board Member.

Charles R. Turner, Connecticut Executive Board member of the International Association of Master House Painters and Decorators, reported that he and Mr. Beardsley had attended the Executive Board meeting at Cedar Point on July 17, and had stayed over until the next day in order to attend the meeting of the Ohio State Association, which through them had sent greetings to the Connecticut Society. The program for the New Haven convention of the International Association is an excellent one, although there is no master painter on it. We have established a spirit of co-operation with the International Association. The members of the Ohio Association seem to be walking together hand in hand. If we each do our part all of us can do better.

On motion the report was accepted.

President Ennis said he had received a letter of regret from ex-President Henry Monroe, who had found the meeting conflicted with that of the State Veteran Odd Fellows' Association, of which he is the head, but he hoped to be present later in the day.

Report of Chairman of Convention Committee.

Mr. Beardsley made an additional report concerning the trip to Cedar Point. He expressed pleasure at the courteous reception given to Mr. Turner and himself, and the acquiescence to the suggestion which he had made in regard to the entertainment program for the International convention. We found President Albrecht was right with us, and told us to do everything we could to make the New Haven convention a success. The convention is not to be a local affair, but it requires the co-operation of the entire Connecticut State Society and its associate members. They approved of our plans for financing the convention. The funds are needed principally to entertain the ladies while the members are busy at the convention. This is being done for your own wives and daughters, as well as for the ladies who come from a distance. The associate members take care of the entertainment of the convention on Monday and Wednesday evenings. The way to make the convention a success is for us all to pull together.

On motion the report of the chairman of the Convention Committee was accepted.

Dr. D. Louis Iretton said that about six weeks ago he had the pleasure to help organize an association at Pawtucket, R. I. He then read a letter from Chas. F. Luther, of that Association, regretting his inability to be present.

Mr. Turner added to his report the fact that he had suggested "The Merchandising of Wall Paper and the Correction of the Evils of the Wall Paper Business" as a subject for the International convention. He had suggested that a member of the M. H. Birge & Sons Company should be invited to deliver the address, and he moved that the secretary be instructed to communicate with Secretary A. H. McGhan requesting him, if he has not already done so, to endeavor to secure Howard M. Heston, secretary of the Birge Company, to deliver this address.

Mr. Muirhead said that if a paper on the manufacture and artistic side of wall paper were wanted Robert W. Mackintosh, superintendent of the Birge factory, would be the best man, but from the merchandizing standpoint he thought it would be difficult to find a better man than Mr. Heston.

The motion was adopted.

Mr. Baxter moved that the greetings of the Society be wired to the Pawtucket Association.

Carried.

Mr. White moved that a vote of thanks be given to the



Snap Shots at the Connecticut Outing.

manufacturers who had so kindly contributed souvenirs for the dinner.

Carried.

At this point the business meeting adjourned.

BASEBALL.

After the meeting had adjourned, the crowd repaired

to the grounds in front of the hotel, where they were scheduled to witness a baseball game between teams representing Hartford and Bridgeport. It was some game. We are unacquainted with the customary language used by professional baseball reporters to convey an idea of the progress of the game to regular fans. Indeed, were we compelled to describe that particular game it might be necessary to invent a new language, or at least to coin

new words and phrases to convey any impression to the reader. It was unique and indescribable—a very masterpiece of baseball that aroused the enthusiasm of the on-lookers and compelled them to stand breathless through the whole five innings (if we mistake not that was the number played) until the umpire in despair called the game. Incidentally, it was hinted that he waited until Bridgeport had a good safe lead and then declared the game ended before Hartford got into their stride again.

The score was Bridgeport 11, Hartford 5. At least, that was what the scorekeeper said it was, but there were those who disputed its accuracy who said he always marked down two runs every time a Bridgeport man crossed the plate.

But it matters not, for the victors really deserved the game, and the Bridgeport Trade School is richer by the case of six one-gallon cans of Murphy varnish that had been generously donated as a prize to the winners.

It is true that White, Baxter and Ennis did nobly in their efforts to redeem the day for Hartford, but success did not crown their efforts. Better luck may be theirs, however, next year.

THE DINNER.

At 1.30 came the serious business of the day, the shore dinner, served in the cool and comfortable dining room of the Tabard Inn, and with all the culinary art for which the proprietor of that resort is famous.

About 150 sat down to the tables, and a gay and jolly crowd they were.

A quartet of colored singers helped add to the enjoyment of the occasion.

But naturally the important thing was the menu. Here it is:—

ORDER OF EATS.

Little Necks on half shell.	
Rhode Island chowder (creamed)	
Broiled blue fish	
French fried potatoes	Clam fritters
Soft shell crabs on toast	
Vegetables in season.	
One-half broiled chicken on toast	
One-half broiled lobster	
Lettuce and tomato salad	
Roquefort cheese and crackers	
Coffee	Cigars

After the dinner was finished President Ennis called on William E. Wall, ex-president of the Massachusetts Society and the International Association, who said:—

We had an outing at Marblehead this week and we had 205 there. These gatherings don't come together spontaneously. It means work for the committee, and everybody should do his part. It is time the painters woke up. There are employers who don't make more than journey-men's wages, and they need the education of the associations. All pull together and you'll do good work.

President Ennis introduced International Secretary A. H. McGhan. He said:—

Address by Secretary McGhan.

I bring greetings from the five different State associations that have just held their conventions:—Ohio, New Jersey, Wisconsin, Missouri and Illinois. I am now on my way to Dubuque, Iowa. All have commissioned me to present their heartiest greetings.

There are many things I would like to say to you. The acme of organization is expressed in your own program:—

"Probably the greatest law of success is organization. Nothing so marvelously emphasizes the infinite mind of the Creator of this world as His wondrous solar system. Its organization is perfect. Organization means results—real triumphs. Before any man of business is able to get results, there must be organization."—George Matthew Adams.

In these State associations I have found organization typified. There seems to be a sort of apathy. Most of our associations have split on the rock of trade unionism. The ladies give a better balance to your conventions. With reference to the program we have arranged for the New Haven convention, it is an exceptional one. We have put in the mail thousands of pamphlets calling attention to the International Association. There are features in it that cannot be obtained by a local or State association. The cost accounting system will be handled by the Secretary of Commerce.

The workmen's compensation law is a thing that puts an unequal burden upon you. In the arrangements for your convention I ask you that you do it in a businesslike way and do not let the matter of expense drag.

Contribute to, support and read the magazines. The Painters Magazine is read to a large extent by men outside of the associations. In my office we have instituted six or seven new associations, re-enrolled others and have taken in a number of individual members. You can count on the largest convention in New Haven next February that the International Association has ever held.

Address by Dr. Beede.

Dr. Beede, superintendent of schools of New Haven, said he wished he might be enrolled as a regular member of the Association, as he had been to every meeting. He was not a painter, but as a boy he had painted his sleds.

I wonder if the people are thinking of the ideas that are being put into effect by the educators. Every year we are introducing more of the industrial element. Books are necessary in schools, but books do not contain all is needed. Experiences made up education. I can see how a man may have had all the training of a college but is not educated because he lacks experience. We are coming to realize in New England that our boys and girls must be given something beyond a knowledge of books. All forms of manual work that point toward dexterity in the trades should be introduced in the schools. A boy, when he is through school, should have a pretty good idea of what he wants to do in life.

For the ordinary boy and girl the trade school is the real school, where boys shall not learn about trades but shall be taught the actual trades. They are not to make finished tradesmen, but to fit boys for the third year of apprenticeship. The trade school should teach to each boy a trade, so they can perfect themselves in it in a year or two after leaving the school. The trade school should be a shop, where boys and girls are found at their work. It should continue for fifty weeks in the year and should work forty-four hours a week and be in line with trade practice. Building toy models in schools is not the best work. Productive work should be done that must pass the inspection of a skilled inspector.

There is plenty of painting work that can be done by boys in trade schools. Our schools have been wasteful in the past and have not realized the value of time. We should endeavor to make our boys practical and useful out of life.

Address by Director Beebe.

President Ennis introduced Robert O. Beebe, director of the Boardman Apprentice Shops, who said:—There are times when it is hard to be serious, and that is when we are starting on a vacation. At 12 o'clock today we closed the Boardman Shops for a two weeks' vacation, and I felt the boys and girls had earned it, working as they did within sight and hearing of the boys and girls out playing in the lot. We have to reach the boys and girls in the language of their parents. The so-called educators are not always reaching the parents of the children. The trade school must break down the prejudice that exists against jobs that are not clean. We must have the co-operation of the tradesmen. We have had the greatest help from the master painters. I desire to extend a cordial invitation to visit the Boardman Shops at any time, and especially during the coming International convention.

President Ennis urged those who are not now members to join the Association, and then introduced James F. Johnson, director of the State Trade School at Bridgeport.

Address by Mr. Johnson.

Mr. Johnson thanked the Association for having selected his birthday as the date for holding the outing. Dr. Beede has put before you in a very nice way the importance of trade education. At Cincinnati it was made evident that the Connecticut trade schools are in the van of progress. The policy is to make it a State-wide issue and to interest all communities in the problem. Nothing would have been accomplished without the aid of the master painters of Bridgeport. We have been doing actual jobs and putting the apprentices up against the real thing. We have done this with the co-operation of the Master Painters' Association in Bridgeport. When it comes your turn to say whether a painting and decorating department shall be established in the trade school of your town, if you believe it desirable, say so. Painting is one of the easiest trades to introduce in a trade school because the cost of materials and apparatus is small. A committee from the Association visits and supervises the school, and they regard it as a matter of business to do so. We are about starting work on a \$11,000 house, the work on which will be done by our students.

The meeting then broke up and the crowd returned to the athletic field, where the other sports formed the order of the day.

CONVENTION NOTES.

Some of the people who witnessed that baseball match were sure that those engaged in it were retired professional ball players before they broke into the paint business.

So much enjoyment was experienced and so great was the friendly spirit of rivalry developed in the quilt games that it has been proposed to start an inter-association quilt tournament among the different locals belonging to the Connecticut Society, and put up a championship banner or cup to be contested for annually, the same as the Massachusetts Society does for the annual pool tournaments.

The decorative panels that the students of the Boardman Apprentice Shops made for the New Jersey convention were displayed on the walls of the dining room and elicited a great deal of favorable comment.

It was scarcely fair for Turner to tell so many details of the trip to Cedar Point which he and Beardsley took. The most interesting thing about some of the stories that he told was that they never happened, while some real facts were modestly or discreetly left untold.

The program called for a "two-legged" race. As most normal men have two legs, there seemed to be nothing unusual in that statement, and we were at a loss to know just what sort of an event was intended to be run off, until we learned that the wicked compositor had in some way discounted the program about 33 1-3 per cent., and that a "three-legged" race was intended.

Lahey, the happy Benedict of the New Jersey travelers, "flivvered" up from Brooklyn. He said that he had brought "her" along, because he did not want to have any more "doubting Thomases." While his friends were inclined to accept his statement as the truth, still it is remarkable that so far none of his convention associates have been able to see "her."

As usual "Doc" Ireton was the busiest man at the outing. Somehow, he is always so anxious to see that every-

SOUTHERN CALIFORNIA PAINT CLUB.

THE annual outing and election of the Southern California Paint, Oil and Varnish Association was held at Venice, July 29. Annual reports were presented by President H. G. White, Acme White Lead and Color Works; Secretary A. J. Tweedy, of the Tweedy Company; Treasurer M. B. McNulty, Mathews Paint Company. Membership in the club was applied for in behalf of the E. G. Judah Company, represented by William Hunter. Newly elected officers for the coming year are:

President, A. J. Tweedy; vice-president, C. H. Winkelman, Bass-Hueter Paint Company; secretary, T. F. F. Hartnell, Patten Paint Company; treasurer, M. B. McNulty; executive secretary, Frank Reed, Pacific Paint, Wall Paper and Art Goods Trade. Member Board of Control, National Paint, Oil and Varnish Association, H. G. White; delegates to National convention, A. J. Tweedy and M. B. McNulty.

The club is now starting on its third year, which promises to be one of continued progress. During its initial two years the club has had a very strenuous career, and many times it seemed as if it was fighting a losing



Southern California Paint Club.

body else has a good time that he is never content to sit down and enjoy the good things that are put before him.

Where did young Coan get that St. Patrick's Day necktie?

After all the trouble Doctor Ireton went to to get a stereopticon and bring it out to the Tabard Inn, and the time that he and Mr. Johnson spent in getting the screen up and the focus adjusted, it seems a shame that nobody was enough interested to stay and see the pictures.

Some of the salesmen looked like real workmen when they took off their coats, rolled up their shirt sleeves and put on those painters' caps.

One of the most interesting features of the afternoon was when those imitation suffragettes competed in a 50-yards dash. The lady clothes were quite becoming to some of them, but they forgot the most important thing of all, and never stopped to get their hats on straight.

And speaking of hats, some of those attending the outing got left when it came to claiming their headgear at the end of the day, and those who were too honest to select the first hat that could be found which would fit, regardless of former owners, were compelled to patronize the New Haven hat stores before they could go home.

game, but thanks to the loyalty of some of the members and their faith in the work of the National Association, the membership has stood its ground. Constructive activities have been carried through and others begun which promise to make the present the most successful year in its history. This year's list of officers, like those of last year, are representative of leading concerns, and with the list of new members and the program outlined by the various committees, there is no reason why the membership cannot be doubled within the next few months. The report of Frank Watlo, of New York, chairman of the Membership Committee, read by Mr. Tweedy, presented a special analysis of the Pacific Coast and Southern California conditions, and stated the important conclusion that manufacturers and jobbers in this territory must work under a policy of live and let live that is broader than anything of the sort worked out by the trade in Eastern territory.

Promises not kept are the contracting painters worst enemies.

Wisconsin State Convention

Master House Painters and Decorators' Association Hold Twelfth Annual Convention.

Beloit, July 25, 26 and 27.

WHEN the members and delegates of the twelfth annual meeting of the Wisconsin State Association convened in the Wilson Opera House at Beloit, Wis., they assembled in a spacious, well lighted theatre offering every modern convenience for comfort.

F. W. Dupke, chairman of the Convention Committee, called the convention to order at 1 o'clock P. M. and introduced the Reverend H. L. Moore, who invoked the Divine blessing upon the deliberations of the convention.

Hon. H. W. Adams, mayor of the city, welcomed the visitors and wished them a merry, happy and fruitful sojourn.

The formal introduction of President John H. Thomsen was fittingly augmented by the gift of a gavel, presented by Walter Marks, who, in making the presentation, gave expression to his sentiments of high regard for Mr. Thomsen.

The roll call of officers found all present except ex-President Henry Ellenbecker, of Wausau, Wis.

Address by Secretary McGhan.

President Thomsen then called attention to the presence of A. H. McGhan, of Washington, D. C., secretary-treasurer of the International Association of Master House Painters and Decorators of the United States and Canada, and at the invitation of the president, Mr. McGhan addressed the convention, extending to it the well-wishes of the International Association and its officers, as well as of the Ohio Association of Master House Painters and Decorators, whose meeting, Mr. McGhan explained, he had left for the purpose of visiting with the local contingent. In the course of his remarks, Mr. McGhan urged all present to attend the forthcoming meeting of the International Association and discoursed at length upon the splendidly interesting and instructive program arranged for that convention. He also highly commended the Wisconsin Association for their initiative and enterprise in the establishment of a Mutual Liability Insurance bureau, and assured his hearers that this step would soon be emulated by all of the State associations affiliated with the parent body. Mr. McGhan stated further, that his present tour embraced a visit to all of the States west of the Mississippi and that he would not fail to impress other conventions with the progressive spirit evidenced by the Wisconsin members, who have materially benefited by their co-operative effort in solving the problems that confront the craft and thereby elevated its station in the commercial world.

Mr. McGhan's remarks were received with applause.

Secretary Forester read the following telegram, received from Joel Kennedy, secretary-treasurer of the Ohio State Association:—

"Ohio sends hearty greetings to brother craftsmen of Wisconsin in convention assembled. May our every wish be reached. Fraternally yours."

President Thomsen then read the following annual address, which was received with earnest applause:—

President's Address.

Members of the Master Painters and Decorators' Association of Wisconsin, Brother Craftsmen and Friends:—

In attempting to give an address to so fine an audience here assembled I feel a great deal like Pat the Irishman, who was section boss on a railroad. Pat's little son Mike was well known to all officials and workmen on the road and when at his sudden death they all came to the funeral to pay their respects Pat felt it his duty to say something in appreciation, and he remarked: "It is indeed a pleasure to see such a fine gathering here today, but there is only one thing that I regret and that is that I haven't a larger corpse to offer"—and so I, too, regret at this time that I haven't a larger corpse to offer you in the way of an eloquent speech. However, it affords me great pleasure to greet you on this occasion—the opening of the twelfth annual convention in this beautiful city of Beloit.

A year has passed since last we met. I trust that it has been a successful one for you all and that you have come prepared to make this meeting the best convention of them all. A singular year it has been, with war across the ocean and threatening conflict on this side, but in spite of the unsettled conditions we can surely look back with satisfaction upon the past year. I am, indeed, grateful for the interest manifested in this organization as evidenced by the larger number in attendance and

hope that all present non-members are ready to join us and make this Association better and stronger for our mutual benefit.

I am especially glad to welcome the ladies and sincerely hope that they will thoroughly enjoy the splendid entertainment which has been prepared for them.

I wish to draw your attention briefly to the program which the Executive Board has provided for you and trust that you will give it your attention so that you will be thoroughly prepared to enter into the discussions which will undoubtedly result during the sessions of this convention.

Our time is limited; therefore, I must urge upon you a concentrated attention to the business at hand and to the work of this convention. Every report, paper or address represents a great deal of time and study by those responsible for it and I would like to impress upon every member that these gentlemen have been requested to prepare these subjects for you and I am sure they will be of vital interest to every member of the Association.

It is not my purpose to discuss any of the papers or reports which will be presented to you. I wish, however, to refer you particularly to the address entitled "Public School and the Industries," by C. P. Carey, State Superintendent of Public Instruction. Many of us are not aware of the effort that the State Board is making to help the painting business by educating young men into our craft, the expense of which is borne entirely by the State. Mr. Carey, who will talk to us about the work of the Continuation Schools, is an authority upon the subject, and it is a high compliment to us that we have secured his presence at our meeting.

The address on "Compensation Insurance" ought to be of vital interest to each and every one of us as it means dollars saved to each of you. Our Board is endeavoring to make this a strong feature to induce membership in our Association and I think, if you will carefully study the proposition placed before you, you will soon be convinced that association work is a valuable thing. The other numbers on our program are just as interesting and instructive and taken collectively we feel that you will be well repaid by attending each session of this convention.

This Association is under great obligations to the manufacturers and jobbers for the assistance given us to promote this convention. We feel proud of our souvenir program and I would suggest that we keep this book for future reference when in the market for goods. A letter of appreciation was sent from this office to each advertiser expressing our sincere thanks and informing them of certain resolutions and requests of the Executive Board. Most of these letters were acknowledged, expressing a desire of co-operation with the Association in any matter which may tend toward its success.

I need hardly say to you that this week's program has been planned both for pleasure and for profit. Let us, during the hours assigned for each, get all we can out of them. I sincerely trust that the recollection of these meetings will so inspire our membership that when we return to our homes we will make every effort to induce those who are not already members of our Association to join us and share in its benefits.

Again extending to you my heartiest greetings and best wishes and expressing my very high appreciation of the honor you have conferred upon me by electing me to this position, I thank you.

On motion of F. W. Dupke, carried by a rising vote, greetings from the Wisconsin Association and its ladies were extended to all conventions to be visited by Secretary A. H. McGhan, who very kindly consented to transmit the same.

Committees.

The following committee appointments were then announced by the president:—

Committee on President's Address:—Henry F. Moers, Racine, chairman; Peter J. Rinzel, Milwaukee; John C. Yonk, Burlington.

Committee on Membership:—F. W. Dupke, Beloit, chairman; C. J. Koester, Milwaukee; John Colling, Milwaukee.

Committee on Resolutions:—B. F. Mautz, Madison, chairman; Frank Spetz, Milwaukee; Henry F. Moers, Racine.

Auditing Committee:—L. F. Evers, Milwaukee, chairman; E. C. Berg, Eau Claire; Joseph Kopan, Prairie du Chien.

Memorial Committee:—Henry F. Moers, Racine, chairman; B. F. Mautz, Madison; F. W. Dupke, Beloit.

Question Box:—Robert G. Harper, Milwaukee.

Mr. Harper called attention to the purpose of the "Question Box," which had proved so valuable an adjunct at former conventions, and urged members to use it freely.

In view of the fact that the minutes of the 1915 convention were distributed to members in printed form, the reading of this record was dispensed with on motion of H. F. Moers.

Secretary Forester then read the minutes of Executive Board meetings held during the past year and they were ordered approved with the consent of the assembled.

Under the head of Reports of Officers, Mr. Forester presented the following report on behalf of his office:—

Report of Secretary-Treasurer.

Mr. President, Ladies and Gentlemen:—

I beg to submit the report of my joint offices. At the last convention there was reported a membership of two hundred and forty-five. Since that time we have received six new members, and one member has resigned, making a total membership at this time of two hundred and fifty. Honorary members, one. We have eleven local associations, as follows:—Milwaukee, Madison, Racine, Watertown, Superior, Burlington, Delavan, Oshkosh, Prairie du Chien, Wausau and Sheboygan.

The following manufacturers and jobbers are associate members in good standing:—

The Eagle White Lead Co., Wadsworth-Howland Co., National Lead Co., Carter White Lead Co., Chicago Varnish Co., Pratt & Lambert, Inc., Harrison Bros. & Co., Wheeler Varnish Works, Standard Varnish Works, Benjamin Moore & Co., Edward Smith & Co., Heath & Milligan Mfg. Co., Glidden Varnish Co., John Lucas & Co., Berry Brothers, John W. Masury & Son, O'Brien Varnish Co., Indianapolis Varnish Co., Henry Bonn Co., T. C. Esser Co., Patek Brothers, Wm. F. Zummach, Pittsburgh Plate Glass Co., O'Neil Oil and Paint Co., a total of twenty-four.

The following are new members:—F. T. Lewis, Lodi; Smith Bros., Pewaukee; Sauers & Wussau, Beloit; Glenn W. Henry, Watertown; Albert Dollase, Fort Atkinson; John R. Hellberg, Kenosha.

We have sixteen new and reinstated members who have come in through the low costs of their liability insurance.

Finances:—

Balance reported at last convention.....	\$353.42
Dues received since last report.....	590.50
Balance received from 1915 convention fund.....	86.33

Total balance and receipts.....	\$1,030.25
Expenditures since last report.....	521.76

Balance in treasury.....	\$508.49
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A detailed account of the finances is prepared for the Auditing Committee.

Anton Huml, A. F. Nelson, E. A. Cornwell were appointed as delegates to the International Convention at Cincinnati, O., with Harry Unsworth, B. F. Mautz and J. F. Jaeger as alternates.

Brother H. F. Moers substituted for Brother F. W. Dupke as the representative to the International Association at the Cincinnati convention.

The Executive Board, at the meeting held September 28, 1915, passed a motion that it was the sense of the meeting that the delinquent members of two or more years be dropped and reinstated on payment of ensuing year dues.

This matter must be ratified by this convention. This office has done considerable correspondence with our State Senators with the view of enlisting their support in the passage of the bill known as the Kenyon Paint, Oil and Turpentine bill.

It seems that Brother Alexander Peters, of Boston, Mass., ex-chief organizer of the International Association, had, before leaving that office, sent literature and other matter to the master painters of this State endeavoring to increase the membership of this Association, with the result that he sent to this office a number of letters he received asking to become members. This office answered these letters at considerable length. Not receiving replies, we asked Brother A. H. McGhan, Secretary of the International Association, to write them. We again wrote them. At the present time we have only received a reply from one of them and that one states that business is not very good and he will consider becoming a member when business improves.

There are a number of master painters in this State, who have the protection of liability insurance at the rates of our members, who have not become members. They may come to this convention and become members. If not, this convention should devise ways of getting them.

We are sorry to have to report the death of Brother Peter Wood, of Kenosha. This office sent to the family sympathies of the officers and members of this Association.

Respectfully submitted,

L. Forester,
Secretary-Treasurer.

Under direction by the president, the report was referred to the Auditing Committee.

That portion of the secretary's report dealing with the mutual liability insurance problem was referred to the Committee on Liability Insurance under motion by Mr. Moers.

The action of the Executive Board in relinquishing the payment of back dues owing from delinquent members was ratified by the convention on motion, duly seconded and carried.

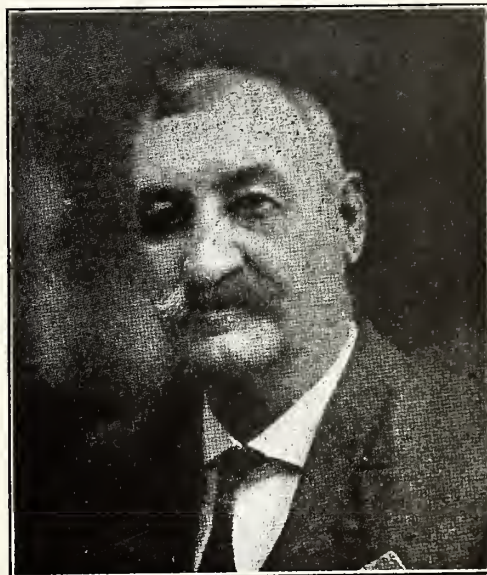
As alternate delegate attending the last convention of the International Association, Henry F. Moers presented the following report:—

Report of Delegates to International Convention.

Mr. President and Members of the Wisconsin State Association of Master House Painters and Decorators.

As substitute for Brother Duke, I am pleased to make the following report to this Association:—

The thirty-second annual international convention was held in Cincinnati at Hotel Sinton on February 15, 16, 17 and 18 of this year, and I think I am safe in saying that



President Edward L. Olson.

it was one of the most successful conventions the International Association has ever held.

Arriving in Cincinnati at 9 p. m., I immediately went to the Hotel Sinton, where the Executive Board was in session, considering the changes to be made in the constitution and by-laws. Only two important changes in the constitution were recommended by the Executive Board Committee, which were as follows:—

Article 5. Section 1. Amend by striking out one dollar and inserting two dollars, so that the section will then read:—"Local associations shall pay an annual per capita tax of two dollars." This amendment was lost by a large majority.

The offices of secretary, treasurer and chief organizer were combined into one, but only after some very long and thorough discussions. The secretary-treasurer is now receiving a salary of two thousand dollars a year, which is an increase of nine hundred dollars a year for the salaries formerly paid to the offices of secretary-treasurer and chief organizer, for which he will now devote his entire time. The Executive Board Committee was instructed to recommend a man for this position. This committee recommended A. H. McGhan of Washington, D. C., and his election followed. I believe the convention selected a very capable man for secretary-treasurer.

The convention banquet will hereafter be financed by each delegate, and all members paying not to exceed three dollars per plate. This will overcome a heavy expense for the local organization in the convention city.

The attendance at all of the sessions was good, there being at least three hundred present at the opening session on Tuesday morning. The only hitch of the convention occurred through an oversight of the local committee by not having the Canadian flag displayed and draped with the Stars and Stripes, which caused a delay of three-quarters of an hour in opening the convention.

President A. M. McKenzie presided at all sessions in a very able, dignified and impartial manner, and showed his executive ability in allowing a fair discussion of all business that came before the convention, but holding the delegates strictly to the question before the convention. President McKenzie made no direct recommendation to

the Association in his address, but urged all members present to study the program that all questions might be more intelligently discussed.

The report of the secretary was discouraging, showing a net loss in nine States, which included Wisconsin; Canada showing a loss of forty-one members; New Jersey showing a gain of one; Pennsylvania showing a gain of seven; Iowa showing a gain of four.

The report of the Committee on Mutual Fire Insurance, of which Mr. E. C. Beck was chairman, made an exhaustive report, with all data and information necessary to organize a mutual fire insurance department within the International Association. The motion that the Association instruct the committee to proceed with the organization of a mutual fire insurance department was lost and the committee was discharged. This motion was reconsidered on the following day, and the committee was instructed that if they could make satisfactory arrangements with the Paint Trade Mutual to accept risks from this Association that this be done, and to that end the committee continued to carry out the matter to a conclusion, either as a separate or combined company.

There were two delegates present from the National Paint, Oil and Varnish Club, Mr. Ira D. Washburn and Mr. R. Fee Johnston. Mr. Washburn in addressing the convention gave a detailed report of the mutual fire insurance company of their club, and urged the International Association to do likewise.

The convention program consisted of six papers to be read and fifteen committees to report.

I sincerely hope that you will avail yourself of the opportunity to read them, as these papers are surely very instructive and were written by the very best men of our Association, who gave these papers a great deal of time and thought. The paper by J. W. Beatty, of Toronto, Canada, "Termed Decoration," was a very interesting paper and brought out very forcibly the responsibility of the master painter as a beautifier of homes.

The paper by Dr. H. A. Gardner, assistant director of the Institute of Industrial Research, Washington, D. C., entitled "Report on Impregnated Panel Tests and Fire Retardant Paints," was very instructive. Enough said. Mr. Gardner is well known by the members of our Association. His papers are always good.

The paper by James Phinmore entitled, "Various Woods and Their Finishes," relative to beauty and durability, was very complete and contains much valuable information.

The paper by Mr. Luther entitled, "Paint Peeling, Cracking, Blistering and Alligatoring," was read by ex-President Wall, Mr. Luther not being present. This very troublesome subject was very thoroughly handled by the author.

The report of the Committee on the Establishment of Apprenticeship Training in the Public School System proved to be one of the most interesting numbers on the program. Mr. E. M. Walsh, of New Haven, Conn., was chairman of this committee. I am sure that neither Mr. Walsh nor the other members of the committee spared either time or money to prepare this detailed report of industrial education. It included addresses by Frank L. Glynn, director of industrial education at Madison, Wis., and Dr. John L. Shearer, of the Ohio Mechanics' Institute, and Dr. Ralph L. Condon, superintendent of schools of Cincinnati.

I can assure you that if the reports recommended by this committee would be adopted by the public school system of this country the question you so often hear, "Where are we going to get our mechanics from?" would be heard no more.

The next convention will be held in New Haven, Conn., winning over Waterloo, Iowa, by a vote of 986 to 754.

Mr. W. J. Albrecht, of Toledo, Ohio, was elected president, having no opposition. George E. Egdorf, of New Orleans was elected vice-president over Carl Goeddert, of Rochester. A. H. McGhan, of Washington, was elected secretary-treasurer. I believe Mr. McGhan will give the Association the best there is in him. He should have the support of all Association members, and I trust the members of the Wisconsin Association will make a special effort to assist the new secretary-treasurer.

The Cincinnati Association is to be congratulated for handling the convention in such an able and businesslike manner. The brotherly spirit shown to all alike certainly was appreciated by those who attended the convention. The Association banquet was one of the grandest affairs that it was ever my privilege to attend.

This is a brief summing up of the thirty-second annual national convention, which it was my pleasure to attend with Brother Huml of Lake Geneva and Brother Lierman of Milwaukee.

Cincinnati must be one of the most wonderful cities of the world if we would believe all the Hon. Mayor Puchta said in making the address of welcome to the delegates and again at the convention banquet, but your representative was too busy attending the convention meetings, therefore I did not see any of the wonders of Cincinnati.

There is one omission in this report. I omitted to state

that a resolution was adopted at the convention giving the officers the right to draw \$1,000 from the endowment fund for contingent expenses should such action prove necessary.

Respectfully submitted,

H. F. Moers,
Substitute for F. W. Dupke.

This report was listened to with attentive interest, received with applause, and on motion of John C. Yonk adopted and a vote of thanks extended to Mr. Moers.

Under the head of "communications," Secretary Forster then read the following telegram, received from P. W. Nelson, of Brooklyn, N. Y.:

"Being prevented from attending and having lost your address, I sent paper to Walter Marks to read."

Also an invitation from the Fond du Lac Business Men's Association urging the Association to hold its next meeting in that city.

Both communications were ordered received and placed on file.

The following paper, prepared by ex-President John C. Yonk, of Burlington, was then read:—

How to Better Our Association.

Mr. President, Brother Master Painters and Friends:—

The subject for the paper assigned to me by your Executive Board at its last meeting is "How to Better Our Association." To write a paper for an enlightened company such as yours is no easy undertaking, when we have had subject after subject thrashed out till we can safely say there is not much but chaff left over from ten years of activity. But how can we better our Association is a problem which cannot or will not be solved in one year or two years of this activity. We have borne fruit in several ways, one of the greatest I believe of these was thrashed out in a most worthy and beneficial way, and more than a credit mark should be put upon it. I refer to the liability insurance feature. That alone ought to better the painting craft throughout the State and place us on a more harmonious basis.

You know without me telling you, brothers, that the painters and decorators are as a rule the most jealous trade in existence today. The average painter hates to be beaten on a job of work simply because he has not been taught the lesson of tact. This world is large and the by-word that it owes us a living may sometimes be well put. It does owe us a living providing we pave the way to make it. But in doing so we should cast aside all petty jealousies and hatred toward our fellow partners in trade, and join on a more harmonious plan, where we can all look upon one another as not only worthy of belonging to such a worthy Association as ours, but as being men such as want to see a fair compensation to all and to not forget that we must all live and partake of the same nourishment.

Thorough organization will do much to better the conditions of the painter in the State today. The painting trade today is the one most poorly organized of the building trades. The country painter is underpaid, his wages are too low, and if we could reach him through this Association and show him where, through organization, our city brothers have secured wages far beyond what he receives, all accomplished through combining into an organization or association such as ours, we would accomplish something worth while; but, I am sorry to say, the country painter is the hardest man to get into this Association and to keep him, simply because our country towns are not organized as they should be. When we consider the talent required by our craft in comparison to other trades, should we not receive as much credit and as much compensation as a mason, plasterer, and a dozen or more other tradesmen with whom we work side by side? Every painter in this grand State of ours is under obligation to this Association. No man who conducts a painting business today can afford to cast the good thoughts and motives of this Association by the wayside as worthless. I claim this Association of Master Painters has done a great deal towards raising the standard of the painter in the building trades, but I also wish to impress upon your minds this fact that we, as tradesmen, have more disadvantages to contend with than any trade in the building line today, and receive smaller returns for the labor and capital expended.

Now, this organization is organized to surmount such conditions and painters throughout this State should be taught to assist us in this mission. We are here to elevate, as I have said before, and when organizations throughout these United States govern the prices for materials, we, as an organization and in justice to ourselves, should take up the matter of prices for our labors.

Some of us consider this organization very valuable; others say it is a good thing; others wonder if the time and effort expended is worth while; others come to these meetings as a sort of club and use it to have a good time. If this Association is to be of any benefit to this State, we must have a purpose, and I want to say to you, brothers, if we have no purpose here to uplift our craft and its conditions, this State Association is any-

thing but worthy of encouragement. Success is measured by the power to serve this Association. We must stick together in order to win, for anything that keeps us apart is not of benefit nor will it add to our success. Be a hustler for this Association and not a drone.

We, as an Association, are working, and never would accomplish one thing unless we work in unison. Some of us painters and decorators throughout the State are working, but we are not in the right pew. Are you making good, or are you just making a failure? Are you competent to do what you are trying to do, or have you made a mistake in your calling? The painter who figures on a job just to beat out his brother master painter is in the wrong pew. He has not got himself into a position to "make good," for he is making a failure. He is nothing more than an automatic machine for an advantage to get a living. He is playing, as we would say in baseball parlance, "on the wrong bag." What we want is men in our craft throughout this State who are skillful craftsmen; tradesmen who are practical and proficient.

Statistics demonstrate that out of every four men who enter business, one man comes out even or a little ahead; out of every twenty who enter a trade, one man comes out with a real success; out of a thousand of these real successes we find, perhaps, one big success. Success today is no "one horse affair." Success today is the enthusiastic, intelligent working with modern methods and with other men. Other men may work for you, but to get the best out of them you must work with them. This does not mean to do their work, but it does mean that you must be able to class them as able and willing to work for your interest.

Just so with our organization; we must be able to govern it and able to supervise as well. We must place men at the head of our organization who are capable men, who have an interest in our organization, and this does not mean only the officers, but members as well. If we are to have a success in this organization it means work, and in order to work well we must all work together and with a push and snap which will bring a winner to us.

Relieve our Association and the craft in general of the incompetent, bungling, slovenly brothers, who always get the cart before the horse. Deliver us from the hard luck harper, the man who can't see three dollars' worth of good paid into this Association for dues and the benefits derived from it; neither does he care for the betterment of mankind and this Association; the man whom we may call very safely more mule than man, because of his kicks and clashes, you may safely say is a cross between trouble and treachery. We need the man who can stand shoulder to shoulder with us in battle and send a ray of sunshine and happiness into his fellow creatures when needed. For it is well said that only one man in twenty is happy over a day. Happiness is a habit acquired by right thinking; let us get the habit.

The only way we can keep this Association from being a failure is to have more enthusiasm and more workers who work intelligently for the cause we stand for. Enthusiasm is an effort which carries with it more than you can ever expect to pay for. The only way for us to get up is to wake up, and then work up, for when our rainbow of hope dies, we die with it, as far as our usefulness to this Association is concerned. Business jealousy springs from the "worst" side of human nature, for it interferes not only with the individual himself, but his association. The jealous man in any organization holds a sword without a handle, for he himself receives the wound.

The margin of success is where you do a little better than the other fellow, and it is that "point" where you do better that brings to us success. As long as the world stands we shall have men who stir up strife; men who argue that our Association amounts to little or nothing and distributes no benefits to its members. We do not own the sun that casts its rays above us, but we derive benefits from it, do we not? Just so with our Association. We do derive benefits from it in many ways. You are enjoying them today.

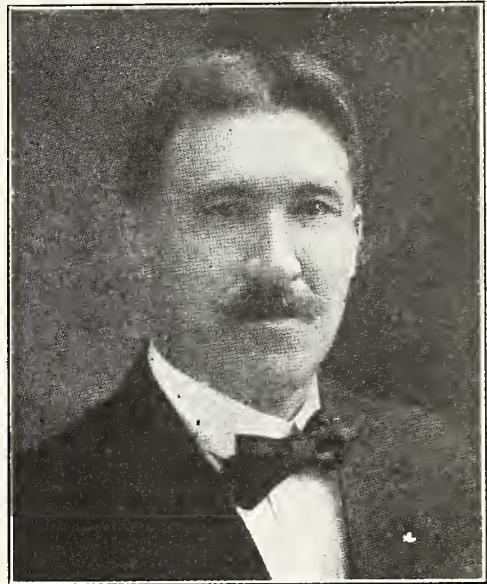
We, as an Association, must set up a mark that we, one and all, must hit, and when we hit it let us ring the bell until the master painters of the State of Wisconsin will be looked upon as the liveliest Association in these United States.

Things change from old to new. Old customs must be forgotten, but one thing which we must not forget is that old fashioned friendship which will last as long as we live. Friendship is the stoutest link in the chain of success for this Association. In such a world as we are living in we need a friendly word at times, a friendly lift so to speak, and the best way to get these valuable helps is to deserve them. When I hear there is no friendship in business I say "bosh." Would you expect to reap friendship when you have not sown it, and we, as an Association, must begin to sow and plant with our own hands and hearts this friendship; we will need patience, to be sure, but by planting well and patiently waiting we will gain that which is worth while. Some men do the world's work and other men tell about it, but

when a man is found who is willing to tell folks how he worked out his own problems correctly, that man is able to help this Association, he is able to convince and to show as no other man can. We have a lot of such men here today; all they need is someone to help them understand that we need them for the good of this Association, and I know they will help for the betterment of our mechanics. There are men here today more able than myself to enlighten you, men of better education and more experience, and we should have them on our program or in our debates for the betterment of the craft.

We have too many men in the painting trade in this glorious State who carry their arm in a sling. They cannot reach out their arms because they are tied. Their brain is dull on association work; they do not grasp with that keen sense of enjoyment the thought this body stands for. We must enlighten this sort of a man—but how? I have said, as we all very well know, that customs change. So must our Association. Our programs must be more attractive. Not the same method must be followed year after year, and we must find some way of reaching the craft by terse but inexpensive printing.

Just take a look back down the many years of our convention programs. Which numbers have always drawn the members to attend the meetings? Have they been the dry papers such as has been offered by me



Ex-President John H. Thomsen.

today, or are they such practical talks and demonstrations as our late lamented Brother Murphy gave us? My idea has always been and always will be to give the craft something of benefit in the way of the practical side of our work. If we could turn our convention into a school of instruction, of, say, four days with good men as instructors, we would not only better the craft but our Association as well. No association in our beloved land today has approached this subject—why can't we? In England they have, every year, in the larger cities, schools of instruction on the different subjects of our craft and offer prizes for the best work. Let us get busy. We can accomplish this and be of some use in the production of better mechanics.

The great strife in the European countries has robbed them of their best mechanics, and we need not expect to derive the help which a few years back we received from them. We must now look ahead and clear the way for this betterment of our craft through this Association.

Another thing whereby we could benefit ourselves in many ways would be to issue a card from our shops to men who work for us certifying as to their ability, so that when hired by another craftsman of our Association, through his card his ability as a mechanic would be known. How many we hire whose word we take when they say:—"I worked for so-and-so in Milwaukee," and when we try him out find him to be next to useless. This man, using the name of a reputable firm to get a job and is found worthless, probably never having been in the shop he mentions. This is surely worthy of a thought from this Association. As an association our aim is to better the craft and here is an idea which will be of universal benefit. I believe it very just for a master painter to issue cards marked so all Association members would know their meaning by the manner of certain marks or colors of card. It is just to the journeyman and also to ourselves. It would do away with the scum who, year after year, apply for a few days' work

and then move on for another good pasture after a general booze fest as a windup. We want to elevate instead of degrade our craft; show that we are men and work for all that is good and pure and I assure you we will in ten years be looked upon as a trade and not a side issue.

The worst that can happen to any man is to be pushed into a position unprepared. Just so with this Association. We must be prepared to do better every year. It takes time to gain knowledge and only a short time to graduate. Success comes through experience. The greatest of men make mistakes and out of these build success. Just so with us; we have made mistakes, but are on the road to success. We must not falter by the wayside and leave all for one or two to do, but we must all work. Be leaders—that is the term to use, and when a new idea strikes you, come out with it for the betterment of mankind. Don't keep your light under a bushel, but show it where it can be seen and let its rays shine brightly for the enlightenment of all. So many of us, I am sorry to say, are not showing a light, and if we do it about six-candle power instead of one hundred. So many of us say to ourselves:—"It cost me years of experience to find this out, let him just find it out as I did." We, as master painters, should meet on a broader plan. One of advancement which would be of benefit to all members of this Association. We must settle down to some fixed purpose and add to it whenever we can if we are to be of benefit to this Association. This country pays more for wages than any other country on the face of the globe. And, without me telling you, you know that it pays as much, if not more, for the poor work than good or perfect work, and in justice to our men, who do work and want to work, some proof of their ability should be given to his brothers in trade and association.

Another thought before I close which I think of benefit to the Association members is this:—We should appoint a committee to serve two years as a legislative committee, to keep a record of laws passed for and against our craft at our legislative gatherings. It would be of great benefit to us all.

We must keep in the circle of live ones. Success today calls for the very best in us mentally, morally and physically. So let us boost for this Association and its workers. As I have already said, one or two cannot do it all; they must have help. Do your share and we won't have to worry from year to year as to where our expense account stands. It is very easy to say we are accomplishing little, but how much have you contributed to it? Have you stopped to consider?

Where is your practical exhibit? We have none. Whose fault is it? No one's but your own. Don't be afraid, but be proud of showing the other fellow what you can do. We have no Michael Angelo to day, so you are safe from such criticism, and no worthy brother would criticize you anyway. So let us, by all means, have a practical exhibit next year. Pledge yourself to do something now. Hand your name to your secretary and tell him you will enter the exhibit and have it a success. Now is the time to act.

I have come to the end of my paper. To you members and brothers of the Wisconsin Association I want to say, I thank you. So let us all work and boost harmoniously for this Association and stand by our officers and give them good cheer.

The reading of this paper was received with long continued applause and, upon motion of Mr. Mautz, a vote of thanks was extended to Mr. Yonk, the delegates rising from their chairs.

Liability Insurance.

President Thomsen then called on Mr. Dupke for a report on behalf of the Committee on Liability Insurance and in responding to this request Mr. Dupke, on behalf of the committee, introduced the following resolution:—

"We, the Wisconsin State Association of Master House Painters and Decorators, in convention assembled this 25th day of July, 1916, be it resolved, that the Workmen's Compensation Mutual Liability Insurance Company of Milwaukee, Wisconsin, is hereby empowered and directed to collect the annual State membership dues of \$3.00 from all members and non-members of this Association, in order to obtain a compensation insurance policy from the above mentioned company, or renewal of same from any anniversary date of any existing policy."

The subject of the report and resolution was widely discussed from the floor by Secretary Forester, Mr. Moers, Mr. Dupke, Mr. Rinzel, Mr. Harper and Mr. Roland B. Roehr, the latter being vice-president of the Workmen's Compensation Mutual Liability Insurance Company.

Mr. Roehr assured the members that his company did not desire to take advantage of the Association in any manner, but that it aimed to co-operate for the best interests of the Association.

Mr. Dupke thereupon moved the adoption of the resolution and it was carried unanimously.

R. G. Harper then again took the floor and explained that it was the purpose of this resolution just adopted

to thwart non-members in obtaining compensation insurance at the reduced rates, without either a local or the State Association and cited a number of instances where such unfair advantage had been obtained.

This induced further discussion of the subject in which the secretary, Mr. Harper, President Thomsen, Mr. Moers and Mr. Spetz prominently participated.

Question Box.

The first question from the "Question Box" was the following:—"What are you charging for paint and enamels per pound when you are doing stock and time work?"

Mr. Mautz stated that he charged 20 cents per pound for paint and sold enamel by the gallon.

Mr. Harper stated that he charged the same price as paint but sold enamel at from 50 to 80 cents per pound, according to quality.

The next question was:—"What has become of the glass business the painting contractor used to have?"

This precipitated a brisk discussion from the floor. Mr. Mautz thought that it was purely due to local conditions and was seconded in this by Mr. Linnell. Others, however, thought that the mill man and glass houses were deliberately endeavoring to encroach upon the glazing business, heretofore conducted by the painter, and the sentiment was voiced that master painters should decline to figure upon specifications for painting which did not include the glazing as well.

On motion of Mr. Colling the convention then adjourned for the day.

TUESDAY EVENING ENTERTAINMENT.

The main streets of the city of Beloit had been beautifully decorated in honor of the convention, with flags and streamers attached to trolley wires and in many places large signs welcomed the visitors. The weather was extremely warm and the visiting ladies and gentlemen therefore specially enjoyed the sight seeing automobile ride which took them through the beautiful residence districts of the city and ended in a theatre party at the Rex Theatre.

WEDNESDAY MORNING.

President Thomsen called the convention to order promptly at 9 o'clock a. m., and the answering of queries taken from the "Question Box" was resumed.

The next question propounded read:—"What is the cheapest way to make canvas and wall paper stick on shellacked walls?"

Secretary Forester said that a coat of Klin-ko-na would remedy the trouble.

Mr. Colling stated that he had not met with success in the use of that preparation, but that Munn's size was preferable.

Mr. Mautz recommended the use of Clark's size.

Mr. Rinzel thought that shellacked walls were seldom met with and that frequently such walls were in reality covered with gloss oil paint. He recommended a coat of old paint, this to be allowed to dry for forty-eight hours.

Mr. Moers stated that he had found a mixture of from four to five pounds of whiting, mixed with water to form a thick batter, to which a pint of furniture varnish was added, would give splendid results in such cases.

Mr. Cornwall recommended the use of ordinary glue sizing.

Mr. Liermann recommended glue sizing with the addition of a good syrup, but cautioned the members to use little syrup.

The convention then proceeded to its next order of business which was the reading of a report from the Committee on Apprenticeship, presented by H. M. Moers, its chairman.

The report is as follows:—

Apprenticeship Report.

As member of the International Committee on Apprenticeship I wish to report the following:—

There has been no specific work for this committee the past year. I have, however, taken up several matters on apprenticeship with the Wisconsin State Industrial Commission for several organizations and am at this time waiting for replies on investigations which are now being made.

I appeared before a district convention of manual training instructors held at Racine, Wis., regarding the new apprenticeship laws that are being drafted.

I assisted Mr. Alex Graham, principal of Continuation School and the Builders' Club of Racine, in organizing night classes in all building trades for which the Board of Education, with State assistance, furnished instructors. We had twenty-two students in the decorators' class with good results.

I would suggest that all members make an effort to start such classes in their respective cities.

I discussed the apprenticeship proposition with Ap-

prenticeship Committeemen of several different States at the National Convention. They were all of the same opinion that we must get our apprentices through the establishment of apprenticeship training schools in connection with the public school system.

Respectfully submitted,

H. F. Moers,
Committee for Wisconsin.

To this Mr. Moers added:—In regard to those classes that we organized in Racine last winter, I want to say that we obtained very good results. We had a class of carpenters, a class of plumbers, sheet and metal workers and painters. We restricted our efforts in this year to the building trades. I would advise that if any member desires to undertake this in his city, that he first arrange with the school principal not to permit any students in such classes who are not working at their particular trade. Our instructions in Racine were limited to such, because we did not wish to extend the information to the general public. The twenty-two students whom we had in the painting class there expressed themselves as very well satisfied with the results obtained and that they had learned some things in the painting business that they had not known before. At present, of course, the course is closed, but when the fall opens we expect to have rather large classes in all the trades. (Applause.)

Mr. Roth moved the adoption of the report and a vote of thanks extended to Mr. Moers. The motion was unanimously carried.

Roland B. Roehr then addressed the convention as follows:—

Workingmen's Compensation Insurance.

Mr. President, Members of the Wisconsin House Painters and Decorators' Association and Gentlemen:—

I am going to comply with Brother Forester's suggestion and that of the president's by being as brief in my remarks as possible with reference to the insurance proposition. It might be well to relate a little of the history of how the insurance proposition was evolved in connection with your Association.

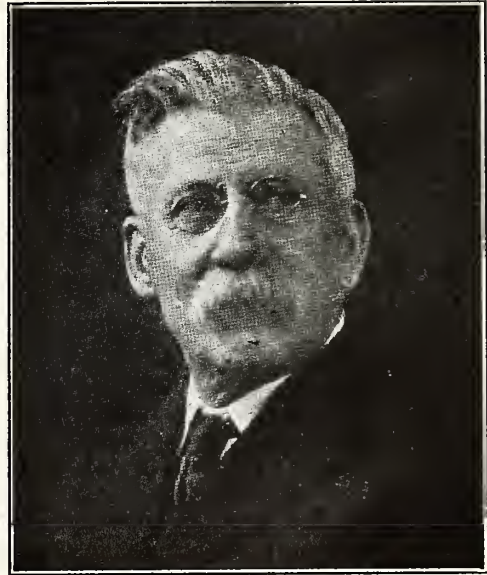
About a year ago, as I understood it, a committee was appointed by the Executive Board to act as an Insurance Committee for the purpose of collecting data and material as to the rates being paid by your members. I believe Mr. Moers, of Racine, was chairman of that committee and Mr. Moers, together with the other members, proceeded upon this work. They compiled a chart which showed a list of about twenty or twenty-five of your members, with the names of the companies in which they were insured, the amount of payroll and the various premium rates charged for the different classifications of work, namely, the outside work, the interior work away from the shop, the shop work, store employees and clerical office employees. That was a very interesting chart to look at and it rather showed the game—I will call it such—that the old line stock companies had been playing with a number of your members. That chart showed, for instance, in the case of one company, which had three of your policyholders on its books, none of whom paid the same rates. Now, that was entirely discriminatory. If a company has a certain set of rates on the file governing a certain class of risk, it certainly ought to be adhered to in every case in the same line of business; but it was not, and there were several other companies that showed similar characteristics.

Now, the object of your Association, of course, was to get at a proposition of insuring the compensation liability of your members with some company at the most reasonable cost to all. The work of collecting this data, I should say, took a space of a month or six weeks and it was just about a year ago, or to be exact, on September 25, as Mr. Forester reported yesterday in reading the minutes of the Executive Board, that this Board met at Milwaukee with those companies who were to be considered and asked to present their bids. Among those, of course, was our own company and I must say that to our gratification we were favored with the business of your Association. It is something we have always appreciated for the reason that we feel that we were given the fairest kind of consideration. We did not have the lowest rates of those companies that bid and that is a matter that I wanted to dwell on for just a moment. The reason that I think that we were awarded the business was because our proposition offered the most reasonable cost to all on your inside work. For instance, our rate is 77 cents as to all inside and on the outside work our rate is \$1.49; on the shop work our rate is 57 cents and on store employees 25 cents. Among the other bids there were companies that had rates a great deal lower, for instance, on the inside work, but they went rather sky-high on the outside work. The reason we gauged our bid as we did was on the proposition of the amount of payroll which we might be able to underwrite and, when we presented our bid we had a schedule of three sets of rates and we explained that our offers would be dependent upon the amount of business we could underwrite, and the best rates we had were those just mentioned, dependent upon underwriting \$300,000 of payroll.

We were readily assured that there was that much payroll in the field among Association members and consequently, as I have stated before, the result was that our company was favored with the business.

The next move was to get busy and solicit the applications. Before we could issue any policies, we had to have the applications signed up, showing that we actually had \$300,000 of payroll to insure. Now, that was necessary in order to satisfy the Industrial Commission at Madison which, you know, supervises the work of the rates and so on and we were obliged to convince them that we actually had this business. It required two months to circularize the members and then go out in the field and solicit the business. After that had been accomplished, and the applications to the amount of \$300,000 of payroll secured, we proceeded to Madison and placed our proof before the Industrial Commission who thereupon granted us the permission to issue policies.

Now the question has been raised here, and it has been spoken of right along in various talks that I have heard:—"What benefit will a man derive by becoming an Association member?" This is one of the items, gentlemen, which represents a portion of what is called



Secretary-Treasurer Leonard Forester.

your overhead expense. It must always be remembered that compensation insurance is something that has been made compulsory—that is, this State has enacted a law compelling every employer employing four or more men to carry compensation insurance. Now I do not doubt but what a majority of you have probably always carried liability insurance, but undoubtedly there are a number of members who never carried it before and consequently to those members the enactment of this law presented an additional burden in their overhead expense. Now we all agree that every business man takes it upon himself to hold down, as much as possible, with the increasing production, this item of overhead expense. Of course, as your output increases, you will meet with an increase in expense as well. Now, in a matter of this kind, you want to secure the best you can get at the most reasonable price. That is one of the things we have been able to accomplish and I believe that, after it is thought over by the individual members, they will agree that there is a great saving to be made.

We have been criticized somewhat on our rates. The proposition of rate making is an individual matter with every company. We have, here in Wisconsin, as you know the so-called "Bureau Companies"; they all used the same manual of classification and the same set of rates. They are pretty high. Then we have the "Non-bureau Companies" or "Non-conference Companies" that each file their own manual of classifications and rates. They are a little lower than the conference companies—not very much, but enough to compete with the bureau companies and in the competition, they can lift a risk, as it were. Then there are the Mutuals and the Inter-Insurers. Now a mutual company must offer some inducement to the prospective insurer in order to get him to insure. Remember, that you are facing the assessment liability in a mutual company. You are banding together with everybody else that is in the company and in a practical way you are agreeing to share each other's losses. On the other hand the other fundamental principle of mutual insurance is that, if there is any profit left, it belongs to the policyholders.

Now, then, we feel that we have offset that criticism by offering the rates that we do to the insurer. Of course, as to the fact that the other fellows were not alive to the situation of gauging a bid on the amount of business that was available, that was their own business as it was our own, and that was the thing we used to advantage, we felt, in getting the business of your Association. Rate making is an individual proposition.

Now as to the future, there are no indications at all that there will be any changes in these rates, which are based on the experience that a company sustains in assuming a class of risks. The idea is, suppose that we get \$5,000 in premium income from painters alone, that is, members and non-members, and our experience shows that during the course of a year or two we will pay out \$15,000 in losses, then we know, immediately, of course, that we are losing money and that something has got to be done, and that something simply means an increase in your rates; but as long as there is no such situation at hand or staring us in the face, why, there is no reason for assuming that there is going to be any change in rates, and I want to assure the members of this Association that we contemplate no changes in this proposition at all.

Now, then, speaking of the number of members we have underwritten, Brother Forester gave me some idea of that yesterday. We have underwritten about 65 of your members and, as I understand it, your membership comprises 250. Now that represents a ratio of from 20 to 25 per cent. We ought to have more. We have been making the effort, wherever possible, to secure more members, but it has been somewhat difficult probably because we have not more men who are working out in the field—that is, in the State. Of course, Milwaukee presents a fine field in the local Association, but we ought to have more of the members out in the State. Mr. Collins, who is with me at this meeting, is our man who goes out in the field and does a little of the soliciting work. In his solicitations he has been met a number of times with the proposition that a man has been under obligations to some agent. They will say:—"Now these other people have treated me fine, I have had some accidents, they have always paid our claims and taken good care of us and indirectly I got some business." Now that is all very well; there is something to the sentiment of being human, as it were, and not having the heart to take business away from a certain friend who has taken good care of you. But you must always remember, gentlemen, that you have paid the other companies a good deal of money in the past and that is what they have been in business for—to pay losses. You have paid them good, high rates, alongside of what you would pay us, and you have got to get away from that idea—you must discount that. That is what an insurance company is in business for. If we have a policyholder of yours with a \$10 minimum premium and tomorrow one of his men happens to be killed, we have got to take care of it—that is what we are in business for, and we are ready and willing to take care of everything and anything, as you know. That was my idea in dwelling upon that point for just a moment, to impress upon you that thought. The insurance business is purely a speculation, a gamble, and on that very proposition of paying more money you must remember this, that the old line stock companies are in business for just one purpose and that is to make it profitable. There are millions of dollars invested in those companies and the stockholders and officers and directors want to see a result, and that result is a profit. Now, you people have been helping that along for many years. Here is your mutual company, a Wisconsin institution, it is a home institution, a mutual company, not in business so much to make a profit but in business to furnish this insurance and the protection required under the compensation act at as near actual cost as possible and, as I stated before, whatever profit is left belongs to the policyholders.

The strength of a mutual company resolves itself into this; we are compelled to carry the same reserves that the stock companies carry—a 50 per cent. reservation on your premium income and full reserve on your outstanding or pending claims at all times, and whatever is over and above that represents the surplus. It is the volume of surplus you accumulate that makes up the strength of a mutual company, after the reserves are taken care of. Now our surplus today represents a ratio of from 20 to 25 per cent. against our premium income and, if we have good luck for the rest of the year, there may be something in sight at the close of the year in the form of a return. Of course, that is left to the Board of Directors of the company and it is a question of time. In a mutual company starting out with nothing it is a pretty difficult proposition to turn it over in a year or two or three. I should say a mutual company like ours should be in operation for a period of at least five years, and then you have had a fair opportunity to gauge your experience on the different classes of risk that you are insuring and, if you manage to accumulate a good surplus at the end of that time, why then we will be ready to talk about dividends. Those are a few facts that should be known.

Now I do not know as there is much more that I

should take up your time with. I know there is a question box and it may be that some of the members have some questions they may want to ask and I should be glad to answer any that may come to your mind.

Of course we want to get more of your business, as I said before, and recently we again circularized the entire membership with expiration cards asking for dates of expiration. I should say that we sent out about 100 or 125 of those letters, that is to members of your Association not in good standing and members in good standing, and we have had, so far, I should say about a dozen to fifteen replies. We have already secured a number of new applications since that letter went out. We want more. We do not want you gentlemen to hesitate but to send in your cards with the date of expiration, as nearly as possible, in order that we may know when you are going to be ready to consider our proposition.

Now, so far as members are concerned who have policies with us and who have not paid their dues, Mr. Forester made mention of that yesterday. The proposition is very largely a matter of co-operation and, with reference to those members who now hold policies and have not paid the State Association dues, when their policies expire and come up for a renewal, we will take the proper action. The resolution that was passed here yesterday, I feel embodies the proposition entirely, and I want to assure you members of the Association again on that proposition, that we will not issue any policy to a member who does not comply with that resolution. It is a matter of co-operation entirely. When we underwrite a member, we report it to Mr. Forester, that is, if he happens to be one who is not in good standing. In some cases, as I related yesterday, we got the check immediately and we turned it over to Mr. Forester and the membership is consummated. It is true, there have been a few cases where the insurers "have gotten by," if I may use that expression, but they won't upon renewal. There is an old saying that we can only learn by the lamp of experience, as we go along and, in working out a proposition of this kind, you must bear with the managers of the company just a little bit on that proposition. It is not the idea with us to be grasping in the proposition and underwrite everybody that ever belonged to the Association, whether he is in good standing or not. We want to work with the officers of the Association and we want to work right. There is only one way to do business and that is in the right way. Now if the Association members do not see fit to comply with what has been passed here yesterday, you can depend upon the officers of our company to do our duty in the matter.

Now, then, if there are any questions that anybody would like to ask I would be very glad to answer them. (Applause.)

Mr. Spetz requested Mr. Roehr to explain the policy of his company with reference to the payment of salaries to officers and other expenses. To this Mr. Roehr replied as follows—

"Answering that question, there are three officers in our company who are compensated by way of salary. These are Mr. Piepenbrink, who is our claim manager, and one of our vice-presidents; Julius E. Roehr, that happens to be my father, who is our attorney, and myself, of course, as secretary and one of the managers, and in addition to that we have an inspector. We have a man in the field who is paid a salary by the mutual company, also. The amount which those salaries represent is very modest. The officers' salaries range from \$125 to \$150 a month; the men in the field run about the same and, of course, their traveling expenses are paid. Now, I should say, that probably a better way to answer that question would be to give you the expense on a ratio basis. The ratio of management expense in our company represents, I should say, an average of not exceeding 15 per cent. to 20 per cent. for the three years we have been in business. During the first year it was very slight, about 15 per cent.; the second year we showed a ratio of 14.9 per cent.; last year our expense ratio ran a little higher because we put on more men. We have some clerks in the office, of course, that are salaried and that brought our expense ratio last year up to about 22 per cent., so that the average has been in that neighborhood. That has been an argument that has been used right along, as you gentlemen know—there is another purely mutual company at Wausau and they have used the expense ratio proposition as one of their strong arguments. The records of the Insurance Department and the Industrial Commission, however, show that the expense ratio of the Wausau company was 17 per cent., whereas ours was 1 per cent. higher; on the other hand the cost of taking care of the claims of the Wausau company was 22 per cent., whereas ours was only 21 per cent., thus in reality balancing the advantage. We commenced business operations in February, 1913, so that this is the fourth year of our career. The proposition should work out in this way:—That as your volume of business increases the expense ratio should decrease, and now that we have gone through three years, with a working force that we know will take care of the work fully and economically, I am sure that in the near future we will make a still better

showing on the expense ratio proposition. (Applause.)

An address by George B. Heckel, of Philadelphia, Pa., entitled "Zinc Oxide and Its Uses in Modern Painting," illustrated with lantern slides, was then listened to by the convention.

The paper is as follows:—

Zinc Oxide and Its Uses in Modern Painting

I esteem it a special honor to have this opportunity to address your Association, which has established a high reputation for the quality of the papers presented before it. Especially do I hold it an honor to succeed my friend Scott, whose best thought has so frequently found its first utterance here.

In talking to you of zinc oxide, I am addressing you on familiar ground—every painter, and especially every Wisconsin painter, knows the importance of zinc in modern painting practice.

I trust, however, that in bringing to your attention some of the less familiar aspects of this material, I may be able to tell at least some of you, some things that may have escaped your notice.

I am never tired of reminding my painter friends of two interesting facts regarding this familiar pigment. First, that it was introduced in response to a public demand, and secondly, that the man responsible for its production on a commercial scale was a painter.

For many years in Europe, and especially in France, there was recurrent agitation looking to the substitution of some non-poisonous white pigment for white lead, the ravages of which were said to be serious. The oxide of zinc was very early suggested for this purpose, but until the time of Le Claire was unavailable in commercial quantities. Le Claire, outside of his very successful business as a contracting painter, was something of a social and economic reformer, and his name has been perpetuated as "the Father of Profit-sharing." There is a monument to him in Paris, commemorating his services along these lines.

I hasten to remind you here that though the ravages of lead poisoning have been minimized by improvements in the methods of manufacture and use, and few people in this country at least, think of substitution or replacement, the use of zinc oxide as a pigment steadily grows. Its position is due to its intrinsic value as a pigment and not to its availability as a substitute.

On account of its opacity, workability and general convenience, the foundation stone of the painting industry is and will probably continue for a long time to be white lead. But good as it is, it is not good enough for those who are wise enough to want the best, and the best is obtainable only in combinations of several pigments, not from any one alone.

To return to Le Claire and his service to this industry:—It was a familiar fact that zinc oxide is produced when metallic zinc is heated to the boiling point in the open air. The zinc vapor "catches fire" and combining with the oxygen, produces zinc oxide. Le Claire's invention consisted in devising a furnace and retorts which would admit of the distillation of the zinc on a large scale, the oxidation of the vapor and the collection of the resultant oxide. He succeeded in his experiments somewhere about 1849. Almost simultaneously his friend, the industrial chemist, Sorel—the inventor of galvanized iron—brought out a similar process; and these two devices, Le Claire's and Sorel's, are still essentially the devices used both in Europe and America for the manufacture of French process zinc oxide—the pigment known to you familiarly as "French zinc."

Le Claire was not the first, though we may hope he was the last, painter to "put one over" on the architect or the owner. For a time he continued to accept the government specifications for "strictly pure white lead in oil," but he executed them with strictly pure French zinc in oil, and only after he had his trade where he wanted it—fully committed on paper regarding the superiority of his work—did he make a clean breast of it. Apparently he was not only a good painter but a shrewd advertiser also. There is just one slang word that fitly describes the effect upon the architects and the officials for whom this work was done—he had them "buffaloed."

Le Claire is long since dead, but his firm is still in existence, still prosperous and still painting with French zinc. Recently the agitation against lead has been renewed, and as a result it has been practically outlawed in France. Personally, I regard this as both unnecessary and unwise. I hope it will not occur in this country. You need lead in your business, just as you need zinc and every other useful painting material, and it is unfair to throw upon either the burdens of the other.

Not long after the introduction of the French process another process for the production of oxide direct from the ore was invented in America by certain employes of the New Jersey Zinc Company, and the process then adopted by that company is the one which today gives us all our American process zinc oxide, both pure and leaded.

At Franklin, N. J., there is a unique deposit of zinc

ores which is duplicated nowhere else in the world. These ores are, in the order of their importance, Franklinite, consisting of the oxides of zinc, iron and manganese; willemite, the anhydrous silicate of zinc; and zincite, the oxide of zinc. Efforts to utilize Franklinite as an iron ore covered many years, but it was accidentally discovered that if the Franklinite is mixed with anthracite and highly heated, the zinc is distilled off and is immediately oxidized on contact with air.

This is the method in use today, whether the ore utilized be Franklinite or one of the other ores of zinc. From Franklinite the pure American process oxides are made, while the leaded oxides are made from other ores.

In the mining practice at Franklin the ore is brought from the mine by small cars running on an inclined track reaching to the bottom of the shaft. The cars or "skips" dump their contents automatically at the top of the headhouse. The ore is automatically washed in its passage to the revolving circular sorting table, whence it goes to the breakers and crushers. Here it is reduced to about the size of buckwheat. The Franklinite being magnetic, is separated from the rest of the ore by passing under electromagnets, the remaining ore being separated from the gangue by gravity devices.

All the Franklinite is used for the manufacture of oxide; the willemite, etc., is the raw material for high grade spelter.

The principal oxide plants of the company are at Palmerton, Pa., and to that point the Franklinite is sent.

Here it is mixed with fine anthracite and charged into furnaces on perforated grate bars. The charge is ignited and air is drawn by fans through the grate bars and the charge of ore resting thereon.

The temperature at which zinc ores are reduced is lower than the boiling point of the metal, hence the metallic zinc comes off as a vapor, and in contact with the air of the blast promptly oxidizes and passes off as zinc oxide. These oxide fumes, together with the furnace gases, are carried through a series of cooling flues, ending in long hanging fabric bags, through the meshes of which the gases escape while the oxide is retained.

As already explained, other ores of zinc, especially sphalerite (the sulphide), calamine (the hydrous silicate), and Smithsonite (the carbonate) are used in making oxide. These ores, however, are generally found associated with some ores of lead, and the product consequently contains lead sulphate. Oxides from such ores are known as "leaded zincs" and are graded according to the lead content, which is approximately, according to brand, under 5, 10, 20 and 35 per cent. These leaded oxides are produced in large quantities at Mineral Point, in your own State, Wisconsin, as well as at Palmerton and elsewhere.

French process oxide, that is, zinc oxide from metallic zinc or spelter, is made by the New Jersey Zinc Company at Freemansburg, Pa., and is sold as "Florence zinc" in three grades, "white seal," "green seal" and "red seal."

The "white seal" is very fine and fluffy, packing only 150 pounds to the barrel, and is therefore greatly preferred for enamels. The "green seal" and the "red seal" pack 300 pounds to the barrel, and are used chiefly for decorative paints. You are acquainted with both under the familiar title of "French zinc."

Now as to the qualities of these zincs:—Chemically, there is no difference between them. The American process oxide made from Franklinite, which is marketed as "XXX zinc," is a very pure product, analyzing over 98 per cent. pure zinc oxide. It differs physically to a slight degree from the French process oxides, but where extreme delicacy of decorative effect is not essential, there is no reason in the world why a painter should pay the higher cost of French process zinc when the American process zinc will serve at least as well.

Again, the presence of the lead sulphate in the leaded zincs is in many cases a distinct advantage, and the painter who habitually overlooks the really valuable properties of basic sulphate white lead is missing a very "good bet."

Paint manufacturers are liberal users of all these grades of zinc, depending upon the nature and use of each particular product.

The demonstration of the test fences, as well as the experience of observant master painters, have shown pretty conclusively, I think, that combinations of the available white pigments give better service than any of the individual pigments alone, and I believe that the practice of adding zinc to white lead for exterior painting is becoming almost universal. The only bar, so far as I can see, to its adoption by all, everywhere, always, is the difficulty at some points of getting pure zinc in oil at a moderate price, and the firmly rooted conviction of some painters that the only good zinc is "French zinc," most of which, by the way, has never seen France, and would be no better if it had.

American process zinc in oil can, however, be obtained from any paint manufacturer—pure, if you will insist upon it. If you have doubts as to the purity of what you get you do not have to employ a chemist to settle the point. Just wash out an ounce or two of it with benzine, repeat—

ing the process three or four times to get rid of all the oil. Dry the washed pigment and heat it strongly to drive off all the benzine. Then pour over a little of it some hydrochloric acid. If the zinc is pure (and unleaded) it will all dissolve without effervescence (fizzing). If there is any fizzing the zinc contains a carbonate—probably whitening. If any of the pigment remains undissolved the residue may be either an inert pigment or the lead sulphate from leaded zinc. This can be determined by washing through three or four changes of water, then pouring over it an ounce or so of boiling solution of ammonium acetate (two ounces dissolved in four ounces of water). This will dissolve the lead sulphate. If any insoluble residue remains the zinc contains inert pigment—barytes, etc.

The modern painter uses zinc for several reasons; first, because it is the whitest of the white pigments and holds its color better than the others. This is important, especially in interiors; second, because it does not cause change of color in any colored pigment. This is also important in considering a permanent color scheme. Third, because it is economical in giving increased spreading power to the paint; and fourth, because it gives greatly increased life to the paint.

Every painter knows these facts and no fine drawn argument will convince him to the contrary. If he wants to do consistently good work he knows that he must add zinc to his formula; how much it is for him to determine in the light of his own experience.

The New Jersey Zinc Company, which naturally consumes a great deal of paint about its own properties, has found as high as 50 per cent. practical and perfectly satisfactory, though some painters, perhaps the majority, incline to fix the limit between 20 and 30 per cent.

Another important and rapidly growing use of zinc is as an inhibitor of corrosion in the painting of steel and iron. The pigments which possess this property to the highest degree are the chromates, especially the basic lead chromate (scarlet chrome or American vermilion) and zinc chromate (zinc chrome). But these pigments are expensive, while zinc oxide is cheap and has been found to be nearly as efficient. A very satisfactory inhibitive metal primer can be made by grinding an ordinary mineral brown, free from soluble sulphates, with 15 or 20 per cent. of zinc oxide in raw linseed oil. This makes a very cheap and very efficient first coat for steel. The New Jersey Zinc Company has used it on all such work during the past seven or eight years and has found it perfectly satisfactory. In one test several very large steel water supply tanks have been painted inside and out with this formula, and after five years of service show no signs of corrosion. I should not like to say that it serves better than red lead, for example, but so far as I can see it answers the purpose perfectly and it is certainly very cheap.

There is still another pigment which, because it is a zinc pigment in very general use, should have passing mention. I refer, of course, to lithopone, the basis of our modern flat wall paints, which consists of barium sulphate and zinc sulphide and contains also a small percentage of zinc oxide.

This pigment was introduced from Europe within the last two decades, but met with little favor, because of certain defects which have since been to some extent corrected. On the introduction of flat drying tung oil varnish, however, it was discovered that this pigment could be used to produce flat drying paints, and the industry suddenly took on a new life. As a result the annual consumption of lithopone has increased to the neighborhood of 50,000 tons, with the end not yet in sight. You, as painters, are deeply concerned in this development; for, while the area of paintable exteriors is limited, the interior area of walls and ceilings is something to cause the painter to "sit up and take notice." In view of the possibilities here opened one feels like paraphrasing a famous saying, "I care not who paints the outside so long as I have the painting of the inside."

The speaker then described in some detail the social betterment work at Palmerton and Franklin, and distributed specimens of Franklinite and copies of the New Jersey Zinc Company's "General Painting Specifications." The address was profusely illustrated with lantern slides.

Henry F. Moers moved a rising vote of thanks to Mr. Heckel for his very able and instructive address. The motion was unanimously carried.

The next speaker was Hon. C. P. Cary, State Superintendent of Public Instruction, who addressed the convention upon the subject, "Public Schools and the Industries," as follows:—

Public Schools and the Industries.

Mr. President and Gentlemen of the Convention:—Anybody who makes a practice of speaking before an audience first sizes up that audience to know the general character of it. When I entered this hall this morning and I viewed my audience I concluded that no matter how warm the weather may be, you had determined to be comfort-

able and to transact the business for which you have convened. That is an evidence of your enthusiasm upon which you are to be complimented.

Enthusiasm in our work is a prime essential in making us happy in the accomplishment of our labor. Not so very long ago I was riding over a very hot part of the country sitting in the observation car, and I took note of the fact as I looked up the track that some working men of the railway company, apparently engaged upon some track repairs, had scrambled out of the way of our train. They had scrambled just far enough to permit our train to pass and looked very stolid and uninterestedly, but there was one young fellow that climbed clear up to the top of the bank, and as he stood there he waved his hat and shouted to us at the top of his voice. That man was filled with enthusiasm; he loved and enjoyed his work. I said to myself as I looked upon him:—"There is the kind of enthusiasm that makes the world go." When we are taking a delight in our labor we feel that to live is worth something. Now there is just a little something about your work this morning that impressed me with your enthusiasm, and I feel greatly pleased, Mr. Chairman, to be extended this opportunity to come before you and to talk to you upon this vast and important subject, the question of education.

Now, it is turning aside a good deal from the work of your Association to talk to you about your children. It is turning your minds around and to cause you to look into another direction for a time. But I realize, the man that is worthy of the name of man, who is not interested in the welfare of his own children or in the welfare of his neighbor's children, is not in this audience. We are all interested in the welfare of the children of the entire State; in fact, of the entire world, and it is on that basis that I want to speak to you this morning with reference to education.

Now the problems of education are tremendously difficult. I suppose that you, who have not your minds constantly dwelling on that problem, as I have, do not realize how difficult it is to carry on the kind of education in this day and age that the people really need, and which, if they could express themselves and would express themselves they feel their children actually desired or ought to have. Education is growing and changing just as has the painting and decorating business, or as has anything else that has developed with the times. I go out into the country very often and talk to school board conventions made up of farmers, and sometimes a man will say:—"What are you talking about? Are our schools not as good today as when I was a boy? And if they are as good, what was good enough for me is good enough for my children." Once in a while you meet that sort of a man, and it is those people who do not realize that they must pay more money today for education of purposes in order to give proper instructions to their children and to obtain proper instructors. The cost of things is going up in that direction as well. In the matter of teachers there is a problem that we do not realize as we ought to; everything has become more complex. There are so many demands made upon the school today that were not thought of in the days when we were children. At the time when I was a boy, if a teacher could teach writing, spelling, arithmetic, geography and grammar, that was sufficient—he was giving to the children all that the people of that time demanded and felt that the children needed. But that is not true of today, because there is today a demand on the part of the people made upon the schools to do vastly more. Now we realize—I suppose we all do—that the schools of the past had not a large or scopeful view of things. They were not looked upon as required to furnish very much more than I have already mentioned to you. Today, however, we are coming to face this situation:—There are a lot of children that like that kind of thing and going to the high schools and study chemistry and biology and go on into the college and study there until they become professional people, lawyers and doctors; and then there are a great many other children who are not interested in that kind of thing. Now the schools of today are devoting their energy to children that expect to go on to college or normal schools. Those that do not seek that kind of a future and are not interested in the studies very often drop by the wayside because they say the school is uninteresting, and just as soon as the parents allow them to do it they drop out of school. Our compulsory education law allows a child to drop out of school under certain conditions at fourteen years of age. There are hundreds of them dropping out today at that age that might just as well go on, or would go on if the school was the sort of place that they felt was valuable for them. In the State of Massachusetts they made a study of it to find out why children from fourteen to sixteen dropped out of school. The reasons were in some cases the pooriness of the parents, but most of the children dropped out because they did not think the school was really a valuable place for them to be—it didn't appeal to them.

Now, the ordinary day school, to which children go, we are trying as rapidly as we can to change so that it

will appeal to the boy who is not always bent on the study of books. Did it ever occur to you that the point of view of parents and of teachers is, that if a boy is perfectly still, will sit and read a book and not go out fishing, not go out hitching, that it is thought through the country that he is a person who has to be favored, who has to be helped along because he shows indication that some day he may be a lawyer or doctor or that sort of professional man; whereas the boy that is active, who is really what a boy ought to be, is looked upon as more or less harum scarum, never going to amount to very much? I was in a school, for instance, not long since, where a boy about twelve years of age—this was a country school—sat back in the middle of the room and was a great bother to his teacher. That boy was all the time active. He had a ruler, I discovered presently, and he was measuring the length of his desk, measuring its width and the distance it was from the floor to the edge of the desk, and that teacher was just wild because that boy was so nervous and restless. Now that boy was just a very dynamo of energy; he was just chuck full of it. You could see his eyes were bright and snappy and he had brains. He was one of the most promising children I have seen in a great many years, but in that school he was a constant trouble and the teacher would sooner or later drive him out of the school, because he did not find anything there that pleased or interested him and the things he wanted to do he could not do. I noticed that, when the arithmetic class was called up, this boy was in that arithmetic class and I asked the teacher if I could take her class in that study. I stood before them and I asked them to step over to the window and as I did that the boys looked at me as though they thought I was a little daffy. I said to them:—"How wide is that woodshed out there?" Well, they looked a long time and they said the width of the woodshed was so many feet and I put it down on the blackboard. I said:—"How high is it?" and they told me about how high they thought it was. Then I asked them:—"About how many cords of wood would that hold?" and they told me about how much they thought it would hold and I put those figures down on the blackboard. Then I went on with some other things and at recess time, which came immediately after that, I began talking to the teacher and paid no attention to those boys. Pretty soon I discovered that they were out there in the back yard, every one with a ruler and every one measuring the different dimensions of that woodshed. Presently they came in to tell me about the woodshed and its width and height and how many cords of wood they guessed it would hold. Those little fellows were tremendously interested in that.

The trouble in our schools of today is that we are expecting too much, that a boy will sit down and study in a book all day and then get up and recite what there is in his books. Now we are endeavoring, as far as we can, to get teachers and children to the point where they are active, where they are doing things, where they are being trained to use their own powers, as this boy was trying to use them there in that school, by measuring everything that he saw within his reach.

Now, as far as the public schools are concerned, they need to be changed so that they will yield an education for those that are not so book-minded as most people are who go along through schools and colleges and so on. There are some who fatten on that kind of thing and enjoy it and get pleasure and profit out of it, but there is this other class of people who are not so much interested in that kind of thing.

Just one more illustration. Up in Appleton, some time ago, the high school principal found a boy who was not doing well—who was not getting on in the high school at all. He was practically a drag and a burden on the school. Finally the principal said to him one day:—"Would you take a job if I would get you one?" Said the boy:—"Oh, I don't know." "I will go out and see if I can get you one. If I find it will you take it?" "Well, I don't know." So the principal went across the block and found a cabinet maker's shop and he got the man to say that he would take this boy and see if he could do anything with him. So the principal went back and told the boy that he had a job for him. The boy went over there, in a perfectly indifferent sort of a way, had never done anything with tools, but he took to it like duck to water; he was simply delighted and it was found that he had a positive talent for that particular thing. Now, gentlemen, it is exceedingly important that we find out what our children are cut out to do. Now, it may be that your boys are cut out for your trade, they may have the positive talent and genius for that thing—and again their genius may run in another way; their abilities in life may run in some entirely different channel and so it seems to you and me in bringing up our own children it is most important to find out in what direction their talents lie and to foster and help them along all we can. Of course, you and I know that young boys, the first they want to do is to run an engine; that is just bosh enthusiasm; but as they grow up, if you find out which way their tendencies are directed, if it is an honorable and useful direction, we ought to foster it as far as in our power lies.

Now, feeling as I do, when I became State Superintendent in Wisconsin, that our schools were lacking in this particular direction and that they were driving out indifferently a great many boys and girls with just as much brains and ability in some direction as other children, I set about to see if we could not do something for those people. There were two or three directions. One way was that we must get the schools gradually changed about. Now that is a long process. You may think that all the superintendent would have to do would be to change the course of study, but you must also change the teacher; we must modernize the teacher and thus it is a slow process.

Now there was another thing occurred to me, that if we could have in the State of Wisconsin, continuation schools for those that actually did drop out, and if we tried to make those schools practical and useful, that we would be rendering a distinct service and a class of service that I did not think the schools were properly serving. I do not think it is fair, it is just or right that my boy, if he happens to be bent on the study of Latin to become a lawyer, preacher, or whatever it may be, shall have the public funds to take care of him just as far as he cares to go, whereas perchance my neighbor's boy, who happens to have a tendency to study mechanics, has no far way to go with State's assistance. I think we should give them all a fair chance and give them a chance in the light of their particular talent and ability. This matter of continuation schools was an attack on the problem from that side. Hundreds of thousands of girls and boys are in blind alley occupations, between fourteen and sixteen. If they are on a farm, they are pretty well cared for, but those who are in the villages and cities and do only odd jobs, which get them nowhere, are losing that particular period of life which is perhaps the most valuable period and which comes to us between fourteen and sixteen. If you don't get them started in the right direction then, from fourteen to seventeen, it is a pretty hopeless case. Some of them turn out all right after that, but most of them do not. So it behooves us to look to it to see that the children at that age have a good environment and conditions in which to work.

Now, I worked a long time to get people interested and to get them to take up this question of continuation instruction, and to give children some little taste, at least, of the practical study—and finally we got a law through which enabled us to establish continuation schools in the principal cities of the State and all cities over 5,000 and to leave it to the discretion of those of less population, and the State backs it now with a fund of \$150,000, so that in any city they may go to the limit of \$10,000 in the way of State's aid, but to get that \$10,000 the city must spend at least another \$10,000. Up to certain limits, the State would give to the city half of what it costs to train and teach those people. That was the origin of these continuation schools, which are designed to help girls and boys to get practical instructions.

Now, it is just at that point where you people can be of service to us by giving us your thought and suggestions and help. If there is anything in your business that the schools can do, and if you desire the schools to do that, that we are not doing, these continuation schools in particular, all you have to do is to make it known, so that we can get hold of that problem. We are asking different organizations, all over the State, to give us the benefit of all thought and suggestion they have and if there is any way in which we can give the instruction that is required, we will be glad to do so.

This work is comparatively new. It has been going on a few years, but we have hardly found ourselves yet and it may be that you scarcely know that there is such a thing in the State as continuation schools, but it may be of great value to those who wish to enter your profession to the extent that numbers permit. We cannot take single individuals, but must form classes and give comparatively short unit courses in some one thing and then another one, perhaps in the same direction, but with increased difficulties and so on, and then we will be able to help people to become masters in their business. Not only that, but we are trying to teach these boys and girls, who have dropped out of schools, lessons that will be of value to them outside of their business. We teach them citizenship, we are teaching them hygiene and sanitation and safety devices and all sorts of things, as far as our time permits; five hours a week is all they are required to take under the law and so we cannot do everything.

Now, that is pretty much the message that I wanted to bring to you, in response to your invitation—that we are just entering upon this work of trying to give a fair chance to the boy or girl who does not care very much for the ordinary line of school work and who does want a practical kind of education—and so I would be very thankful to you if you would give us the advantage of any suggestions you have that will enable us to carry out that idea.

I have endeavored to talk to you this morning in this simply direct and practical kind of a way so that I would not becloud the situation with many words, and, in fact, I think I am through with my message and I want to ask you to communicate with me and to tell me how the

schools of the State, either the ordinary public schools or these continuation schools may be modified so that they shall better serve the people who are interested and who pay for them, and who are more interested in the nature of the case of their own children than anybody else can be. I thank you very much for your attention. (Prolonged Applause).

Mr. Harper and Mr. Rinzel joined in expressing to Mr. Cary the thanks of the convention, which was further evidenced by a rising vote, unanimously carried, and the promise of co-operation with the Department of the State Superintendent of Continuation Schools.

Question Box.

The question box then elicited the following question:—"What is the cheapest way to size a water spot on a calcimined wall to be calcimined again?"

Mr. Harper suggested to wash the stain and to give it a coat of paint of half and half, allowing it to dry until the next day, but he warned against using paint too flat and not too oily.

Mr. Rinzel thought that perhaps such a stain might be occasioned by corrosion.

Mr. Harper replied that, in such case, it would be best to remove the plaster and replaster the wall in order to obtain satisfactory results.

Mr. Rinzel urged all members to insist that they be given sufficient time in which to do their work properly, and thus avoid a great deal of unnecessary expense and being obliged to do a piece of work over.

Mr. Harper then inquired whether any of the master painters present were acquainted with a means of calcimining walls within 48 hours of the time they had been plastered, and called upon Mr. Spetz for a reply.

Mr. Spetz stated that he knew of no preparation which would insure a perfect job at all times; that it was purely a matter of good judgment coupled with an element of chance to obtain a satisfactory job under such conditions.

Further discussing the subject, Mr. Rinzel related an instance of a new house completely plastered, and in which the carpenter had laid and scraped the floors and the first coat of varnish had been applied. The house was then allowed to stand for nine days, and on examination, it developed that the varnish had turned white like shellac. Investigation showed that the plasterer had forgotten to plaster the basement ceiling and that, in the interim, while the varnish was drying the plasterer had tried to correct his forgetfulness. The hot spell of weather had caused the water in the plaster to draw through the floors, with the result mentioned. Fortunately, Mr. Rinzel stated, the architect recognized the innocence of the painter in the matter and agreed to compel the plasterer to pay for the additional work made necessary under the circumstances.

Mr. Harper expressed the belief that, in this instance, the architect was at fault in permitting the floors to be laid before all of the plastering had been properly completed.

Mr. Moers cited an instance of a center wall being built upon a running spring without drain tile, with the result that a spot of moisture measuring six feet in width and four feet in height was constantly apparent at the foot of this wall. This the architect demanded of the painter should be successfully covered with paint.

Reverting back to the subject of the question, Alfred Schiferl, of Jefferson, Wis., asked whether it would not be well to cover a stain, such as referred to in the question, by the use of shellac, applying the shellac to the entire wall, in order to prevent the water from showing at the extremities of the shellacked surface. This suggestion met with universal approval.

President Thomsen urged members not to try and meet difficulties of that kind in the cheapest manner, but in the manner which would be most serviceable and assure a satisfactory and complete piece of work.

On motion of Mr. Roth the convention then adjourned to Thursday morning at 9 o'clock a. m.

WEDNESDAY AFTERNOON ENTERTAINMENT.

With almost prophetic foresight, the Entertainment Committee had reserved Wednesday afternoon and evening to the celebration of the annual outing and baseball contest. The diversion proved an all-welcome relief from the stifling heat that caused the thermometer to hover around the hundred mark all of that day.

Early after the noon luncheon chartered street cars and automobiles conveyed the visitors and their families and friends to the city baseball park, where the 1916 wrestle for the silver loving cup was to be staged.

The "Peddlers" had stolen a march on their opponents, the "Daubers." They appeared in brand new gray woolen uniforms, with cap and woolen socks. They looked nice, and for an efficient sweat producer on a hot day there surely is nothing more efficacious than woolen suits, but to real baseball players a baseball suit is a non-essential. The "Daubers" proved that maxim; they appeared in

ordinary painters' overalls, and Umpire Colling saved the day and incidentally the possession of the cup to the "Daubers" when he called the game at the end of the second inning. The score then stood 13 to 13. The line-up was as follows:—

"PEDDLERS."		"DAUBERS."	
	Runs.		Runs.
Achuff, c.....	1	Schiferl, c.....	2
Bonn, p.....	2	Bartlett, p.....	2
Love, 1b.....	2	May, 1b.....	1
Linnell, 2b.....	2	Olson, 2b.....	2
Ruppert, 3b.....	2	Dallasse, 3b.....	2
Junkins, ss.....	1	Koester, ss.....	0
Efner, lf.....	1	Rasmussen, cf.....	0
Shannon, cf.....	1	Landwehr, lf.....	2
Roach, rf.....	1	Thomsen, rf.....	2
Total	13	Total	13

After the game all proceeded to the nearby "Frog Pond" Park, where refreshments and music and a splendid outdoor luncheon of home-made potato salad, wieners and trimmings was enjoyed by all. Boat riding and swimming in the Rock River filled the balance of the afternoon.

For the evening's entertainment a splendid boys' orchestra offered classical as well as popular music in the city park. For the enjoyment of those who preferred the music of the waltz, one-step, fox trot and other fancy contortions of the Terpsichorean art, a block of a well-paved city street had been roped off, decorated with festoons of electric lanterns and large spot lights, where another orchestra offered almost continuous dance music "free, gratis." To judge by the multitude of people present, it appeared that the entire city population had come to vie with each other in entertaining the visitors and their friends. It was a beautiful day, splendidly concluded.

THURSDAY MORNING.

The final session of the convention was called to order by President Thomsen at 9.30 o'clock a. m., and as the first order of business Walter Marks read a paper prepared by P. W. Nelson of Brooklyn, N. Y., entitled

"Time, an Important Factor in the Painting Business."

When I was asked by Mr. Forester to write a paper for this convention, I did not take the time to consider the subject, but unhesitatingly answered "Yes," without giving a thought to what time it would take, and I can assure you I have had the time of my life to get the time to get it ready in time.

When a poor foreign-born citizen like myself starts to learn the English language his intelligence is having a busy time. There are so many puzzling words and expressions in the English language that constantly keep him at his wit's end.

As an example, I will mention the fellow who was standing in front of an open window who heard somebody on the sidewalk shout, "Look out!" and when he quickly poked his head out of the window he was hit with a falling brick. He would have been better off if he had not looked out. Or the man who was riding in the trolley car which moved along with the speed of a snail. Being in a hurry, he turned to the motorman, asking him why the car was moving so slowly, and got as an answer, "The car ahead is behind." He could not make out how the car could be in two places at the same time.

Amongst a whole lot of other words and expressions, the word "time" is to the stranger something mystifying and hard to define. He may be tempted to think that time is a personality, when he hears people talking about "Father Time," or "time will tell," and that some people are "killing" time. He may be thinking of a doctor or a medicine when he hears that "time will heal all wounds." It certainly will surprise him if he hears one man ask another "what kind of a time did you have?" and get the answer, "a glorious time" or a "bully time," or perhaps only a "dull" or "rotten time, thank you." In answer to the question, "Have you the time?" he may in one place hear, "Yes, I have plenty of time," and in another, "Twenty minutes past two." He may think that time is a commodity or a medium of exchange when he listens to such expressions as "Give him plenty of time," or "I will take my time." The old proverb says that "Time is money." We know that there are people who have plenty of time and plenty of money, but we also happen to know people with all possible time and not a cent of money. So, I do not think that proverb is exactly true.

Of course, we have bad times just as well as we are now and then handed some bad money, and I suppose the "rotten times" we occasionally have will correspond to so-called "tainted money."

We talk about spending money or saving money, just as we talk about spending or saving time. We hear of people burning money, as well as those who have time to burn, although they can do neither, because they have nothing

to light it with. The more the poor man hears of time, the more mystifying it becomes. He will find that we have seeding time and harvest time, lunch time and supper time, bed time and vacation time, over time and spare time, winter time and the "good old summer time," standard time and railroad time, time table and time sheets, dangerous times and peaceful times, that it is time to act, time to quit or time to "shut up," and it is no wonder if he, under such conditions throws up his hands in despair and says, "For goodness sake, what is time, and how many kinds of time do they have in this country, anyhow?"

To make things still worse, I now come and say that "Time is a part of the painting business." This blow is sure to stun him and will leave him there to figure out as good as he can what it is all about. Yes, time and plenty of it is necessary for the painter if he is to do his very best work. No matter how skillful he may be, he cannot do what is impossible. There is a proverb in the old country which says, "For God and a skillful painter nothing is impossible," but I take this with a pinch of salt. A skillful painter can do wonders, but he cannot upset the laws of nature. No matter how he mixes, applies and manipulates, he cannot fool "Father Time." The paint must have proper time to dry. If you apply your enamel before the under coat has had time to dry thoroughly the enamel will crack, and if graining and varnishing is done too soon the surface will be checked and look like an alligator hide. Should the flat coat be applied before the body coat is dry the oil in the body will flash through and cause "shine." Of course, he can help "Father Time," or better said, nature's forces, so as to do the work in shorter time, but this can only be done to a certain degree. Beyond that the quality of the work will be impaired.

Driers are dangerous. An overdose of driers will spoil the paint. You can add so much driers to paint that it will never dry.

We often hear people say that they cannot get good painting done nowadays, and in a way they are right.

The army of skilled painters, those who actually know what paint is and how to use it, is constantly getting smaller, and at present outlook there are no recruits to fill the empty places. It is not within the scope of this paper to treat the why and wherefore of this condition of affairs, but I cannot refrain from saying that the general public, and nobody else, is the responsible party. The only excuse the public can bring forth would be ignorance, if that ever could be considered as an excuse. Not being able to judge between good work and poor work, the public generally gives the job to the cheapest man, not knowing that in nine cases out of every ten they get less value for their money.

The cheap man uses "get-rich-quick" materials and "schmeir-on" help, and cheats "Father Time" as much as he can. Of course, you cannot cheat "Father Time." The day of reckoning will come, and then Mr. Cheapman is out of the house with the money and the house owner has to make good.

Competition is all right as far as it goes, but in the painting business it is mostly unfair competition. When the professional painter, the man who knows how, figures on a job he feels the responsibility he has to his profession, and knowing what it means to do good work, his figures, in spite of the fact that he tries to figure low, becomes higher than the other fellow's. Should he, nevertheless, get the job, his professional pride prevents him from leaving the job until he himself is satisfied with it, even if he, through some unforeseen causes, should lose money on the deal. He takes the necessary time to do his work.

The painting contractor who is not a professional painter and who runs the painting and decorating business for all he can get out of the one job, is not bothered by any such professional scruples or responsibility. He cares little what kind of material he uses if it is cheap, looks well and dries quickly. He gets through in about half the time it should take to do a really good job, and the poor simp of a customer thinks he is very skillful because he can do the work in so short a time. He spends as little time as possible on the work. Later on the customer may complain about the short life of the paint, but then it is too late. His time is past.

Under present conditions, when the only judge in the matter is an ignorant and capricious public, the professional painters are working under a great disadvantage, and it is little wonder that their number is daily getting smaller. Many change vocations, few retire, and still fewer enter the ranks. The professional painter will seemingly soon belong to times gone by.

When it comes to public work, it is not very much better. The competition may be a little fairer, but when the question of time comes up it is just as bad if not worse. I should perhaps make my position relative to materials a little more plain. I hold that there is no material too good to be used in its proper place. I may be somewhat conservative, but I am not opposed to new materials by any means, but I am strongly opposed to anything new

which lowers the quality of the work. It would be an insult to human intelligence to think that no further improvements in the paint line would be possible. Improvements are constantly being made. Valuable inventions are being added to the list of paint materials, but side by side of the men who work for the betterment of paint materials, there is another crowd working constantly to get up substitutes at a lower price, regardless of the quality, but with more profit for themselves and for Mr. Cheapman.

They have given us "white lead," which contains not an atom of lead, and varnish which is just as closely related to varnish gum as dish water is to champagne. A new material or a new manipulation of an old material which decreases the cost at the same time it increases the quality is a blessing, but a new material which decreases the cost at the expense of the quality is anything but a blessing.

I am not going to dwell any longer on the conditions the way they are, as you are all thoroughly familiar with them, but I will come to my subject and try to give a faint idea about the necessity of giving "Father Time" his due. Thorough drying or oxidation of the paint is just as important as is the proper application, if not more so.

Time is needed to give the oxygen an opportunity to do the work. Time must be given for the surface to dry properly before the priming coat is applied, whether that surface is of plaster, wood, cement or whatever it might be. It takes experience, which is only gained through time, to say when the surface is fit to paint. With the use of modern building materials it is often necessary to give the wall surface special treatment in order to take care of existing alkalies and salts before applying the priming coat. If this is not done, and particularly if any moisture is still present, the oil in the paint becomes saponified and stays forever tacky. The length of time necessary for the priming coat to dry hard and ready for the body coat depends upon the nature of the surface, consistency of the paint, atmospheric conditions, etc., and no number of days can be mentioned as the right amount of time. Only experience can tell.

The same argument holds good for the body coat and all through the painting business. If you rub your enamel before it is hard enough it will revert back to an uneven gloss, and should you kalsomine over shellac before it is thoroughly dry the kalsomine will either crack or the shellac will cause a dark stain, and in this way time plays its role along the whole line. I do not advocate the use of shellac, as we have better things today for the calcimine to use, but I mention it as an example for giving "Father Time" his time to work.

Mr. Cheapman, in order to get there quickly, puts an overdose of driers in his paint and loads on a very heavy coat, which will skin dry in a very short time, thus enabling him to pile on another coat the following day and get away with two coats where three coats should be needed. We all know that this is not painting—it is schmeiring, and it will last no time as compared with three coats properly applied.

I wish everybody who engages painters could hear me when I say that any one employing Mr. Cheapman to do his painting is penny wise and dollar fool.

Besides time, two more important factors should perhaps be mentioned, namely, brains and elbow grease. A good portion of brains must be used with the mixing or the paint will not be properly tempered for the particular surface to be painted, and plenty of elbow grease is needed when the paint is applied in order to spread it out sufficiently to allow the oxygen to penetrate fully and oxidize the oil throughout.

The proper time is also needed to do the application properly. Good painting cannot be done in a hurry. No matter how much brains are used in the mixing, or how much elbow grease in the application, if necessary time is not given for the paint to dry thoroughly the proper results are not obtained.

Cheating on time is cheating on money. If Mr. Cheapman puts on his priming coat today, his body coat loaded with driers tomorrow, and then expects to do a good job of flattening the following day, he should have his name changed from Mr. Cheapman to Mr. Fool.

The reading of the paper was attentively listened to and its humorous aspects created many a hearty round of laughter; its serious reflections gave rise to a vote of thanks and the request that it be incorporated into the minutes of the convention.

The Committee on President's Address, through its chairman, Mr. Henry F. Moers, then presented the following report:—

Committee on President's Address.

The Committee on President's Address especially recommends to your attention the advice of the president that earnest support be given to the endeavors of the State Superintendent of Schools in the establishment and maintenance of training schools for industrial education. We believe that this undertaking is a step in the right

direction for the advancement of our craft and the perpetuation of competent workmen therein.

The recommendation of the president, that all members should avail themselves of the opportunity to obtain compensation insurance at the minimum rate, through the mutual insurance company with which we are affiliated, meets with the most emphatic approval of your committee. We believe that, while it has not been made obligatory upon members to secure the insurance through this channel, it nevertheless places upon them the moral obligation to co-operate with that institution in order that further and greater benefits may accrue to all participants in the future.

(Signed) H. F. Moers, Chairman,
P. Rinzel,
J. C. Yonk.

The adoption of this report was moved by Mr. Moers and was carried without a dissenting vote.

Mr. B. F. Mautz, chairman, on behalf of the Committee on Resolutions, presented the following report, the adoption of which was moved by Mr. Mautz and carried by a unanimous vote.

Resolutions.

"Your committee begs to report that it has carefully considered and unanimously consented to the following resolutions, which are hereby offered for your determination and final action:—

"First.—Recognizing the principle that the benefits accruing from organized effort should rightfully inure only to those actively associated with the promotion of such endeavors, we recommend the adoption of the following resolution:—

"New applications for compensation insurance at the reduced premium rates available to members of this association shall henceforth be granted only to applicants whose membership in good standing is certified to by the State secretary of this Association. All resolutions conflicting with the provisions of this resolve are hereby revoked and rescinded, and the secretary is directed to forward a copy of this resolution to the workmen's Compensation Mutual Liability Insurance Company."

"Second.—We earnestly commend to the attention of all members a close study of the proceedings of the convention, as they will be published, in order to obtain the full benefit of the efforts of this institution, organized for mutual education and the elevation of our craft. The topics of addresses to which we have listened at this convention by Mr. John C. Yonk, Hon. C. P. Cary, Mr. G. B. Heckel, Mr. P. W. Nelson, Mr. R. W. Lindsay, contain much valuable food for thought and emulation.

"Third.—We extend to the Master Painters' Association of Beloit a sincere and heartfelt vote of thanks for the hospitable and efficient manner in which they have provided for the needs and entertainment of this convention, and we also recommend a rising vote of thanks to His Honor Mayor H. W. Adams, the Rev. H. L. Moore, the press, Mr. A. H. McGhan, and all who so kindly and generously contributed to the welfare and pleasure of our sojourn in this beautiful city."

(Signed) B. F. Mautz, Chairman,
H. F. Moers,
Frank Spetz.

The following report of the Committee on Memorials was unanimously adopted by a rising vote:—

Memorials.

"Your Committee of Memorials respectfully reports that the inexorable messenger of death has taken to his fold an esteemed friend in the demise of Mr. Peter Wood, of Kenosha, Wis., and it is with a true feeling of sympathetic sorrow that we extend to the bereaved this message of condolence. Let a record of this expression be spread upon the minutes of our Association and a copy thereof be forwarded to the deceased's surviving family."

(Signed) H. F. Moers, Chairman,
B. F. Mautz,
F. W. Dupke.

Mr. Moers also reported that the committees in session favored the sending of the following telegram to the Association's only honorary life member, Prof. W. G. Scott:—

"Wisconsin State Association, in convention assembled, sends greetings and assures that it is firmly bound to you in gratitude for the many valuable services you have rendered to it. Leonard Forester, Secretary-Treasurer."

The sending of this message was authorized by rising vote.

Secretary Forester then read the following communication received from William E. Wall, ex-president of the International Association:—

Somerville, Mass., July 24, 1916.

Leonard Forester, Secretary.

Dear Sir and Brother:—

I have just received your official program for the twelfth annual convention to be held in Beloit, Wis., beginning tomorrow. I would be delighted to attend the convention,

if it were nearer home, but pressure of business requires my attendance here.

I trust that the papers on the program will be well discussed, and result in much benefit to you all. The subject of industrial education should appeal to every master painter, and I hope that you will support Mr. Glynn in his efforts to teach young men how to work with their hands.

With kind regards to ex-President Dupke and to all your officers and members, I remain,

Yours fraternally,

William E. Wall.

Liability Insurance.

On behalf of the Committee on Liability Insurance, H. F. Moers, reported that after thoroughly canvassing the situation the committee had deemed it expedient to abandon the idea of forming an insurance department of this Association, but that it would be more advantageous to affiliate with a mutual company organized for the purpose of maintaining insurance; that meetings were held with various companies and that the resulting contract with the Workmen's Mutual Liability Insurance Company had, in the estimation of the committee, produced a saving of from \$1,500 to \$2,000 in the payment of premiums by master painters in the current year. The committee extended thanks to the members who had promptly responded to their inquiries.

The report was received and the thanks of the Association extended to the committee for its arduous and successful work.

Mr. Cornwall:—I don't think it is any more than right; Brother Moers went to a good deal of expense in getting this up and I think he ought to be reimbursed for his expense.

Mr. Harper:—I don't think there is any question about that; if Mr. Moers has got any bills for moneys he has advanced, he should be reimbursed by the secretary.

Mr. Moers.—I have not presented a bill to the Association. I was thoroughly interested in this proposition and the saving I made on the insurance policy that our firm carries will amount to just a little bit less than \$75 this year and I figure that that was compensation enough for the work I did. (Applause.)

President Thomsen:—I think that is some pretty good food for thought to some of the other master painters who are not having this insurance.

Next Place of Meeting.

The selection of the next place of meeting was then considered by the convention, and upon motion of Frank Spetz, Fond du Lac, Wis., was chosen as the place for holding the 1917 convention.

F. W. Dupke, on behalf of the membership Committee, reported that the registration cards filled out by attendants at the convention disclosed that 32 visiting master painters, not members of the Association, had attended its convention, and urged members to make effort to enroll these new friends into the fold of the organization.

The report of the committee was adopted and a rising vote of thanks extended to its members.

The following illustrated paper, prepared by R. W. Lindsay, was then read before the convention:—

Technology and Manufacture of Varnishes.

I am very glad indeed of this opportunity of addressing you, gentlemen, upon the subject of varnishes, and although what I have to say may not be for the most part new, yet I believe that in reviewing once again the details regarding the various materials used in varnish making and also the process involved, that there may be many points which will be not only of interest to you but at the same time will be of assistance to you in your business.

Varnish, as you all know, is made up of four main constituent parts. We have in the first place the fossil resins, or gums, as they are termed, which give to the varnish its brilliancy and luster and to a certain degree its durability.

Secondly, we have the drying oils which render the varnish elastic, durable and to a certain extent affect the luster.

Thirdly, we have the metallic driers which are incorporated with the oils to hasten the drying of the varnish film, acting as carriers of oxygen from the air to the drying oil.

Fourthly, we have the volatile solvents which aid in the spreading of the varnish upon the work.

I shall take up first the various raw materials used in making varnish, and describe the source from which these various materials come, and then later show you the way in which these materials are used in the actual varnish process.

The first of the raw materials to be considered are the fossil resins, which are divided into three classes. We have the fossil resins which are the exudation of trees which existed thousands of years ago, the sap having

flowed from the tree to the ground, where it was covered with decayed vegetation, etc., and fossilized.

Secondly, we have the semi-fossil resins, which are the exudation of trees of more recent origin, and thirdly, we have the crop resins which are gathered directly from the tree, the tree being cut in such a way that the sap will flow, and this sap is hardened by oxidation.

The first slide which I show you is that of the Zanzibar Animi, a fossil resin coming to us from Zanzibar, on the Eastern coast of Africa, and it is, as you will note, characterized by the goose skin effect which we find upon the various pieces of gum. This gum is extremely hard and was formerly used in the manufacture of our best grade of piano varnishes and exterior varnishes. It was used in the piano varnishes on account of the fact that it makes an extremely hard varnish and one which may be readily rubbed and polished. It is used in the spar varnishes on account of the fact that it makes a varnish which is very durable. This resin is not used today, on account of the fact that it is practically impossible for us to obtain sufficient quantities of this resin for use in a practical way.

The next resin which I show you is that of the Congo Copal, the term copal being applied to the gum found upon the West coast of Africa, to differentiate between these and the ones found on the East coast of Africa, of which Zanzibar is a type. The Congo Copal is very light in color, makes a varnish which dries with a good hard film, and is used in large quantities in high grade varnishes. For this reason it is used in the best grade of baking copals, high-grade baking varnishes, and interior varnishes, where color is an essential feature.

The Benguela Copal is very similar to Congo, coming from the same general district on the West coast of Africa, but differs in that the varnishes made from this gum are darker. The Benguela is characterized by the greenish cast which is displayed throughout the various pieces of gum.

The Sierra Leone Copal is one of the most elastic resins which is known to the varnish maker. For this reason it has been used with wonderful success in the pale coach and car varnishes and in spar varnishes, where elasticity is the most essential feature. At the same time it makes a varnish which has a very light color, and for this reason it is also very suitable for pale baking varnishes and also for varnishes where elasticity is a most important point. This resin comes to us also from the West coast of Africa, coming from the district of Sierra Leone.

The next class of resins which I show you are the kauri resins, coming to us from an entirely different region, from New Zealand. Kauri is one of the most popular resins in the varnish industry on account of the fact that by it may be made a most durable varnish and also a varnish which is excellent for rubbing and polishing purposes, due to the fact that when this resin is handled properly varnish may be made which has less tendency to "sweat out" in the process of rubbing than a varnish made with any of the other gums. Furthermore, kauri has very good durability and is consequently used in the high grade exterior varnishes. Kauri comes to us in varying grades, and the first view you see is that of the white kauri. The second is the brown kauri, the latter, of course, making a very much darker varnish, and a varnish which in its general properties are the same as that made with the white kauri, yet at the same time is lacking in some of the essentials of the varnish made with the white kauri.

The Manila Copal is a type of resins which are termed soft resins, and come to us largely through the port of Manila, being found largely in the East Indies. White Manila is used a great deal in the cheaper interior and medium-priced varnishes, and when handled properly some very good results can be obtained. However, it carries quite a large amount of free acid and has the property of causing a varnish not to have as hard a film as that made with the kauri or the other hard gums. Manila comes to us in various grades, the first view showing the white Manila, the second that of Manila nubs, which is a form very popular with the varnish manufacturers on account of the fact that the Manila nubs are much easier to handle than the white Manila, which comes in extremely large pieces. The Manila gum is derived from one of the most prolific gum-bearing trees known, and some of the pieces of gum which have been found are very large in size, being sometimes two or three feet in diameter.

The Damar Resin is a gum which is probably very familiar to you all, having been used for years in the manufacture of damar varnish. Its one important feature is its color, and that is about all which we can say for it. It has no durability, is very soft, and a resin with a very low melting point, so that it cannot be used in any of our high-grade varnishes. You may recall that formerly all the enamels on the market were made by the use of a damar resin; today it has been abandoned by manufacturers of the highest grade of white enamels on account of its being lacking in durability. However, for many of the cheaper enamels it is still being used to a very considerable extent on account of its whiteness.

The Asphaltum is not really a resin, being a cross between soft coal and petroleum and comes to us largely at the present time from Utah. This bituminous material is

used in the manufacture of our black air drying and baking japans, being used largely upon iron work.

That is all which I shall say regarding the various gums, and this view I now show you is a picture taken in the Kauri forest of New Zealand, showing the manner in which the gums were formerly gathered. Years ago the people who plied at this trade, if it could be called such, were criminals, vagabonds and people who had drifted into New Zealand from all parts of the world. They would start in the morning with their prodding stick and knapsack on their back, and by the use of their stick could determine at what places gum could be found, would then proceed to dig same up, only gathering the gum found on the surface. In the evening they could be seen around the camp fire scraping their gum and preparing it for the market. In this connection also we should say that the Maories, or the natives of New Zealand, also gathered considerable quantity of this gum, and this view shows you the Maories with all their family out upon the field, it making very little difference whether a large or small amount of gum was gathered. Today, however, the gum digger is more like a modern miner. He starts off with his various prospecting sticks, his spade and coarse tooth saw, with which he saws around the roots and moss in order to unearth the gum. The surface of the earth is then dug up and the gum and dirt thrown to one side. This digging goes on until at times we find, as in this view, the gum diggers have proceeded to a depth of from sixteen to seventeen feet below the surface of the earth in their search of gum. The gum is then thrown upon a screen, where it is washed and the earth and other decayed matter separated from it. The gum is then all scraped and sorted, and then carried down to a general warehouse where it is further sorted, and this next view shows the screen process of the gum, grading the gum according to its size. The gum is then taken to the brokers' warehouse in Auckland, where it is further sorted by men who have wide experience in this line. These men start as mere boys, first working on the cheaper gums and then they are gradually promoted to work on the higher grades of gum; this is very important work when we realize that this gum varies in price anywhere from four cents to one dollar per pound. The gum is then put into bins, and from the bins is packed in cases, then shipped to foreign ports.

We now pass on from the subject of gums to that of oils, and the first oil we shall mention is, of course, linseed oil, which is made from the flaxseed grown in Canada, United States, Argentine, India and around the Baltic Sea, and it is very curious to note that the oil from these various parts all should differ so much, due probably to climatic conditions and also to methods of harvesting.

The first view I show you is a view taken in the Badlands of Montana, showing the flax growing and also the reaping, and the next view shows the separation of the flaxseed from the flax stalk. The seed is then carried to various lake ports and comes down to the lakes in large grain boats. The seed is then conveyed from the boats to the grain elevator and is separated, according to the various grades and the source from which it comes; it is then carried by means of large conveyors across the ceiling of the roll room and dropped into the rolls. These consist of large steel corrugated rolls, between which the seeds pass until they are entirely crushed into the form of a fine powder. This powder is then emptied into the tempering kettle on the floor below, where a certain amount of moisture and heat is applied by means of steam, the proper amount of moisture and the correct temperature being judged by the workman, who is very expert at this particular trade. When the powdered flaxseed is in proper condition the seed passes out under the former between two camel-hair mats. It is then placed in the presses, the mats being one above the other, and when the press is entirely set up a large hydraulic ram forces the mats together, pressing out the oil from the seed.

The material left in the press is the linseed oil cake, and all the surplus oil is found at the edge of the cake. The cake consequently is passed through a trimming machine, which takes off this edge, and the cake is then baled up ready for shipment, and the trimmings are sent back to go through the process once again. This cake is used largely for a cattle food, and the largest portion of it is shipped abroad to Belgium and Holland.

The oil is then filtered by filter presses, passing through filter cloths, and the oil is now ready to be filled into the barrels. Thus we have our raw linseed oil. The oil at this point, however, is not in proper condition for use by the varnish maker on account of the fact that, when heated to a temperature of about 450 deg. F. mucilaginous material, otherwise known as the "break," separates from the oil. Consequently it is necessary that the linseed oil manufacturer further refines his oil, which is done by means of various chemicals and mechanical devices, in order to produce an oil which will meet conditions imposed by their consumers. At this point also the various driers are added to the oils, in order to prepare the boiled oils found upon the market. These processes are very secret with the linseed oil refiners, and although the general process is unknown, yet various details make quite considerable difference in the ultimate results.

The next oil we shall consider is an oil which perhaps

is not quite so familiar to you all as linseed oil, being our China wood oil, an oil made from the nuts of the tung tree, a tree indigenous to China, growing largely in the interior of China, particularly along the banks of the Yangste River. These trees bear fruit about the size of a small orange, each fruit contains five segments, each segment contains a kernel. The fruit is roasted over a fire, which breaks open the segments, the kernels separate and these kernels are then placed in the crushing machines.

This slide which I now show you is the first form used by the Chinese for this purpose, being nothing more or less than a large stone which is rolled back and forth in a trough and the kernels crushed. The next slide is that of a more modern crusher, which consists of a large stone weighing several tons; this is drawn around within a circular trough by means of mules, horses or other animals, and the kernels, as they are crushed, gradually move toward the center. From all this you can see that it is a very primitive means of carrying out these processes, but it must be remembered that individual Chinamen carry out the process on their own farms and therefore the machinery cannot be very complex.

The powdered China wood oil nuts are then tempered, and this next view shows the process. The powdered nuts are placed between bamboo mats and heated over a kettle of boiling water until the powdered nuts have picked up sufficient moisture, and the mats are then placed edgewise in the large press. This press also is of rather primitive style, consisting, as you can see, of large logs between which the mats are set edgewise, and a large wooden ram forces the mats together, pressing out the oil. The oil is then filtered through bamboo cloths and is then carried down, as you see in this view, to the China wood oil broker in large baskets, the baskets being lined with a peculiarly oiled paper. Each Chinaman carries four baskets, two being suspended from two sticks swung across the shoulders; each basket of oil which is purchased is tested and its richness determined. The oil is then emptied into the tanks and from these tanks is drawn off, as you can see, into the barrels, in which it is shipped to varnish manufacturers.

China wood oil being very different from linseed oil, and, in fact, from any of the other oils, this next view brings out three of the chief characteristic properties of the China wood oil. China wood oil, when allowed to dry by itself on glass instead of drying with a clear transparent film as does linseed oil, dries with a cloudy opaque film, very much resembling a piece of ground glass. Secondly, China wood oil when heated at a temperature of about 450 deg. F., instead of gradually thickening as does linseed oil, it almost instantly goes over to a solid jelly, very much resembling soft rubber. Thirdly, China wood oil, when placed in a bottle and exposed to the light, even though the bottle is air-tight, will, by the actinic rays of the sun, be converted to a lard-like mass. This last property is very easily overcome by the heating of the oil. The gelatinizing of the oil is also very easily taken care of by proper treatment with various gums, etc. However, the most difficult feature to overcome is that of the "dry flat," as the varnish maker terms it. This, you will note from the microscopic slide, is due to a wrinkling of the varnish film, and I would add it has cost the varnish manufacturers a great deal of money, and they have spent a great deal of time in order to overcome this very serious drawback. However, after years of study the larger manufacturers understand this property thoroughly and have overcome it entirely.

You may ask, with all these drawbacks, why is it that the varnish maker will care to use China wood oil at all. In the first place, China wood oil has two important properties which are not found in linseed oil. A varnish made with China wood oil will be very much more waterproof than that made with linseed oil. In the second place, China wood oil has the property of causing the varnish to harden very much quicker than when linseed oil is used. These two properties make China wood oil a very important and essential feature in certain classes of varnishes. It is necessary in a floor varnish, for instance, to have waterproofness, hard drying and elasticity; consequently we look to the China wood oil for our waterproofness, we look to our gum and China wood oil for our hard drying, and we look to our linseed oil for elasticity—linseed oil being considered more elastic than China wood oil, consequently by the proper use of the linseed oil and China wood oil we can accomplish results positively unknown years ago. The important feature which must be remembered, however, is that while China wood oil is an excellent oil for certain purposes and has its special advantages, yet at the same time linseed oil has certain properties which make it, in certain cases, very much better than China wood oil. China wood oil is an oil which has come to stay with the varnish maker, and without it the varnish maker would be at a loss to know how to accomplish certain results.

The next part of my talk will be regarding the way in which turpentine is produced, and this first view is that of a Southern forest, showing the start of the turpentine sap gathering process. The sap comes, as you all know, from our Southern pine trees. The trees were formerly cut, as shown in the picture, this method of gathering the sap being known as the "box method." In other words,

the sap flowed down the side of the tree, ran into a box at the bottom of the tree, and was then emptied from the box into a receptacle, then into barrels in which it was carried to the still. Today, however, on account of the fact that this method shortens the life of the tree, undermines the resistance of the tree to storms and thus permitting great losses, we have perfected what is known as the "cup and gutter system." That is, as shown on this view, the sap runs down the side of the tree into a gutter and then from the gutter into the cup; thus the tree is not wounded except on its side, and it has been found that the production of sap is greatly increased as well as its quality improved. Furthermore, the trees last a great deal longer, and there is not the danger of the entire destruction of forests by wind storms. The sap after being gathered from the tree is then taken to the still, where a small amount of moisture having been added, it is heated in a large copper retort; the turpentine passes over through coils, is condensed and we have our gum spirits of turpentine. The residue left in the retort is rosin, which is subsequently strained, cooled and prepared for the market.

This concludes what I have to say regarding the raw materials used in varnish making, and we now come to the process of varnish manufacture itself. The first views which I shall show you are the way in which the various raw materials are handled in a varnish factory, the turpentine being stored in large tanks as shown in this view; being received at the factory in large tank cars the turpentine is pumped from the tank cars and stored in these large tanks. China wood oil is received in barrels and is then pumped to large tanks and stored in a room of which the temperature is about 75 to 80 deg. F. Here the China wood oil is aged in order to improve its quality and at the same time permit the dirt and other foreign material to settle down. The gums are stored as shown in this view, being received on the second floor of the gum shed and as desired are emptied down a chute into the bins on the first floor, from which they are weighed to the tubs, usually in about one-hundred-pound lots. They are then trucked from the gum sheds to the gum melting chimney. This first view gives you an idea of the general process of manufacture, and which is as follows:

The gum is placed in the copper varnish kettle, which stands about three feet high and about two and one-half feet in diameter. The kettle is then rolled upon the fire, the gum melted and held there until a certain proportion of the gum has been distilled off. At this end point, which is determined by the varnish maker, the melt is withdrawn from the fire and the oil, which has been heating at an adjacent chimney, and which has been previously prepared, is emptied into the kettle. The gum and the oil are then thoroughly stirred together, the kettle being run back on the fire and the gum and oil heated until thoroughly amalgamated. This end point is also determined by the varnish maker, who has his own particular way of judging as to when the melt is finished and when the batch is completed. The kettle is then withdrawn from the fire and allowed to cool, when it is taken to the thinning room, where the turpentine or other thinners are added. The varnish is then pumped into coolers, where it is allowed to cool to a certain extent before passing to the filter presses, which take out all the dirt. This is done very carefully in order to take out the minutest particles of dirt, and the varnish is then pumped to the aging tanks, where it is allowed to age for a certain period of time, according to the quality of the varnish. After the varnish has been properly aged it is then pumped to the filling tanks, from which it is drawn into the can or package, which is then labeled and we have our finished product.

This completes my talk, and I trust that what I have said has been of interest to you, and in closing would say that I shall be very glad indeed to answer any question you may care to ask.

I further desire to thank you very much for your very kind attention.

The address was a very interesting and instructive one; the illustrating lantern slides were of exceptional quality and the whole well-merited the generous round of applause and vote of thanks extended to the author.

As a substitute Auditing Committee, the president appointed Frank Spetz, Henry F. Moers and Frank Augeske, who proceeded to work at once.

The "Question Box" produced another query:—

"What is the net cost per square to paint new lumber one coat green paint and two coats, the surface being in the shape of one by three inch boards, to be painted both sides and edges?"

No complete answer could be recorded to this question, on account of the fluctuating market price of green, caused by the European war.

Mr. Spetz, however, stated that he had been requested to present the following question:—"Why do certain colors of paint, such as blacks, greens and dark browns, when applied in the very hot season or wet season, become sticky?"

For a remedy Mr. Spetz suggested the use of a very good japan used with discretion.

Mr. Harper attributed the phenomena complained of to

the use of poor drier, and laid stress upon the fact that judicious investment in first quality materials has often saved labor and expense occasioned by poor quality ingredients.

Incidental to the discussion, Mr. Harper called attention to the fact that, of late, certain wall papers, when placed upon a wall, emitted offensive odors, causing customers to complain strenuously. It was the consensus of opinion that this was caused by the ingredients of the paper and that the difficulty was one to be remedied by the manufacturer.

Zeno Paque, of Green Bay, cited an instance of birch finish stained mahogany, which the tenant later desired to have covered with white enamel, but which persists in "bleeding."

Mr. Schiferl advised painting over the varnished surface without removing varnish.

Mr. Mischler recommended the application of an extra coat of varnish before applying the enamel.

Mr. Mautz suggested the use of a coat of aluminum bronze.

Mr. Utter thought a coat of glue sizing and brown varnish applied before the enamel would remedy the trouble.

The Auditing Committee presented its report pronouncing the books of the secretary-treasurer in perfect balance and commending the thorough and systematic manner of bookkeeping.

The report of the Auditing Committee was accepted and placed on file.

Election of Officers.

Proceeding to the election of officers, Secretary Forester, in the absence of Vice-President Edward Olson, assumed the chair during the election of president.

Mr. Harper having nominated Vice-President Edward Olson, of Oconomowoc, to the presidency and there being no other nomination, Mr. Colling moved that nominations be closed and the election be by acclamation. The motion was favorably acted upon and the nominee declared elected.

Mr. Harper explained that although Mr. Olson had been present at the convention during its first session, a death in the family required his attendance elsewhere during the remainder of the meeting.

For the office of vice-president, Robert G. Harper was nominated by Frank Spetz, and his election was carried by acclamation.

President Thomsen having again assumed the chair, declared the election of a secretary-treasurer in order. Eulogizing with emphasis the sterling qualities of the present incumbent of office, Mr. Harper nominated Leonard Forester for re-election and no amount of resistance offered by the latter would suffice; the convention was determined to continue him in office and his unanimous election by acclamation followed, amid continued applause.

A resolution increasing the salary of the secretary-treasurer to \$150 per year was thereupon introduced by Hugo Zedler and carried.

Proceeding to the election of a Board of Trustees the activity of the present incumbents was liberally discussed, culminating in a motion by Mr. Colling that the by-laws be suspended and that three new trustees be elected for the ensuing year. This motion was unanimously carried. Charles Koester, of Milwaukee; J. F. Jaeger, of Oconomowoc, and Arthur Utter, of Madison, were thereupon nominated and duly elected to that office, the former being elected for one year and the latter for two and three years incumbency.

A motion that the present members of the Executive Board be declared re-elected, with the exception of R. G. Harper, was entertained and carried.

The vacancy thus created was filled by the election of Frank Spetz, of Milwaukee.

F. W. Dupke was re-elected representative of the Wisconsin State Association on the Executive Board of the International Association.

H. F. Moers, B. F. Mautz and Anton Huml were elected delegates from the Wisconsin Association to the convention of the International Association and, on motion of Frank Spetz, \$100 of the convention fund was set aside to reimburse, pro rata, the delegates named for expenses incident to attending the convention.

The payment of railroad fare and hotel bill of the State representative on the International Executive Board was also favorably acted upon.

In considering appointments upon the Advisory Board, the services of Walter Marks, as a member of that body during the past year were highly and heartily commended by Secretary Forester, Mr. Dupke, Mr. Moers and Mr. Harper, ending in a motion to extend a rising vote of thanks to Mr. Marks for his able assistance in the financing of this convention through the souvenir program. Three cheers and a tiger were added when the motion was voted upon.

Mr. Marks, however, would not consider a re-election, declining for pressure of other business, and the convention, therefore, selected W. L. Linnell, Philip Ruppert and W. J. Shannon as its Advisory Board for the ensuing year.

A rising vote of thanks was also extended to F. W.

Dupke for the efficient and able manner in which he and his master painter associates of Beloit had devoted themselves to the needs of the convention and its entertainment.

It was also moved and carried that the Committee on Apprenticeship be renamed "Committee on Trade School" and that Henry F. Moers be retained as a committee of one in charge of that work.

With regard to the publishing of the convention proceedings, a motion was entertained that the custom of the previous years be continued and the secretary be given power to use his own discretion in sending out copies thereof to magazines and others. The motion was carried.

The Committee on Liability Insurance was continued and the present incumbents re-elected to that office, under motion by Messrs. Dupke and Harper, duly carried.

In retiring from office, President Thomsen feelingly expressed his obligation to the members for the assistance given him and the many courtesies extended, his last official act being the installation of vice-president elect, Robert G. Harper, who was conducted to the stage by a committee amid applause.

Mr. Harper responded in a few well chosen words, promising to devote his best energies to the duties of his office and urging members to co-operate with the officers in their endeavor to make the Wisconsin State Association more numerous in membership and in the accomplishment of its aims and purposes.

There being no further business to come before the convention it was thereupon declared adjourned sine die.

A PROGRESSIVE ASSOCIATION ON THE PACIFIC COAST.

How Los Angeles Master Painters Are Working Out Problems.

By George Wilfred Wright.

THE day following my arrival at Los Angeles I called to see the Arenz-Warren Company, on West Pico street, in quest of an interview with a contracting painter and interior decorator. After a moment's reflection, Mr. Arenz, the president of this company, asked if I would not like to see all the master painters in a body and, in that way, get a general idea of the men who are engaged in this work in Los Angeles, and interview them as a whole, rather than single out one or two concerns. To this I heartily agreed. He kindly gave me his card and directed me to the B. F. Coulter Building, on Broadway, where the Master Painters and Decorators' Association was holding its weekly meeting that afternoon. The session had convened before I reached the rooms, where I presented Mr. Arenz's card, and a letter of introduction from The Painters Magazine. This was read by the president, who extended a welcome on behalf of the Association, and requested that I take the floor, after the regular business for which the meeting had been called was disposed of.

The systematic and orderly way in which the president of the association, L. F. Danforth, conducted the meeting and called for discussion upon the various subjects which came up was very noticeable. A good response came from each of the various committees as he called for a report which had been asked for at a meeting previous. There was a very spirited argument between several members over a reinstatement of a former member that, for some reason which he deemed justifiable, had dropped out, but a present member in good standing presented his case and vouched for his creditable return. The animation aroused over the matter showed that any of these master painters could take the floor and deliver a straight-from-the-shoulder talk, expressing their views in as clear and forceful manner as anyone would care to hear. One or two of the speakers confessed that they were not parliamentarians, but in their remarks they showed good hard sense, and were decidedly fluent speakers, when they become thoroughly warmed up to their subject. The matter was finally put to vote and adjusted satisfactorily, with good feeling and a genuine spirit of brotherhood all around.

Unfair Competition.

Another important subject that was interestingly discussed at some length in this meeting was the condition which not only Los Angeles faces, but many another Western city also. This refers to the man who goes to the house owner and agrees to paint his house for con-

siderably less than the prices which a contracting painter quotes on the same work. This man then goes to certain paint dealers and arranges to get the material on credit, backed by the order of the house owner who has engaged him. The Master House Painters' Association never once objects to a journeyman painter entering the contracting business and estimating on work in a fair and businesslike way, but the man who is commonly called a "pot and brush lugger," who has no legitimate business place other than the house he lives in, and has no overhead expense—no equipment nor material that represents an investment, and who, having no real business experience, begins to cut in on fair prices in order to get work, and even then, fails to give the public a square deal, represents the condition on which the Master Painters of this association have declared war. They have been working on this matter for a long time and devising ways that this species of destroying fair business returns could be stopped.

Until recently, there had been little headway made, due mainly to the fact that certain over ambitious salesmen who did not have the good of the Master Painters' Association at heart, worked hand and glove with these painters and would get tips and pass them over in order to make a paint sale and scoop in an extra commission. Heretofore, not a few of the dealers have said regarding these deals:—"Go to it, boys, sell all the paint you can."

It is the aim of the Association to protect its members and bring the entire body to a more elevated state and use its influence to direct business in strictly legitimate channels of trade. In this way, the members and officers of the Association feel the customer stands a far better chance of getting what he pays for. If a reputable contracting painter, with an established credit and an established trade, secures the work on a house or a building it stands to reason that he will be more likely to give the owner a thoroughly satisfactory job than the irresponsible man who shifts from pillar to post and cares for naught else than his money, when his job is over, whether the work is well done or poorly finished.

The way in which the Los Angeles painters are trying to curb this condition is rather experimental, but in general is believed will eventually be successful. There will be instituted a checking system, arranged on cards that will be given to salesmen to fill out with information about future jobs, and which will be held by the paint concerns until given to the Association. Practically every reliable paint jobbing house in the city is in favor of the stand which the Master Painters' Association have taken, and it is believed by their assisting the craft in this way the evil can be reduced to a very small percentage. While those who have worked out the plan are not expecting too much from it at the first, still they feel that it is at least a step in the right direction. The outcome will be watched with deep interest no doubt by all readers of The Painters Magazine, and particularly among the trade in the mountain cities and the Northwest. It is safe to say that, should another method be required, there is no lack of energy and determination among the Los Angeles Association to put into operation some plan that is bound to succeed and protect their interests and those of the public.

In a few brief remarks which I was invited to make as a representative of The Painters Magazine, I outlined my trip to the coast from New York, stating that in other Western cities I had discovered the very same conditions which they were attempting to meet so squarely. I assured them of the appreciation other associations would express of the excellent work they were doing here, and commended them on the co-operation and unity they showed in attacking a problem where the outcome was so vital on future business.

Owing to the importance of several matters which came before the Association, the hour was late before the adjournment was made, and I suggested that, if agreeable to the chair, a committee be appointed, whom I might be privileged to interview, and a report of the Master Painters' Association of this splendid city be published in The Painters Magazine for the benefit of the craft everywhere. To this suggestion all heartily agreed, and R. R. Tuttle, C. W. Murray and B. S. Mason were appointed as a committee for an interview, and they were later joined by President Danforth and C. W. Stowe, the former secretary of the Association.

Although they were deeply interested in the subject of combating the bad conditions brought on by the irre-

sponsible painter who attempts to handle work for which he is unqualified, I learned that this Association was started August 2, 1911, with only eight members. It has grown until now seventy-one are enrolled. The organization belongs to the International Association of Master House Painters and Decorators of the United States and Canada, and is one of the most promising local associations. There are thirteen associate members who are not contracting painters, but who are in some way connected with the painting industry. The Los Angeles Association have a permanent secretary, whose duty is to care for all reports and records of meeting, and to attend to all correspondence and similar matters. Here a registry office for employes is maintained, where both the employee can find work and where the employer can produce good men instantly in carrying out a contract. An up-to-date card index system is in use and has been the means of rendering valued assistance to both factors of the painting trade.

Standard Painting Specifications.

Perhaps one of the most notable achievements of the Los Angeles Master Painters is the "Standard Painting Specifications," which have been prepared and adopted by this body of painters and decorators. The object of these specifications in general is to give to those interested in painting a higher appreciation of the knowledge involved, or cause a higher standard of workmanship to be more generally adopted. There is something so excellent about these specifications that I give the foreword here verbatim:—

"These Specifications for Painting" have been compiled by the Master House Painters and Decorators' Association of Los Angeles, Cal.

Mr. J. C. Austin, president of the Southern California Chapter of the American Institute of Architects (1913), appointed a committee composed of Messrs. A. F. Rosenheim, chairman, Henry F. Withey and Theodore A. Eisen, to pass judgment upon them, and they have recommended them for the use of architects and others interested in good painting.

The architect, by their use, will not only save much time and thought, but can feel assured that they are correct and practical. Especially is this true of the "General Conditions," which are quite complete, and if these alone are followed, it would result in a good mechanical job.

Painting is an art which is very little understood by the average layman, and even by many so-called painters. In most instances, it is the least considered of the various building trades, which are so intimately associated with general construction. Many of these are more or less protected by laws, which provide for permits, inspections and tests of various kinds; but the one branch that is most easily and generally counterfeited, and is without any protection whatever, is the painting. The practice and art of painting for certain reasons, has fallen far below the high standard which it ought to maintain, and the importance to which it is justly entitled. We have endeavored here to outline a practical specification for high-grade work, together with its proper application, in order that those who are interested may have wider knowledge and a more thorough understanding of the subject.

There are four fundamental essentials in first-class painting and finishing, namely:—a thorough mechanic, the best materials, a reasonable time for the performance of the work, and a fair and equitable price. One cannot expect first-class work at a fourth-rate price. The reader, especially if an architect, knows this, and can readily understand how easy it is for the unscrupulous manufacturer or painter to substitute inferior materials, and will more thoroughly appreciate that it is only by dealing with people of good reputation that excellence can be obtained. In this connection we would like to point out the danger of sub-letting so important a contract as the painting, which, above all other trades, should be let to the painting contractor, for only in this way can one deal directly with the man, who ought to be responsible for his work. There is thus no chance for him to escape responsibility.

Every one should realize this, also that for every contract that passes through the hands of the general contractor, a percentage of profit is exacted; and the painting contractor who accepts his work as a sub-contractor is dividing his profits with others, generally to the detriment of the work. This is not all, the sub-contractor, as such, loses his identity, becomes a nonentity and is recognized in the premises. Therefore, he has no incentive (even though he should have obtained the work at a fair price) to do the work in a creditable manner, as the credit, under these conditions, would go to another. For this reason painting done under a sub-contract is generally very unsatisfactory.

The aim and object of the "Master House Painters and Decorators' Association" of Los Angeles is to create and maintain a high standard of work, to test the different materials, to determine the best and most practical application thereof, and to co-operate at all times with the architect and the manufacturer with this end in view. We believe that, with such co-operation and support, this can be accomplished.

We have agreed, as members of this Association, that any work which may be let "direct" under a "Standard Painting Specifications," as herein outlined, will be executed in strict conformity therewith. A copy of the obligation we have assumed will ensure result:—

"I, the undersigned, do hereby agree that any work I may

do under a 'Standard Painting Specification' shall be done in strict accordance with the same; and I further agree to abide by any decision that may be made by a committee which may be called upon to investigate my work."

John Doe.

(Signed by each and every member.

If, in the opinion of the architect or the owner, the work is not up to "Standard," he shall notify this Association and a "Committee of Investigation" will promptly be appointed in the following manner:—

The architect or owner will select one committeeman, the

as "general conditions." A few paragraphs are given to show how far reaching is this subject and how these specifications work out to the advantage of the house owner as well as the painter.

GENERAL CONDITIONS.

The person or persons undertaking the execution of the work under these Specifications is hereinafter designated the contractor, and the person or persons with whom the contract is to be made is designated the owner. The architect therein referred to is the architect employed by the owner or his



The Los Angeles Association Room.

contractor one; those two will select a third; if it is found that the contractor has wilfully, or with intent to defraud, caused the work to be done in a manner other than the Specifications provide, he shall forthwith be dismissed from this Association.

We have also an "Advisory Committee" whose members may be consulted in regard to "special treatment" or any other information pertaining to painting, and we would be pleased to have those interested take advantage of the services thus offered without cost.

It is not the purpose of these Specifications to teach the painting contractor his business, but simply to suggest the proper materials and the number of coats required to produce a first-class job of the kind specified. To the qualified painter it is not necessary to explain the operation of obtaining the various colors, or the treatment of the different surfaces, as he is presumed to be conversant with the mechanical work, and if he is not, anything the Specifications might contain to accomplish this end would be of little value, as it takes years of actual practice and experience to make a first-class mechanic.

If these Specifications give to those interested in painting a higher appreciation of the knowledge involved, or cause a higher standard of workmanship to be more generally adopted, or in any other way prove of value, we shall feel that its object has been attained, and it is hereby dedicated to such purpose.

Master House Painters and Decorators' Association of Los Angeles, Cal.

(Members of the International Master House Painters and Decorators' Association of United States and Canada.

There follows after the foreword the matter described

(the architect's) representative on the work acting as superintendent.

The contractor shall not sub-let this work hereby contracted for, nor any part thereof, without the approval of said architect in writing, but this provision is not to be understood as preventing the contractor from purchasing manufactured materials.

The contractor will be required to furnish a satisfactory surety company bond and to take out liability insurance and "Workmen's Compensation and Public" insurance to protect himself, as well as the owner, against any loss or damage resulting from accident to his employees or to the public.

The contractor shall give his personal superintendence to the work and, in his absence, must provide a responsible representative, who shall have power to receive and execute the architect's orders.

Should the contractor be obstructed or delayed in the prosecution or completion of his work by the act, neglect, delay or default of the owner, the architect or any other contractor employed by the owner upon the work or by any damage which may result from fire, the elements or the abandonment of the work by his employees through no fault of the contractor, then the time herein fixed for completion of the work shall be extended for a period equivalent to the time lost by reason of any or all of the causes aforesaid, but no such allowance shall be made unless a claim therefor is presented in writing to the architect within twenty-four hours after the occurrence of such delay. The duration of such extension shall be certified to by the architect, and his decision shall be final and binding.

The contractor shall furnish all labor and materials and pay for the same, unless otherwise specified. He shall also

furnish all scaffolding, tools, etc., of every kind that may be necessary for the proper execution of the work.

It is the intent and purpose of these Specifications to insure a first-class and workmanlike job of painting, of the kind specified, and this contractor will be held solely responsible for the final result. The contractor shall see that all surfaces of every kind that are to be treated under these Specifications are in fit condition to receive the finish, and he shall notify the architect of any condition that would in any way affect the proper execution of his work.

The interior finish shall be smoothed up and sand-papered by the carpenter, but this contractor shall properly prepare all surfaces to receive the finish of the kinds specified. Said finish shall be sand-papered smooth after each and every coat of material applied, except the last, and all surfaces shall be free from dirt, dust or other imperfections that would in any way affect the fullest compliance with these Specifications.

All nail holes, open joints, cracks or other imperfections must be puttied or pointed up in first-class and workmanlike manner, and great care must be exercised in putting the interior finish so that the putty shall exactly match the color of the finish and be flush with the wood, also that putty stains on the surface be entirely avoided.

All interior plastered wall and ceiling surfaces that are specified to be painted, tinted or canvased must be properly sized, prepared and pointed up, so that upon completion they will show a first-class job without defect and free from burns or other imperfections.

All surfaces specified to be paste-filled are to be coated in such manner that the pores, crevices, etc., will be filled flush with the surface, all surplus filling thoroughly cleaned off and all mouldings and angles thoroughly cleaned out. The filler must be colored to match the shade of the wood.

All surfaces specified to be rubbed, except enameled and polished work (which shall be rubbed with water) shall be rubbed with pumice stone and oil to even and uniform surfaces, free from dirt and shiners and are to be thoroughly cleaned up. Care must be taken to remove all traces of oil and pumice stone in mouldings and angles.

All window runs (or pulley stiles) must be treated with linseed oil stain, colored as directed, and to be perfectly free from paint or varnish.

All resinous and sappy woods shall receive a coat of shellac upon the priming coat.

No dry colors shall be allowed in mixing oil paints or stains, except red lead and litharge.

All exterior finish and all interior sash, window stops and sills, where varnish finish is specified, shall receive three coats of spar varnish, omitting shellac coat.

The first coat on all exterior dressed woodwork specified to be painted is to be composed of two-thirds white lead and one-third ochre, thinned to the proper consistency with linseed oil.

The first coat on all exterior metal work is to be composed preferably of "Galvanum" or of "red lead," thinned to the proper consistency with two-thirds linseed oil and one-third turpentine.

In all cases where earth pigments or dark colors are used on the exterior in three coat painted work, the second coat shall be composed of lead and oil tinted the proper ground color for the finishing coat.

Should the contractor use any materials or labor other than the kinds and qualities herein described, they shall be removed immediately if so ordered by the architect at any time during the progress of the work and before any payment, then due or thereafter to become due, is made.

The contractor shall from time to time remove all unused implements of service and all dirt, debris or rubbish and shall deliver up the work to the owner in whole and perfect condition. He shall protect and keep clean such portions of the work that are not to be painted and, upon completion, shall leave a neat, clean and workmanlike job, without exception, to the entire satisfaction of the architect.

All materials used by this contractor shall be of well known and proved brands of "Standard" makes, as specified, or of like kind, quality and price, and must be brought to the building in original and unbroken packages. The contractor must specify in his bid what materials of the following brands or their equal, he proposes to use in the performance of the work.

NOTE.—These general conditions, in any quantity, printed upon blank legal-cap paper, will be furnished by this Association to architects desiring, free of cost.

Next follows a list of materials recommended to be used on the job in question. Among them are house paints, interior and exterior; giving the brand of lead, the maker and space for market quotations. Then follows varnishes and enamels, with the different brands and manufacturers. "What Paint Is" includes two illuminating paragraphs which are, of course, familiar to every painter. They read:—

WHAT PAINT IS.

Paint is a mixture of solid particles (called the pigment) and a liquid (called the vehicle), which, when spread out in thin layers upon the surface, dries solid and protects the surface to which it clings.

The reducing vehicles in paint intended to give the best service consist of linseed oil, turpentine and driers of the best quality. There is only one liquid which perfectly answers the purpose of a vehicle for exterior work, namely, linseed oil, which is the very life of paint. Other oils, vegetable, animal and mineral, are frequently used, but the result is a substitute for paint, no matter how good the pigments mixed with the oil may be.

Specifications are given for staining woodwork, painting galvanized iron, painting plaster and cement and brick wall. Specifications are given for tinting, interior

staining and filling, both paste and liquid. A most complete specification is given on varnishing, interior finishing and applying wax. All the various woods are mentioned and the method of finishing given together with the specifications for each. Beech, cherry and birch are given, as well as Mexican baywood, Spanish cedar, all the several mahoganies, San Domingo, Tabasco, rosewood and Vermilion woods.

The wonderful amount of information which this excellently written pamphlet contains is a revelation, and any painter will do well to make a thorough study of the pages.

The label of this Association is also a feature well worth noting. It is placed on all contracts taken by members of the Association.

A visitor could not help being impressed with meeting this body of men as they were assembled at this time, and it is not hard to predict that they are going to do much toward shaping a very definite policy for the painting and decorating trade of Los Angeles. They will exert an influence which will vastly benefit the public and prove a boom to the skilled craftsmen who gain their livelihood in this field of activity.

The present officers are:—President, L. F. Danforth; vice-president, M. I. Gabbert; secretary, W. J. Nevin; trustees, E. Waymon, A. T. J. Judge and C. J. Boulden.

PENNSYLVANIA STATE ASSOCIATION.

A meeting of the Executive Board of the Master House Painters and Decorators' Association of Pennsylvania was held at the Hotel Adelphia, Philadelphia, August 9, to prepare a program for the January convention.

The dates chosen were January 9, 10 and 11, 1917, and the secretary was instructed to correspond with the secretary of the Massachusetts Society to see if some arrangement could be made whereby in the future the Pennsylvania and Massachusetts associations will not meet on the same dates, but will alternate between the second week of January and either the first or third week, thus enabling those who desire it to attend both conventions.

Pennsylvania has chosen what promises to be the best program that they have presented in their long and successful experience. A list of the speakers and their subjects follows:—

"Possibilities of Improvement in the Materials in the Painting Business," R. S. Perry, New York.

"Art and Industry," Prof. Leslie W. Miller, Pennsylvania Museum and School of Industrial Art, Philadelphia.

"Cost of Raw Materials and Relative Increased Cost of the Finished Product," Ernest T. Trigg, Philadelphia; Frank X. Kelly, Philadelphia; Charles Macnichol, Washington, D. C.

"Increase in Membership," A. H. McGhan, Washington, D. C.

"Why Paint Perishes," Dr. J. A. Schaeffer, chief chemist of the Eagle-Picher Lead Company, Joplin, Mo.

Survey of plans with illustrated lecture on "Best Methods of Estimating Work," A. C. Rapp, Pittsburgh.

"Varnishes," Thomas I. Morrow, John W. Masury & Son, Brooklyn, N. Y.

Lecture, Henry A. Gardner, Washington, D. C.

"Brushes," James L. Kelly, Boston, Mass.

"Trade Schools," P. J. Byrne, Pittsburgh.

Paper, subject to be selected, Frank Brown, Pittsburgh.

"Commercial Stains," Lawrence & McFadden, Philadelphia.

The Philadelphia Association acted as host to the Executive Board and prepared a luncheon at the Adelphia to which the following persons sat down:—

President John Dewar, Vice-President George Butler, Charles H. Fowler, P. J. Brankin, George B. Heckel, E. R. Cluley, Louis B. Titzel, Henry W. Strover, Frank X. Kelly, Robert T. Boyd, Philip Kretchman, Charles Simmons, John B. Gohl, William D. Wolfinger, Thomas J. Armstrong, Robert J. Carrick, John S. Boorse, Arthur Kelly and Secretary Thomas Lane.

A most enjoyable time was had by all, after which Messrs. Dewar, Titzel, Cluley and Lane, who had motored over from Pittsburgh in Mr. Dewar's car, continued their journey down to Atlantic City where they purposed to spend a short vacation.

MASSACHUSETTS SOCIETY OUTING.

NEARLY 250 members of the Society of Master Painters and Decorators of Massachusetts and their ladies enjoyed the annual outing of the organization at Salem Willows and Marblehead on Thursday, August 17. It was one of the largest attended and most enjoyable affairs of its kind, all around, held in some years. The success of the affair was not only due the committee but also the weather man, who provided one of the finest days of the summer season for the affair.

The party reached the Juniper Point Inn by special electric cars from the different cities represented, coming from Boston, Cambridge, Somerville, Lawrence and Lowell. A buffet lunch was served at this point and then came a trip by water to Marblehead, where a first-class fish dinner was enjoyed at the Adams' house. Joseph J. McGowan's surprise cigar was a feature. Dinner over came a sail down the North shore, just inside of Bakers and as far down as Misery island.

Arrived at the Willows, return was made to headquarters at Juniper Point Inn, after which a program of sports was in order near the theatre. It was featured by a six-inning ball game between the master painters and salesmen.

In the first inning the master painters piled up a lead of a half dozen runs. Some put the blame of this lead up to the pitcher, who happened to be Gillespie, at this stage of the contest. However, the latter claimed he received mighty poor support and it certainly looked that way sometimes. The second and third innings were a repetition of the first, the master painters getting four or five runs each inning, while goose eggs were being lined up for the salesmen.

The fourth inning brought a change. The master painters got up against a new slab artist, and although he appeared to be shoulder bound he succeeded in striking out the master painters throughout the remainder of the game. As a matter of fact, in one inning his opponents did not get a look-in, not a man getting to first base.

In the fifth came the big surprise of the day. Gillespie (or "Giltfeather," some dubbed him after his exhibition in this inning), through a rank error on the part of infielders and outfielders just managed to get his base. Some one then sacrificed and the sylphlike salesman flitted to second and before the opposing team was aware of it he had crept around to third and sneaked home for the only score made by the salesmen. From this point out the game was closely played and scores were few.

The umpires had the time of their lives trying to keep tabs on "balls" and "strikes," owing to the many side re-

marks hurled at their heads by players and onlookers, and it certainly appeared that they had a thankless job. For a time it appeared that the master painters did not intend to give the salesmen a chance to get beyond second base. Three coats of whitewash were applied in dexterous fashion before the traveling men woke up and shifted their line-up, after which one of the smooth boys stole a march on them and registered one big run. The final score was 19 to 1, with Gillespie declaring that he played alone.

The line-up of the teams was as follows:—

Painters—Harry Gilbert, Cambridge, p.; T. F. Cunningham, Jr., Lawrence, c.; George Gilbert, Cambridge, 1b.; Ivory Morse, Hyde Park, 2b.; Albert Noble, Lawrence, 3b.; Chester Robart, Brookline, ss.; John Murray, Somerville, lf.; Stewart Hanson, Roxbury, cf.; Charles Smith, Jamaica Plain, rf. Umpire for painters, William E. Wall, of Somerville.

Salesmen—A. J. Gillespie, Melrose, p.; Jack May, Boston, c.; Walter Curtis, Portland, Me., 1b.; Walter Trowbridge, Boston, 2b.; Frank Munns, Brooklyn, N. Y., 3b.; Joseph Tierney, Somerville, ss.; E. H. Band, Boston, lf.; F. A. Bassett, Lowell, cf.; A. F. Cedarstrom, Lowell, rf. Charles S. Robbins, of Melrose, was umpire for the salesmen.

Edward C. Beck, of Boston, who kept score of the game and who was general manager of the show, stated at the close of the contest that he had rather paint a church spire than handle another such contest, as the way the aggregations played the game, especially the salesmen, had him up in the air all of the time. The features from this point of view were the work of Harry and George Gilbert Cunningham and Robart, with honorable mention to Messrs. Murray, Smith and Hanson. The prize, a box of cigars, was given the painters, but all hands shared the smokes.

Other sports and their results follow:—

Quits—Frank Allen, of Roxbury, and A. McInness, of Boston, who later lost a challenge contest to Messrs. Campbell and Heap.

Ring toss—Won by Mrs. George Brooks, of Roxbury; Mrs. Frank Howard, of South Boston, second, and Mrs. Rogers, Boston, third.

Mystery contest—Won by Mrs. George Brooks, of Roxbury; Mrs. Ivory Morse, of Hyde Park, second.

Bowling, five strings—Won by Mrs. Rogers, Boston; Mrs. Edward C. Beck, second. High score 40.

The committee on the affair comprised Alexander Peters, Boston, chairman; Michael T. Ray, Peabody; F. G. Baldwin, Lowell; C. D. Bemis, Melrose; Thomas F. Cunningham, Lawrence; Elmer H. Johnson, Haverhill.

Paint Trade Association Directory

International Association Master House Painters and Decorators:—President, William J. Albrecht, 2344 Cherry street, Toledo, Ohio; secretary, A. H. McGhan, Southern Building, Washington, D. C.; convention, Hotel Taft, New Haven, Conn., February 13-16, 1917.

National Paint, Oil and Varnish Association:—President, Frank P. Cheesman, 100 William street, New York; secretary, George V. Horgan, 100 William street, New York. Convention, Hotel Traymore, Atlantic City, N. J., October 9-12, 1916.

National Association of Paint Jobbers:—President, W. A. Alpers, Cleveland, Ohio; secretary, E. R. Drake, 212 West Washington street, Chicago, Ill. Convention, Hotel Traymore, Atlantic City, N. J., October 9-12, 1916.

Paint Manufacturers' Association of the United States:—President, R. H. Gibbs, Pittsburgh, Pa.; secretary, George B. Heckel, The Bourse, Philadelphia, Pa. Convention, Belmont Hotel, New York, October 19-20.

Wall Paper Manufacturers' Association of the United States:—President, Henry Burn, New York; secretary, Fred B. Lindsay, 49 Liberty street, New York.

National Varnish Manufacturers' Association:—President, J. B. Lord, Boston, Mass.; secretary, George B. Heckel, The Bourse, Philadelphia, Pa. Convention, Hotel Belmont, New York, October, 1916.

Master Car and Locomotive Painters' Association:—President, H. Hengeveld, Atlantic Coast Line; secretary, A. P. Dane, Reading, Mass. Convention, Hotel Breakers, Atlantic City, N. J., September 12, 1916.

Maintenance of Way Master Painters' Association:—President, George Reiboldt, C. M. & St. P. Ry., Milwaukee, Wis.; secretary, F. W. Hager, The Denver Road, Fort

Worth, Texas. Convention, Hotel Walton, Philadelphia, October 17, 18 and 19, 1916.

Colorado State Association Master House Painters and Decorators:—Secretary, Arthur P. O'Connor, 306 Mining Exchange Building, Denver, Colo.

Connecticut State Society Master Painters and Decorators:—Secretary, O. V. Marsh, 7 Ford Place, Hartford, Conn.

Illinois State Association Master House Painters and Decorators:—Secretary, E. J. Bush, 236 South Jefferson street, Peoria, Ill. Convention, Rock Island 1917.

Indiana State Association Master House Painters and Decorators:—Secretary, E. G. McNeal, 3012 Central avenue, Indianapolis, Ind.

Iowa State Association Master House Painters and Decorators:—Secretary, Paul T. Presley, Dubuque, Iowa. Convention, Ames, 1917.

Massachusetts State Society Master House Painters and Decorators:—Secretary, Alexander Peters, 477 Tremont street, Boston, Mass. Convention, Boston, January, 1917.

Michigan State Association Master House Painters and Decorators:—Secretary, Paul N. Winterich, 750 Grand River avenue, Detroit, Mich.

Missouri State Association Master House Painters and Decorators:—Secretary, P. S. Porter, 314 Pearl street, Springfield, Mo. Convention, Joplin, August, 1917.

New Jersey State Association Master Painters and Decorators:—Secretary, Henry Witt, Jr., 348 South Eleventh street, Newark, N. J.

New York State Association Master House Painters and

Decorators:—Secretary, Carl Goeddertz, 37 South Fitzhugh street, Rochester, N. Y. Convention, Rochester, January, 1917.

Ohio State Association Master Painters and Decorators:—Secretary, Joel Kennedy, 426 Reading Road, Cincinnati, Ohio.

Pennsylvania State Association Master House Painters and Decorators:—Secretary, Thomas Lane, 316 Gross street, Pittsburgh, Pa. Convention, Philadelphia, January 9-11, 1917.

Wisconsin State Association Master House Painters and Decorators:—Secretary, Leonard Forester, 59 Thirty-second street, Milwaukee, Wis. Convention, Fond du Lac, 1917.

Canadian Association Master Painters and Decorators:—

Secretary, Stewart N. Hughes, 884 Yonge street, Toronto, Ont. Convention, Toronto, December, 1916.

Western Canadian Association Master Painters and Decorators:—Secretary, William C. Clark, 561 Maryland avenue, Winnipeg, Man.

NOTE:—It is our intention to publish each month a directory of all National and State Associations in the trade. Where dates and locations for conventions are not given, they have either not been definitely fixed, or we have not yet been notified. Secretaries will confer a favor by promptly notifying the Painters Magazine as soon as dates and places for holding conventions are fixed, or of any change in address. Should any Association have been omitted, we would be glad to receive the necessary information to include it.

Secretary McGhan's Report

To Master Painters Everywhere.

I HAVE attended the midsummer conventions of the six State associations of Master Painters affiliated with the International Association of Master House Painters and Decorators of the United States and Canada, beginning with the meeting of the International Executive Board held at Cedar Point, Ohio, at which place the Ohio State convention was held; the Wisconsin State at Beloit, the New Jersey State at Asbury Park, the Illinois State at Springfield, the Missouri State at Kansas City, and the Iowa State at Dubuque. The Colorado State Association convention was held on the same dates as the New Jersey State, therefore I was unable to attend, but I received the following letter:—

Mr. A. H. McGhan, Secretary, International Association M. H. P. and D. of the United States and Canada, Washington, D. C.

Dear Sir—I was instructed to send you a copy of the following resolution passed at our recent annual convention:—

Whereas, We have been affiliated with the International Association of Master House Painters and Decorators of the United States and Canada, and have felt the strong support they have given us, therefore be it

Resolved, By the Master Painters of Colorado in convention assembled, that we extend our sincere thanks to President Wm. J. Albrecht, Secretary-Treasurer A. H. McGhan, and the Executive Board, for their kind greetings and support given us during the past year.

(Signed) H. S. Branscomb.

S. M. Duncan.

L. C. Reitze.

Committee on Resolutions.

Yours fraternally,

Colorado State Association M. H. P. and D.

(Signed) Arthur P. O'Connor,

Secretary.

I take this opportunity to thank the officers and others for such cordial reception as really turned an arduous task into a pleasure.

The entire country was covered by that unprecedented hot wave during July and part of August, and that no doubt prevented many from attending. Increase in membership is reported at all points. The attendance was very fair at all.

The following subjects were presented in the form of papers and addresses, and many were followed by interesting discussion. It is the purpose, hereafter, to request that a copy of an address be furnished this office that it may be forwarded on request. It is to be regretted that such papers, covering every phase of the business as they do, are not filed in such shape as they could be procured on request:—

Ohio State Convention.

"The Value of Gentlemanly Journeymen to the Master Painter."

"Economy and Care of Used Brushes in the Paint Shop."

"Selling Service in the Painting Business."

"Fire Prevention Methods in the Paint Shop."

"Direct Contracting vs. Sub-Contracting."

"Trade Education in the Public Schools."

"Measurements for Estimating."

"Demonstration of Wall Paper Salesmanship."

"How Can We Extend Our Seasons?"

Wisconsin State Convention.

"How to Better Our Association."

"Time, an Important Factor in the Paint Business."

"Zinc Oxide and Its Uses in Modern Painting."

"Public Schools and the Industries."

"Industrial Education in the State of Wisconsin."

"The Technology and Manufacture of Varnish."

New Jersey State Convention.

"Cost Accounting."

"Stenciling."

"Varnish Gums."

"Trade Education."

"Wall Paper Ideals."

"Marine Paints."

Colorado State Convention.

"Trade Affiliation."

"Organization."

"Overcoming Climatic Influences."

"What the Laboratory is Doing and Could Do for the Paint Trade."

"Flaxseed."

Illinois State Convention.

"Demonstration of the Manufacture of Chemical Colors."

"The Importance of Credit Rating to the Master Painters."

"Why I am a Member of the Master Painters' Association."

"Report of Workmen's Compensation."

"Cost Accounting—Overhead Charges."

Missouri State Convention.

"Legislation—Its Object and Effect."

"The Master Painter as an Accountant."

"Relation of the Architect to the Master Painter."

"Future if the Present Master Painter."

"Relation of Master Painter and Journeymen."

"Decorating—Its Promotion in the Smaller Cities."

"Vocational Training in the Public Schools."

"Publicity."

"Saving the Waste of the Paint Shop."

Iowa State Convention.

"Estimating."

"Benefits Derived from Membership in the State and International Association."

"How to Increase Business During Winter Season."

"Clean Up—Paint Up."

"What I have Learned at the Painters' Short Course."

"Ethics of the Painting Profession."

"Co-operation Between the Architect and the Painter."

"Workmen's Compensation."

Close observation and comparison enables me to offer

suggestions which it is to be hoped may be of benefit to incoming officers:—

Discussion Following an Address.

While many of the above addresses were followed by interesting discussions, in others the perfunctory motion was made and adopted to accept with thanks, and an interesting subject fell flat—in other cases tardy attendance at convening, either in the morning or after luncheon, prevented proper consideration. This is improper, and is far from complimentary to the member delegated to treat on the subject. Discussion can be continued and interest sustained if, before the paper or address is delivered, the president or presiding officer arrange privately with two or three supporters of his administration, or men whom he knows to be capable of supporting the subject, or to attack it with proper criticism—then free discussion will soon develop. It is plainly the duty of the executive to do all in his power to create interest in a subject, if only in compliment to the member who contributes his address or paper—he being a contributor to the term, administration, or occasion, therefore he should be supported and the full purpose of his address or paper brought out.

Attendance of Ladies at Convention.

The keen enjoyment of the social features manifested by the ladies was at all times very evident. The attendance of the ladies at conventions is usually extended in a complimentary manner—that is well—but I wish to add that, from any standpoint for the welfare of the Association, the presence of the ladies is very much to be desired. They lend refinement and balance to the occasion. It is frequently their influence at home which causes a man to give his active support to associations. They have the balance of power, when the question arises about attendance at conventions, and then, indeed, is their presence necessary.

Organization.

Unqualified pledges were made by all to increase the membership. A means toward that end is a secretary who will attend to his duties, and I urgently request not only the local associations to see that the proper man is selected for this important office, but I suggest that the State Organizer insist that that be done, and, further, this office will assist the organizer or officer by all means within its power. A pamphlet, the copy of which is printed herewith, will be furnished either secretaries or organizers.

Subjects Apparently Eliciting the Greatest Interest.

"Workmen's Compensation"—Space does not permit but a brief mention of the economies to be effected by proper associated effort. "Cost Accounting—Overhead Costs"—a live question every master painter is anxious to learn of. "Apprenticeship in the School System"—after years of opposition to the apprentice by the union the trade needs mechanics. "Purity of Materials"—all are tired of paying tinting prices for barytes, and at every convention very great interest was shown in the results of "Scientific Research" in our trade. "Clean Up—Paint Up" campaigns were generally acknowledged to be the best means of stimulating business, and great interest was shown when this subject was under discussion.

I would earnestly recommend that the membership support the magazines circulating in the trade by subscribing and by contributing articles of interest to their columns—remember the magazines are read by many thousands who are not now members of your Association whom we are anxious to reach. This is the duty of the secretary. This office will address a letter direct, soliciting the membership of desirable master painters, but must have the indorsement of the local authority, officer, or organizer.

(The following pamphlet will be furnished, in any numbers, on request.)

What Has Been Done—What is Being Done—What Will be Done by the

INTERNATIONAL ASSOCIATION OF MASTER HOUSE PAINTERS AND DECORATORS OF THE UNITED STATES AND CANADA.

Fraternity.

There are more than 5,000 organizations listed under "Commercial Organizations of the United States and Canada," every one working for the welfare of their trade,

their city or their interests. Isn't it clear to you that among these contending interests you should identify yourself with your trade association?

Scientific and Industrial Research Work.

The service of the most eminent authorities—architects, chemists, and United States Government assistant—is called upon and willingly and freely given. They are at your disposal. Will you avail yourself of them?

Purity of Materials.

Exposure of adulterants and agitation by this Association has resulted in raising the standard of purity of your materials. Eleven States now have laws requiring correct labels, and the enactment of a Federal law is now pending before the United States Congress. Need we further ask your assistance where your interest is so vital?

Apprenticeship Shops—Trades Schools.

We are advocating the establishment of schools and have met with hearty response throughout the States. Many have trades schools—that is, undoubtedly, the source from which we may expect our mechanics of the future. We have had laws enacted to furnish you pure materials—what use are they without good workmen? Has this Association your active support or do you expect others to guard your interests in both good materials and good workmen?

Cost Accounting—(Overhead Charges).

Ninety per cent. of the business of this country is conducted without a proper cost accounting system, says the Federal Trades Commission. The subject will be treated by the Secretary of Commerce, Hon. William C. Redfield, at our New Haven convention. Do you know your exact overhead? How it applies? Have you a proper cost accounting system? In other words, are you working on safe grounds in conducting your business? This Association is taking up that question.

Workman's Compensation Laws—Mutual Fire Insurance.

In enacting these laws in thirty-one States, they have behind them the support of organized labor, the lawyer, the insurance man, the politician, all very properly organized in their own interest—while you are the victim.

Do you know the best means of conserving your interest with these organizations? Your active membership is essential—our Association has accomplished great economies in several States.

Your active membership will enlist the interest of this powerful organization in your behalf for the welfare of the painting industry.

Features of the New Haven Convention.

"Cost Accounting," by Hon. William C. Redfield, Secretary Department of Commerce, United States Government.

"A Business Talk," by Mr. O. C. Harn, advertising manager National Lead Company.

"The Paint Pigment Industry of the World—the Effect of the War—Developments of Research and a Brief Forecast of Future Conditions," by H. A. Gardner, assistant director Institute of Industrial Research, Washington, D. C.

"Merchandising of Wall Paper and Correction of the Evils in the Wall Paper Business," by representative of the M. H. Birge & Sons Co.

"Work of Experimental Stations of Various Agriculture Departments Relative to Flaxseed and Their Development," by Professor H. A. Bolley of the North Dakota State Agricultural College, Fargo, N. D.

"Commercial Linseed Oil," by Professor C. D. Holley, of Detroit, Mich.

Forenoon of second day is to be devoted to discussion of trade schools, vocational training and visiting the Boardman shops, and under head of Reports of Committees such important committees will report as those on "Paint Legislation," "Mutual Insurance" and "Organization."

The results of the elections were as follows:—

New Jersey.

President, George Udall, Morristown; vice-president, Robert Turton, New Brunswick; secretary, Henry Witt, Jr., Newark; treasurer, H. L. Bartholomew, New Brunswick; organizer, Henry Witt, Jr., Newark; delegates to

International convention 1917, Charles Greenhalgh, Paterson; William Christiansen, Orange; Robert Turton, New Brunswick; alternates to International convention 1917, Henry Schoonmaker, Paterson; W. H. Casperson, Camden; Alex Stewart, Passaic. Location of next State convention not selected. Date of next State convention not selected.

Ohio.

President, C. M. Uber, Youngstown; vice-president, L. J. Schultz, Toledo; secretary, Joel Kennedy, Cincinnati; treasurer, Joel Kennedy, Cincinnati; organizer, Committee of Extension, William S. O'Connor, chairman, Youngstown; delegates to International convention 1917, Fred Epple, Cleveland; Louis Thal, Toledo; Samuel D. Hunter, Steubenville; alternates to International convention 1917, Edward H. Cook, Painsville; Theodore Fuchs, Fremont; Edward Graef, Cincinnati. Location of next State convention not fully settled.

Date of next State convention not selected.

Wisconsin.

President, Edward L. Olson, Oconomowoc; vice-president, Robert G. Harper, Milwaukee; secretary, Leonard Forester, Milwaukee; treasurer, Leonard Forester, Milwaukee; organizer, F. W. Dupke, Beloit; delegates to International convention 1917, H. F. Moers, Racine; H. F. Mautz, Madison; Anton Huml, Lake Geneva; alternates to International convention 1917, to be selected. Location of next State convention Fond du Lac. Date of next State convention not selected.

Missouri.

President, J. Frank Wilhite, Webb City; vice-president, A. C. Clark, St. Louis; secretary, P. S. Porter, Springfield; treasurer, P. S. Porter, Springfield; organizer, H. A. Westfall, Springfield; delegates to International convention 1917, John Lane, St. Louis; George A. Minturn, Kansas City; H. A. Myer, St. Joseph. Location of next State convention Joplin. Date of next State convention August, 1917.

Iowa.

President, M. Czizek, Dubuque; vice-president, P. J. Collins, Fort Dodge; secretary, Paul Presley, Dubuque; treasurer, Paul Presley, Dubuque. Location of next State convention, 1917, Ames. Date of next convention, 1917, not selected. Delegates to International convention to be elected by State Executive Board.

Illinois.

President, R. A. Bielefeld, Chicago; vice-president, Jacob Layendecker, Springfield; secretary, E. J. Bush, Peoria; treasurer, R. H. Langston, Chicago; State organizer, Edward Cook, Chicago; delegates to International convention 1917, Hugo Frische, Chicago; C. H. Ruggles, Joliet; T. C. Will, Chicago; alternates International convention 1917, R. H. Langston, Chicago; F. Morrisetti, Aurora; F. X. Merckle, Springfield. Location of next State convention Rock Island. Date of next State convention not settled.

Washington, August 31.

Railway Paint Shop Gossip

MAINTENANCE OF WAY MASTER PAINTERS' ASSOCIATION.

The thirteenth annual convention of the Maintenance of Way Master Painters' Association of the United States and Canada will be held at the Hotel Walton, Broad and Locust streets, Philadelphia, October 17, 18 and 19, 1916.

PROGRAM.

Thursday, October 17, 9.45 A. M.

Call to order.

Prayer.

Address of welcome, Hon. Thomas B. Smith, Mayor of Philadelphia; Howard B. French, president Chamber of Commerce, Philadelphia.

President's address, F. C. Rieboldt, master painter, C. M. and St. P. Ry., Milwaukee, Wis.

Secretary-treasurer's report, F. W. Hager, master painter, the Denver Road, Fort Worth, Texas.

"Protective Coatings for Iron and Steel," Leo P. Nemzek, chief chemist, John Lucas Company, Inc., Philadelphia.

Tuesday, October 17, 2 P. M.

"Application of Fire Resisting Paints," H. J. Barkley, master painter, I. C. R. R., Carbondale, Ill.

"Fire Resisting Paints," W. A. Clapp, general manager Clapp Fire Resisting Paint Company, Bridgeport, Conn.

"Reducing Fire Losses," G. F. Johnston, Pyroline Products Company, Fort Dodge, Iowa.

"Safety First," M. F. Ebel, master painter, C. H. and D. Ry., Hamilton, Ohio.

"What This Association Has Done for the Railroads," A. B. Phelps, master painter, L. S. and M. S. Ry., Cleveland, Ohio.

Wednesday, October 18, 9.45 A. M.

Illustrated lecture, H. A. Gardner, the Institute of Industrial Research, Washington, D. C.

"The Influence of Pigments on Paint Permanency," Malcolm McNaughton, the Joseph Dixon Crucible Company, member American Society for Testing Materials.

Organization and Administration of Maintenance Painting of Railway Bridges," W. S. Lacher, associated editor, Railway Maintenance Engineer.

"The Sanitary Value of Paints," E. W. Lutes, director of Research, Sherwin-Williams Company, Cleveland, Ohio.

Wednesday, October 18, 2 P. M.

"The Master Painter's Position in Relation with the

Corporation and His Men," H. E. Conrad, master painter, P. R. R., Huntingdon, Pa.

"The Accounting of Labor and Material."

"Finishing Each Job Complete."

"The Advantage of Motor Cars Over Hand Power."

"The Treatment of Cast-Iron Radiators."

"Stencils in the Field."

Thursday, October 19, 9.45 A. M.

"Benefit the Railways Receive from This Association Through Its Members," Ole Stubstad, master painter, C. and N. W. Ry., Winona, Minn.

Report of Committees.

Questions asked and answered.

Exhibit of photographs of interesting and difficult work.

Selection of meeting place.

Election of officers.

Final appointments.

Motion to adjourn.

—The New Orleans and North Eastern has ordered twelve passenger car underframes from the American Car and Foundry Company, and other indications point to the growing importance of the car painting department.

—Master Painter J. E. Ross, of the New Orleans, Mobile and Chicago, has been an unusually busy man during the past summer, and the equipment under his expert care is looking second to none in the country. Mr. Ross has something over 1,900 cars of all classes to keep in proper dress.

—Master Painter James A. Allen, of the New York, New Haven and Hartford, wears a wise and happy look, and some of his friends declare that it is due to the fact that his road has just placed an order with the Pullman Company for four dining cars of the latest type.

—The painting department of the Houston and Brazos Valley continues to grow in importance, in proof of which the company has been reported as ordering a number of new passenger cars for near future delivery.

—At the Houston shops of the Houston and Texas Central, Master Painter A. A. Feldman is passing along a large volume of repainted passenger car equipment in preparation for the next winter's travel carnival.

—At the Columbus, Ohio, shops of the Pennsylvania Lines West of Pittsburgh, Master Painter J. F. Lanferseik is constantly handling a considerable volume of painting and varnishing repairs. On this line he is ably

assisted by E. E. Eich, at Indianapolis, Ind., A. R. Lynch, Dennison, Ohio, and J. Sheerin, of Logansport, Ind.

—The Philadelphia and Reading is reported to be preparing to buy a number of all-steel passenger cars, and Master Painter Cyrus Wertz is expecting to furnish the necessary inspection.

—A press report has it that the Chicago, Milwaukee and St. Paul will shortly enter the market for 5,000 all-steel freight cars, a bit of news that will give increased importance to the car painting department, under the foremanship of E. C. Foster and L. B. Jenson.

—The American Car and Foundry Company, it is said, will repair 1,000 freight cars for the Illinois Central, which will relieve to some extent the pressure upon Master Painter William Mullendorf's department.

—The Vandalia Railroad is reported to be making plans for the improvement and enlargement of its shops at Logansport, Ind., the contemplated expenditure being about \$40,000. The foreman painter of the Vandalia line is F. A. Gowe, located at Terre Haute, Ind.

—Mr. and Mrs. W. H. Dutton, of the Lehigh Valley, recently enjoyed a week-end visit with friends at Newark, N. J., and they have memories of farm life (?) in Jersey which will last for months to come.

—The paint shop of the Pressed Steel Car Works, Pittsburgh, Pa., on July 10 was damaged by fire to the extent of \$40,000. George M. Oates is the master car painter at this plant.

—W. J. Allen has been appointed foreman painter at the West Toronto, Can., shops of the Canadian Pacific, succeeding T. Marshall, transferred to the Angus shops of the company at Montreal.

—Greetings to the "Old Boys" of the Association; and may they live to participate in and enjoy many conventions yet to be. Today, as in days that are a part of the history of the Association, they are really the backbone of the membership, and to their wisdom and foresight the larger onward march of the organization is due.

—A proposed convention meditation may well include a thought in memory of the departed members. Let it also embrace the assurance that

The good they tried to do
Shall stand as if 'twere done;
God finishes the work by noble souls begun.

—Let us all agree with W. A. Buchanan, of the Lackawanna's Buffalo shops, that the locomotive painter is the big man on the job. May he live long and continue to smile as he dresses his equipment in solemn garb.

—The foremen painters of the freight department of the New York Central Lines are in the way of having additional equipment thrust upon them, the Central having just placed an order for 2,000 cars, to be delivered at an early date.

—This November 6 the Master Car and Locomotive Painters' Association will have reached the goodly age of forty-six years, its organization dating from the Boston meeting of November 6, 1870. Joseph Hill was the Association's first president, and our own genial, optimistic Warner Bailey its second. During the forty-six years of its life, the Association has met in Chicago five times, in Boston four times, in Buffalo three times, in New York five times, in Detroit four times, and including 1916, four times in Atlantic City, these four visits being encompassed in a period of twelve years.

—One of the hard working officials of the Association is Secretary A. P. Dane. He is indefatigable in his efforts to make each volume of Association history complete and reliable. Like all youthful enthusiasts, he often burns the midnight oil, and if the Association doesn't grow and make a stir in the world, it will be through no fault of the hustling secretary.

—If the Committee on Passenger Car Roofs, Steel and Canvas fails in disclosing some practical data on the subject at Atlantic City, we shall mistake the character of the membership. It is a live subject, worthy of some live facts concerning it.

—Then, too, there is the Committee on Locomotive Tenders, headed by that live wire from the Bison City, W. A. Buchanan. There is nothing tender about the subject this body of men have in hand, and we may therefore expect it to be handled without gloves.

—Frank Robbins, of the Havana Central, who has

been summering in Uncle Sam's salubrious clime, is soon to sail to the scene of his winter's toil. Frank thinks Cuba a dream during the winter, but during the summer—that is another story.

—P. J. Hoffman, of the Columbus shops of the Hocking Valley, is one of Ohio's busy men. Hoffman is responsible for the appearance of about 15,000 cars, and that's a big job for a big man; but, mind you, P. J. fits the place.

—One of the hustling members of the Association is none other than C. E. Becker, of the Indianapolis shops of the "Big Four." Becker is typical of the Middle West country—big, serene, cool as the thriving cucumber, and an adviser of unusual discretion.

—Down in Tennessee, at Memphis, John W. Chism, foreman painter of the Illinois Central shops, is constantly doing useful and worthy things for the road with which he is connected. Chism is a valuable asset of the great Middle West road; likewise, an enthusiastic Association booster.

—The duties of Master Painter Frank Robbins, of the Havana Central, continue to increase in importance and in number. The road has recently ordered three coaches and six combination baggage and mail cars from the Wason Manufacturing Company; seven motor coaches from the American Car and Foundry Company, and one semi-convertible car from the J. G. Brill Company.

—At Two Harbors, Minn., the Duluth and Iron Range Railroad has commenced the erection of a car repair and paint shop, to be onestory high and 275 feet wide and 298 feet long. The shop will be of mill building construction with steel frame, concrete mastic floor and pitch and gravel roof. In this shop the car painting department is expected to be nicely and most conveniently housed.

—Press reports are to the effect that the \$46,000,000 cash requirements of the Missouri Pacific are to be underwritten by a syndicate formed by Kuhn, Loeb & Co. Meanwhile the prosperity of the painting department, under the efficient management of Foreman J. D. Flake, C. A. Gilbert and E. L. Younger continues unabated.

—There are 133 associations of railroad officers, and chief among this number, measured numerically and mentally, and, we believe in point of influence, the Master Car and Locomotive Painters' Association is prominently identified. Think this fact over and prepare to give this forty-six-year-old, youthful Association a splendid boost upward during the coming year.

—Master Painter W. H. Estabrook, of the Public Service Railway, is not a seeker after press notices, but all the same, William is doing some fine work on the popular Jersey electric line, and we're running this in as a token of personal appreciation.

—The Wellsville and Buffalo Railroad is keeping its efficient foreman painter, C. W. Kester, busy at the Galeton shops. There are 11 locomotives and 233 cars under Kester's charge, and the work is being done in a consistently excellent manner.

—While you are enjoying this beautiful autumn weather, just recall the breath of winter shaping itself into a chilling blast up at the shops of the White Pass and Yukon Route, at Skaguay, Alaska. The painters aren't exactly working in bear skin coats at present, but every man of 'em is anticipating such an experience before this old sphere whirls through space into another summer.

—Among the transportation companies and car lines of the country is the St. Louis Refrigerator Company—Anheuser-Busch Series—which furnishes many an example of vivid and picturesque painting and sign work. The painters employed by this company are in no respect behind the circus wagon artists, and in some respects they are putting a few over on the chaps of "the big tops."

—One of the modest, unassuming members of the Association is J. G. Kiel, foreman painter of the Elkhart, Ind., shops of the New York Central Lines West of Buffalo. Kiel is a busy, industrious man, to whom the courtesies of every day life, as they deserve to be interpreted, are as natural as the breaking of bread. A fine example of polite and decent and useful manhood is J. G. Kiel.

—Painters, in common with other shop men employed on the El Paso and Southwestern, have recently been granted an increase in wages of 7½ per cent.

—As a possible improvement in highway crossing signs, the Boston and Albany has arranged to paint the

gates at highway crossings with barber pole stripes black and white, and the company's maintenance of way painters are just aching to catch a brushful of the "nigger" and white stuff and sail in.

—The Erie Railroad is said to be in the market for 38 passenger car underframes, which leads one to suspect that Foreman Painter H. A. Polhemus, of the company's Buffalo, N. Y., shops, will presently have something more than the normal volume of equipment to put in order.

—At Port Huron, Mich., the Grand Trunk, after a long season of preparatory work, has begun the erection of shops to cost about \$700,000. The plans call for a group of eight buildings, of a size to accommodate 30 passenger cars and 75 freight cars at one time. Some 15,000 feet of new trackage will be required. The quarters in which the painting department is to be housed will be equipped with the very latest labor saving and efficiency promoting devices.

—At St. Joseph, Mo., at the shops of the St. Joseph and Grand Island, Louis Grover holds forth as foreman painter, and a mighty good painter is Louis, let us remark. Under his efficient care are some 23 locomotives and 633 passenger and freight cars, and they are looking as sleek as the fat cattle of the plains.

—Under date of August 15, President E. E. Calvin, of the Union Pacific, sent the following notes, in connection with a more extended letter, on the subject of Safety First. He emphasizes the importance of the personal element in these words:—"Safety First implies not alone the elimination of unsafe physical conditions; its attributes are manifold. It is the very eminence of those correlated principles—Responsibility, Sobriety, Morality, Loyalty, Courtesy and Honesty.

—J. P. Herndon, foreman painter of the Toledo, Peoria and Western, at the Peoria, Ill., shops of the company, is doing over a lot of equipment, and doing it in a manner to satisfy his employers. Mr. Herndon has 31 locomotives and 2,063 cars to keep in shipshape.

—Application has been made for the appointment of a receiver for the Boston and Maine. In an interview with a representative of a Boston daily paper, President James S. Hustis declares he sees no hope of avoiding a receivership. Mr. Hustis pointed out that such improvements as the Billerica car shops, used by the entire system and costing three or four million dollars, are still being carried in the Boston and Maine accounts as part of its indebtedness, and that there is no assurance that they would be needed for separate operation in case the system disintegrated by a receivership and the various leased lines run their own roads again. This would mean the wasting of millions of dollars.

At the Springfield, Mo., shops of the St. Louis and San Francisco, Master Painter I. H. Price is repainting and varnishing a large volume of equipment. On this road there are some 880 locomotives and about 32,145 cars of the various classes.

—G. S. Corson is the foreman painter at the Yonkers shop of the New York Central Lines, and he is doing his full share to maintain the prestige of the painting department throughout the great Empire State system.

—It will be some time, evidently, before the freight car painters of the country are to confine their operations entirely to steel equipment. The Chicago and North Western has recently placed an order for 1,000 wooden box cars, and many other roads are said to be looking over the market for similar equipment.

—The Boston and Maine equipment, tied up in the receivership muddle, owned and leased lines, is represented in grand totals as follows:—Locomotives, 1,176; passenger equipment cars, 1,953; freight equipment cars, 23,832. Meanwhile, at the Billerica shops, heavy painting repairs are being applied to cars, steel underframes are going under many, and work is going along at a fine clip under the direction of Messrs. Copp and Stocks.

—One of the deserving and enthusiastic members of the M. C. and L. P. A. is E. A. Woodruff, of the Pullman Company's Chicago shops. Mr. Woodruff is a capable manager of men, a fine workman, a genial, pleasant man, and a credit to the company and to the Association of which he is an appreciated member.

—The magazines, many of which were formerly in the muck raking business to their arm-pits, are now asking if a man may successfully change his occupation, etc. The aforesaid publications are respectfully referred to T.

J. Lawler, J. T. Hartnagle, D. B. Vail, Albert V. Locke, W. T. Hogan, Fred Elmquest, E. J. Arlein, H. G. Taylor, and several other former master car and locomotive painters, who have quit the shop and gone out into the domain of salesmanship and made good. For further information apply to that veteran of the shop and highway, James A. Gohen.

—Over in the city of Brotherly Love, at the shops of the Philadelphia Rapid Transit, D. G. McGee presides as foreman painter, and it is only fair to him to say that he is one of the busiest men in the ancient abode of William Penn. A mighty fine chap to meet is McGee, and next to seeing Fairmount Park and other interesting phases of Quaker land, see D. G. and enjoy a social hour.

—Dwight E. Robinson, who for the past eight years has been widely known among master car and locomotive painters as the able and successful railway representative of the Acme White Lead and Color Works, of Detroit, Mich., in the Eastern section of the country, has recently become associated with the firm of Thornton N. Motley & Co., Inc., of New York, with the duties of vice-president and treasurer. Mr. Robinson's attainments in the world of salesmanship have long been recognized, and he carries the best wishes of many friends into his new field of service.

—Uncle "Jim" Ellis, of La Salle, Colo., the veteran pensioned master painter of the Illinois Central, has decided that retired life is not complete without a car, so he is to celebrate his eightieth birthday by buying a new automobile, and will prove to some of the youngsters that he is strictly up-to-date. Already he is planning his usual annual tour to see his "boys" on the road, and to visit with his friends and relatives in Illinois and Missouri.

—Chas. Ettinger, the genial maintenance of way master painter of the Illinois Central, at Chicago, is very busy changing the looks of bridges and buildings, and he reports a very good season, with plenty of work in sight for the winter.

—J. O. Martin, the master painter for the Illinois Central, at Fort Dodge, Iowa, has an unusually large force of men at work at present, and from the looks of things on the Iowa Division, every building on his division will be chrome yellow before 1917.

—Master Painter Martin Kane, who looks after the bridges and buildings, including the hotels, along the line of the Delaware and Hudson Company, sends us a picture postal card of the arch and pergola in front of the Fort William Henry Hotel, Lake George, N. Y., with the statement:—"I do not own this pergola, but I look after the painting."

—The Southern Pacific Railroad has awarded seventy-eight gold watch fobs, suitably engraved and bearing the company's emblem, to employees who did the most in furthering "Safety First" work during the fiscal year. Paint shop workmen are said to have contributed many suggestions promoting safe practice in shop activities.

—Even the humble car cleaners were included in the 9,216 employees of the Brooklyn Rapid Transit Railway, who recently received an advance in wages totaling \$650,000 annually.

—Master Painter J. E. Bedford of the Intercolonial Railway, who makes his headquarters at Moncton, N. B., is one of the wide-awake paint shop managers of His Majesty's Kingdom, and a most enthusiastic member of the M. C. and L. P. A. Bedford has the reputation of doing a fine class of work for the Intercolonial and every day he is doing something to sustain that reputation.

—The incorporation of the St. Louis-San Francisco Railway occurred in Missouri August 24, to succeed the St. Louis and San Francisco Railroad, the properties of which were sold under foreclosure July 19 to representatives of the reorganization managers. Meanwhile Master Painter I. H. Price of the Springfield, Mo., shops is giving the new company the same loyal, devoted service which for many years he has given the old.

—C. H. Mellen, former president of the Boston and Maine, in a recent interview about the receivership muddle in which the road is involved, says:—"Hustis has made good. If New Haven had been as efficiently managed as the Boston and Maine by Mr. Hustis, New Haven would be paying 10 or 12 per cent. today. If the bankers would let Hustis alone he would show New England something with Boston and Maine."

The Painters Magazine and Paint & Wall Paper Dealer

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October

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THE PAINTERS MAGAZINE and PAINT & WALLPAPER DEALER

OCTOBER 1916

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No one is authorized to receive subscriptions for The Painters Magazine and Paint and Wall Paper Dealer at less than the full advance subscription price of \$2.00 a year, and anyone offering The Magazine at a lesser rate should be regarded as without having authority from us.

No money intended for The Painters Magazine and Paint and Wall Paper Dealer should be paid to any agent who does not show a letter of authorization, bearing a date not over one month old and duly signed by it. We are, of course, not responsible for the actions of unauthorized persons, but being anxious to protect our constituents against loss, we hope that the caution herewith given will be remembered and always acted upon.

THOSE OVERHEAD EXPENSES

So much has been said and written about the overhead expenses in the painting business—in fact in every business—that it seems strange that any master painter should fail to recognize the fact that there are other items entering into the cost of every job of work that is done, in addition to the labor and the material. The contracting painter must pay his running expenses—his rent, insurance, clerk, office expenses, telephone, cartage, cost of brushes, ladders, paint pots, sponges and other things that cost money but which are neither labor or materials. There are expenses incidental to getting work, whether you call it advertising or selling expenses. There are bad debts; there is work that must be done over because of unforeseen weather conditions. All these and more items of expense continually crop up. They add a very considerable sum to the cost of every job. If the contracting painter forgets to charge these items up to his customer—no matter what method he pursues in so charging them, he will soon find himself crawling out at the little end of the horn. Each master painter must determine for himself exactly what these overhead charges amount to in relation to his own business and govern himself accordingly, in every job he figures on. It matters little how we express the overhead—whether in a percentage to be added to the cost of labor and material or an additional charge to be added to the wages paid per day, provided a sufficient amount has been included to cover every item that goes into these running expenses. Unless the painter passes the burden over to his customer, he must pay this overhead out of his own pocket. You cannot determine your own overhead by the experience of others. The larger the business, as a rule, the smaller will be the percentage of overhead. But in calculating your own overhead, it is most important not to forget a single item. You may be appalled, at first, at the amount of your running expenses. You may imagine you cannot meet competition unless you figure on a lower percentage. The only safe plan is to figure every overhead item in your estimate, and

price in order to obtain the work, then cut your profit. You cannot possibly reduce the cost of the work below the sum of the labor, the material and the overhead charges for running the business. The only way to safely reduce the percentage of overhead—as determined by your own experience—is to devise some method by which you can save on your running expenses or else you must increase the volume of business that you do, without at the same time increasing the cost of doing business. Do you know what your own individual overhead expenses are? If not, it is high time for you to get busy on your books and determine exactly what those expenses have been for the year past. See what proportion they bear to the total volume of your business. Or simpler yet, divide the total amount you have spent for overhead by the number of days labor that has been worked during the year. You then get a fixed sum that can be added to the amount you pay your men per day in order to get the real cost to you of the day's work. And in billing your customers on a time and material job, you must charge your customers the wages paid, plus the proportion of overhead, plus your profit, unless you want to lose money. We trust we have made this so plain that he who runs may read—so plain that it will induce even those men who have imagined that they could do business without any overhead expense, to sit up and take notice and to reform their methods of doing business before they fall into the hands of the sheriff.

TRAVELING IN A CIRCLE.

For the past twenty years or so, organized labor has been able to point with pride to its accomplishments in advancing wages and shortening the hours of labor. Every year there have been strikes, or at least demands on the employers, and although they may not always be granted in full, there has been a steady upward tendency in the cost of everything, due to the increased wage rate and the shortened hours of production. The labor leaders have also secured the passage of numerous laws which put an added burden on the cost of doing business. They point out to the employers how easy it is to grant their demands by passing the burden along to the ultimate consumer and charging him more for the product. Journeymen painters, carpenters, plumbers, bricklayers and others have obtained increased wages and the landlords have advanced the rents that these and other journeymen have to pay. The workers in the factories strike and get higher pay, and the cost of clothing, furniture, pots and pans and everything we use or wear advances in proportion. The farmers pay more for the articles they buy, and the cost of food goes up. The railroads are compelled to pay higher wages, and they necessarily must ultimately advance freight rates, and that advance is added to everything we eat or wear. Is it not very like the proverbial attempt to lift one's self by the bootstraps? Does the day's wage of to-day buy any more or any better food or clothing than it did twenty years or more ago, when wages were lower? Invention may have brought about improvements in living, but otherwise, are we any if you must—or imagine you must—quote a lower

better off? And unless men can really better themselves; unless they can get greater returns from their day's labor and lay by more for the proverbial rainy day, what is the use of this constant traveling in a circle?

A VERY PRACTICAL. CONVENTION.

One of the most interesting and practically profitable conventions ever held by the Master Car and Locomotive Painters' Association, in the forty-seven years of its existence, was the one held at Atlantic City last month, a full report of which will be found elsewhere in this issue. Although most of their discussion has to deal specifically with matters connected with the painting of cars and locomotives, there were a number of papers that are broader in their application than the direct subject to which they referred; notably the Test Committee's report concerning the preservation of iron and steel, the paper referring to the connection between railroad prosperity and the general prosperity of the country, and the two papers on the relative advantages of purchasing special paints, backed by the manufacturers' guarantees, or inviting competitive bids on paints made in accordance with specifications. The conventions of this organization are always noted for the businesslike way in which their proceedings are conducted. There is no waste time, but from the moment the president raps for order until adjournment the business proceeds, and everything is done with a purpose. There are no bouquets gratuitously thrown; no votes of thanks given to members for writing papers. As one member expressed it: "It is their duty to do what they are told." In some respects, the practice of this association might well be copied by others. The officers are elected on the first day, the contest being on the second vice-president, the other officers being advanced. Hence, no time is wasted in association politics. All invitations from different cities for holding the next convention are referred to a committee, who consider the hotel accommodations and convenience of access, and on the last day present a list of five names to be voted for. No speeches are made in behalf of any location, but a ballot is taken at once and the three places receiving the highest number of votes are referred to the Hotel Committee, who give preference in the order of votes received, provided satisfactory hotel arrangements can be made.

RAILROAD PAINT SPECIFICATIONS.

The much mooted question whether it is more to the interest of the railroads to invite bids for paints made in accordance with specifications furnished by the railroad's chemist or to buy specialty paints made by well known manufacturers and guaranteed by them, was discussed at the Master Car and Locomotive Painters' convention by two men well qualified to speak—one of them the master painter of an important railroad, the other chemist of one of the greatest and best managed railroads in the country, if not in the world. From their different viewpoints, each one was right. The railroad chemist who draws up a

paint specification entirely from a theoretical viewpoint; who does not keep posted on the constant changes that are taking place in paint manufacture; who has little or no practical knowledge concerning paint manufacture or painting, and does not call the master painter into consultation; and who does not realize that a chemical formula may permit the manufacturer to substitute very inferior materials to what the chemist had in mind and yet keep strictly to the letter of the specifications while evading the spirit, will not secure the greatest measure of economy, measured in terms of service, for the railroad company. But on the other hand, the chemist who watches the progress of paint manufacture; who keeps posted in regard to market conditions; who recognizes the use of new materials and above all, who keeps in close touch with the painting department of his road and calls in the master painter to assist in preparing specifications which not only call for a given chemical composition but which demand that the paint shall fulfill certain service conditions and physical tests, can and probably does secure better results for his company than could be had by purchasing paints in the open market without rigid specification requirements. Nevertheless, the railroad company that buys its materials from a reputable paint manufacturer and is willing to pay a fair price for paints which he is willing to stand back of with his guarantee, will also secure full value for the money expended and can usually depend on getting satisfactory results.

INTERNATIONAL ASSOCIATION WIDE-AWAKE.

When the International Association of Master House Painters and Decorators decided at the Cincinnati convention to wake up and carry on its affairs in a more business-like manner than heretofore, the members builded better than they knew and few of them realized how much energy they had injected into the organization by their action. The appointment of a secretary with a salary that justifies him in practically giving his entire time to the work of the Association has not only brought with it a greater recognition of the trade on the part of the government and of other trade organizations and associations, but by constant effort he has been able to start the master painters of the country thinking along lines that they have hitherto largely neglected. We refer especially to methods of conducting their business. If he accomplishes no other one thing than to make the trade at large realize that no painting business can be conducted, no matter how small, without certain overhead expenses, which bring no revenue, yet which are necessary for the conduct of any business; if he has been able to convince the painters that it is right and proper that the customer should pay for these expenses—indeed the customer must pay them if the painter

is to avoid bankruptcy, then all the investment that the Association is making in a salaried secretary is well worth while. For when painters generally begin to realize the need for taking these overhead charges into account, much of the cut-throat competition that has been the bane of the painting trade, will be done away with. But the International Association has made greater strides in many other directions than had been deemed possible. It has come into closer relationship with the affiliated State and local associations than ever before and this means there is the possibility of a greater co-operation to accomplish reforms needed by the trade. Membership in the International Association has become more valuable; it is more worth while; it can be made to appeal more strongly to the leading men in the trade—and this should mean greatly increased membership.

PROTECTING STRUCTURAL METAL.

The discussion of the question of protecting car roofs of steel cars against rust at the Atlantic City convention of the Master Car and Locomotive Painters' Association furnishes a lesson in the economy of spending enough money to paint structural metal work right, using the very best obtainable materials for the purpose, instead of neglecting those places which are not readily seen and elaborating on the work done on the exposed surfaces. Once the roof of a steel car begins to rust the corrosion creeps in back of the exposed metal and begins to eat away the structure. The same is true of a bridge, of the steel framework in a building, indeed of any structural metal. Rust is an insidious enemy and, if we would have safety, we must protect the metal surface with thoroughly tested paints that will seal up the metal in a waterproof envelope. Such paints can be made—are made, in fact. They cannot be made cheaply, but it is true economy to spend enough on the paint to afford adequate protection to the much more expensive structural metal. It is indeed extravagant to attempt to make a cheap and inadequate paint answer the purpose of a coating for structural steel or iron, when by so doing it becomes necessary to renew the expensive metal construction far sooner than would be otherwise necessary. This fact seems so obvious to the painter that it is strange that engineers, architects and officials in charge of metal structures, whether stationary or movable, cannot always be made to see the economy of employing the very best materials and the most skilled labor possible to get, in order to guard to the utmost these expensive steel structures from rust and corrosion. It is unfortunately too true that far more cars, bridges, roofs and other metal structures rust out than wear out. And every piece of structural metal that is allowed to rust, without using the best possible means to prevent such corrosion, is a reproach to the men responsible for its care.



Questions Answered

We solicit questions on any topic connected with painting, decorating or paperhanging, and will use our utmost endeavors to supply any practical information, through this department, that any of our subscribers may be in need of. We cannot, however, answer any question unless accompanied by the name and address of the writer—not for publication, but as a guarantee of good faith; nor can we undertake to supply answers to such questions as this department covers by mail or in any other way than through the pages of The Painters Magazine. Inquiries should be received not later than the twentieth of the month to insure answering in the succeeding issue.

Origin of Dutch Pink.

J. C. S., Indiana, desires to know why the color known as "Dutch pink" is so named, although it is really yellow in color.

Answer: This color is of vegetable origin, the same as brown pink, made by precipitating extract of quercitron bark or extract of Persian berries on alum, just as yellow or brown lakes are made, but let down considerably by adding clay or whiting to reduce it in cast as against the much more expensive yellow lakes.

When made from the extract of quercitron bark it is also called English pink and when made from Persian berries extract it is called Italian pink.

The German name of this color is Schuettgelb, meaning a yellow lake, much extended or stretched by the addition of a low priced pigment, such as carbonate of lime or clay, in order to reduce cost. The name given it in commerce is, no doubt, due to its being originally made by German color makers, as there are many other things called Dutch when the English language has failed, in the olden times, to describe the pigment as to color or tone. As in the mechanical trades, when a reamer does not make a hole wide enough, a piece of steel wire is inserted with the steel reamer for want of a larger tool, it is called a Dutchman, and in carpenter work a small plug required is also known by this name, so we assume, that the English color makers, for the want of some more descriptive name, called this yellow pigment by its present name, nearly a century ago.

To Remove Spots from Polished Table Tops.

O. M., Ohio, wants to know how spots of white on polished table tops caused by the spilling of hot liquids such as coffee, water, etc., can be removed.

Answer: Moisten cigar ashes with water and cover the spots with this, leaving it remain for some time, longer on old spots than on fresh ones. Then take a cork which has been charred over a flame at the flat end and with this rub briskly over the spot covered with the ash and the white spots will disappear. Then take a soft cloth, moistened with clear water, and dry the surface with a chamois. Finally polish with a soft cloth dipped in petroleum. Ordinary water spots are removed by covering them with dairy salt upon which is dropped only enough water

to moisten the salt and dissolve it. After a little time the polished surface is dried with a soft cloth and then by rubbing the spots with a soft cork the polish is restored.

Cleaning Gilded Frames.

C. W., Illinois, wishes to hear of a good method for cleaning gilded picture frames without destroying the brightness or luster of same.

Answer: Take a soft bristle brush and dip it into good alcohol (not wood spirit) to which a few drops of spirits of ammonia have been added and brush over the frame without, however, rubbing it. In about five or ten minutes the dirt has become soft and may be removed by dipping a brush into rainwater. This must be done lightly and the still moist frame laid in the sun or on a warm stove or range to dry thoroughly. The frame must not be moved about much or stood upright, as that will produce streaks, nor must it be touched with a cloth or sponge.

Treatment of Linoleum Floor Cloth.

M. C., New Jersey, writes:—Will you please publish in Questions Answered how linoleum floor cloth may be preserved.

Answer: Linoleum should never be washed or cleaned with soap and water, as this makes it brittle and causes it to crack. When to be cleaned do it with liquid floor wax applying same with a soft cloth wrapped about a floor brush. This will protect the cloth and make it look bright. A mixture of equal parts boiled linseed oil and turpentine applied at night and mopped up with a cloth next morning will also preserve and keep linoleum in bright condition.

Water Colors in Tablet Form for School Children.

A. G., Russia, asks how water colors are prepared and put up in the form of small oblong tablets, in boxes, for the use of school children.

Answer: The colors you refer to are put up in two ways and are generally known as Aquarelle colors. For the use of artists and draughtsmen, they are put up in paste, in small jars, and are known as moist colors, because they are in a semi-wet state; while for general use, the same material is pressed into small oblong cakes or tablets and any number of assorted colors are put in boxes with a sliding cover, with a few small hair pencils, and one or more porcelain dishes for mixing the color with water.

We take it for granted that you know that the pigments you wish to employ in forming the tablets must be impalpably fine, also that, for the use of school children, they must be non-poisonous (while this feature is not so important in the moist colors referred to), and, therefore, it really remains for us to advise you as to the best binder available for the purpose of adding to the water, which forms the medium to hold the pigment (color) in tablet or cake form. It stands to reason that the binder must be of a nature that makes it soluble in water and while gum tragacanth can be used in admixture with

gum arabic, it is safest to use the latter alone. Dextrine may be used as a substitute for gum arabic, but it is not as safe as gum arabic or gum senegal. To keep the solution of gum arabic from souring or molding, ten drops of the oil of cloves or alcohol added to one quart of the solution will be sufficient. In order to make these colors mix well with water and spread smoothly and uniformly, a small portion of prepared beef gall is added, but we regret to say, that we cannot furnish any formulas for mixing the pastes, and, therefore, you will have to work these out by practical trial. We should say that you must not use any colors that consist of lead or copper compounds, or any that are liable to poison, as children are very apt to be careless in their use, even if they are cautioned. Thus earth and mineral colors and vegetable colors are really the materials available for your purpose, while chrome yellows, chrome greens, verdigris, Paris green, aniline colors, anti-mony, Chinese or Russian blue, Naples yellow, Cinnebar, and the like, should be omitted from your assortment. If you wish to prepare these colors on a large scale for the trade you will require a mechanical mixing device, as well as moulds to press the tablets into shape and to dry the same by moderate heat.

Use just enough gum in your water to keep the tablets from crumbling and be careful not to use it in excess.

Removing Shellac Varnish from Buff Bricks.

C. G. R., Pennsylvania, wants to know what will remove shellac varnish that has become hard on buff bricks without soiling the bricks.

Answer: Saturate the shellac well with wood alcohol, use a stiff brush and rub the spots well, then wipe with a cloth, moistened with the wood alcohol, to remove the redissolved shellac, then wipe with a dry cloth. Go over it as many times as you find necessary. If you have any varnish remover on hand, use this to soften the shellac, then wipe up as directed by the directions on package.

Gold Leaf Signs on Store Windows Under Different Conditions.

R. B., Canada, writes: We have had some unfortunate experience in trying to keep a gold leaf sign on the show window of a fruit and ice cream parlor. For some years this store was occupied by a real estate broker and there was no trouble with the gold leaf sign, but when it was changed to the above business we had to put new letters in the show windows and now, after a few months, the gilt letters are peeling. The owner of the store claims that he uses only clear water for washing the window. But the window is always filled with fruit and one of our men says that the window seems to be coated with a syrup coating. What is best to back up gold letters on glass?

Answer: Have the glass washed with alcohol, denatured will do, which will keep it free from moistures and clean it with chamois skin and tissue paper. The fruit necessarily will emit moisture and this is going to give a haze to the glass, which, however, will not harm the gold leaf, so long as it is well backed up as follows. Mix up dry lampblack, that is free from grease, with quick rubbing varnish to a soft pastel and mix with turps to make it work

freely and even. This will dry flat. For the next coat, mix your color, flat black or otherwise, with enough rubbing varnish to dry with egg shell gloss. After 48 hours wash the last coat with a damp chamois skin and then apply a coat of best spar varnish. This is a simple way, but cannot be improved upon.

White Shellac Varnish Turning Gray on Oak and Green on Oregon Pine.

U. F. Co., California, in sending sample of white shellac varnish, writes as follows:—Under separate cover we are mailing you a four-ounce bottle of white shellac varnish, which is part of a five-gallon lot, purchased from a local dealer here. This was used on an oak floor, which had been carefully filled with paste filler, then waxed over the shellac. In one room the varnish was used over Oregon pine. When the shellac had been applied for an hour the oak floors became an ashen hue, as if they were fumed with ammonia vapors, while the pine assumed the hue of green olive. Can you tell us the reason for this?

Answer: Your sample has come to hand, but, we are sorry to say, the bottle in the mailing case was broken in transit. Yet there was enough of the "so-called" shellac in the mailing case to enable us to compare it with pure white shellac varnish. If we say that it is about the worst specimen of shellac varnish we have ever examined, we are putting it mild. While true white shellac dissolved in either wood or denatured alcohol dries with a clear and nearly transparent film in from one to two hours, your sample does not set up even in eight hours, nor dry in twenty-four hours, as it should, and is opaque, as if it were mixed with some kind of pigment, which, owing to the loss from breakage of bottle, we cannot determine. At any rate, it is a very poor substitution for white or bleached shellac varnish and unfit for use not only on floors, but on any kind of woodwork.

Apple Green Paint Fading and Losing Gloss on Exposure During the Hot Season.

S. H. S., New York, writes:—During last May I painted the trim of a stucco house apple green, using pure lead, linseed oil, turps and very little drier, two coats. Have recently noticed that on the south and west sides of house the color has faded and the gloss of the paint has disappeared, and it is mottled in places. On the north and east sides, the paint shows up with full gloss and is in fine condition. Have also noticed jobs done by other painters in the same locality, where the gloss disappeared within two or three weeks after completion. Can you give some light on the subject?

Answer: The brand of white lead you mention has no bearing whatever on the loss of gloss, on the contrary, the gloss in paint is more or less due to the proportion of oil used in the paint, and the lead you mention requires more oil for spreading than any other brand we know of. From your statement we simply conclude that the loss of gloss in your apple green colored paint was due to the southern and western exposures during the summer months and the fading of the color is partly due to the same cause and partly to the appearance, caused by the

loss of gloss. You can prove this latter theory to be correct by going over the faded portion with a mixture of three-quarters boiled linseed oil and one-quarter turpentine, when you will find some, though not all, of the color coming back. Perhaps you, as well as some of the other painters, have used more turpentine for easy spreading than is permissible for exterior painting.

Painting Plastered Walls and Ceilings with Oil Paint Over Calcimine.

C. W. B., Wisconsin, wants to know the best way to treat plastered walls and ceilings that have been coated with calcimine without stopping suction, so that the first coat of the oil paint will not show laps.

Answer: Use a glue size fairly warm, to which a little alum dissolved in water should be added. Two ounces of alum, dissolved in one-half pint of hot water, is sufficient for one gallon of the glue size. In mixing the alum solution with the size, have both size and solution of same temperature to keep the glue from curdling. For first coat over the size use pure white lead, thinned with raw oil and turps, equal parts, and finish as desired, flat or in gloss.

Staining Oak in Black and Filling Grain in White.

A. L. P., Pennsylvania, says that he used a black stain on oak. The stain was made from nut gall, logwood extract, copperas and iron filings, Chinese blue and vinegar, and it was intended to finish the wood in black with natural wood filler in the grain. Two coats of the black stain were given, making a good job, apparently, but to make sure of the stain being fast, a coat of very thin white shellac was applied, then the white filler, but after sanding down, the stain was found to pull up some, and another coat of white shellac, one part of this to four parts wood alcohol, was applied and within ten minutes the work turned a purple color. This was not noticeable after the first coat of shellac, and do you think it possible that the acid in the stain affected the second coat of shellac varnish? Also is it possible to rub varnished work to a dull finish with fine emery in water or oil? I find that rubbing with pumice and oil produces too bright a finish, after cleaning off.

Answer: Your stain was all right, so far as it went, but you made a mistake in putting shellac varnish over it, before filling, and possibly in using two coats of stain in too quick succession. The shellac should have been applied after the filler was wiped off. Another mistake was to try and hold down the

stain with your diluted shellac, using four parts wood alcohol to one part shellac. Wood alcohol is a good means to raise stains or varnish and in your case it lifted the Chinese blue in your stain, producing the purple effect. The small percentage of acetic acid (vinegar) in your stain had no effect on the shellac. You need use no emery for obtaining a dead finish on varnish, use ground pumice and water.

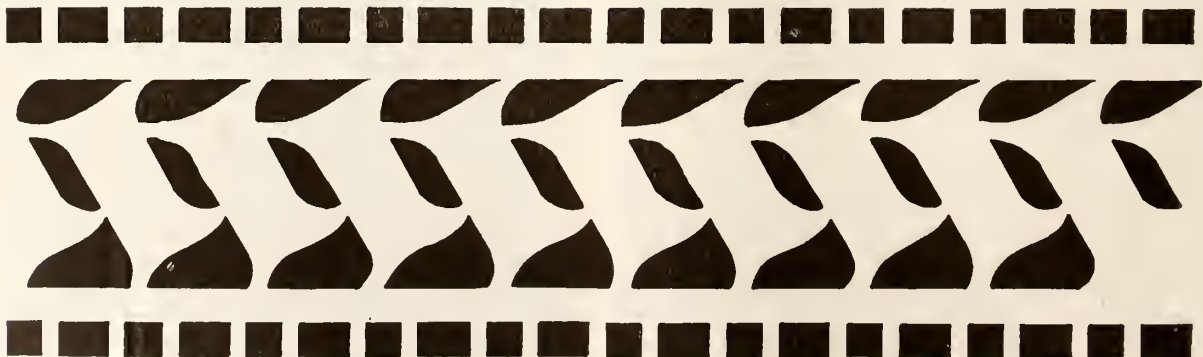
Priming Artist's Canvas, Absorbent and Opaque.

A. M. C. wants formulas for priming artist's canvas, both absorbent (translucent) and non-absorbent (opaque).

Answer: This is a difficult problem, as the artists are not agreed as to the proper priming or sizing of their canvas. The old way was to use a size or solution of gelatine or glue, as free of coloring matter as possible, with enough whitening to hide the texture of the canvas. This was held so as to be absorbent, while for non-absorbent canvas, a second coating, composed of white lead and linseed oil, was given. Sometimes this second coating was dusted with dry zinc white before it became dry. This latter process was to keep the picture from becoming discolored by sulphuretted hydrogen or noxious gases, in the dark especially. The best results were had by stretching the canvas over a frame, then applying a thin coat of glue or gelatine size with a suitable brush.

When the size has dried, which may be made to dry more rapidly by the addition of a small portion of zinc sulphate in solution with water, then mix one part of weight of dry lead with two parts whitening, a trifle of litharge and zinc sulphate, mixed with equal parts of raw and boiled linseed oil and tinted with burnt umber or lampblack for a neutral ground made fairly stiff. Before using this, go over the glue size, stippling, but not saturating it, with raw oil, as thin as possible, using some drier. When this is nearly dry take the white lead and whitening solution, applying it as thin as possible with a large palette knife, then, before it has dried, go over it with a sash tool of good size, laying off the paint in such a way that it will not show the texture of the canvas.

The latest priming or ground for artist's canvas, however, is to saturate the canvas with milk and apply a material prepared by slaking pure burnt lime with water, adding to the hot lime some beeswax and linseed oil. This mixture is put through a paint mill with one and one-half times its weight of casein, and after being applied, it is smoothed down on the canvas in the usual way, and upon this ground oil color or distemper colors will work excellently.



Successful Career of Linton & Fowler

An Interview with One of Philadelphia's Leading Master Painters.

By George Wilfred Wright.

THERE are not many master painters who can point back to the early forties as a time when their business was established. It is a still greater achievement to be able to say that the business has been successfully prosecuted from the year it first began. Seventy-two years is a stretch of time in which many interesting changes will occur; and after learning from Charles H. Fowler that this concern, of which he is the present head, was established in 1844, I believed there were many interesting facts about painting which he could tell me for the benefit of the readers of *The Painters Magazine*. When first asked to talk for publication, Mr. Fowler rather hesitated, saying that he was something like the Quakers—he did more thinking than talking. This remark only deepened my desire to gain an interview; for it is only the thinking men that ever accomplish anything worth recording, or who really have any information valuable enough to pass on to others.

"This business," began Mr. Fowler, "was brought into existence by my uncle, Mr. Linton, who succeeded in gaining a good living from it when Philadelphia was a much smaller city than now, and, furthermore, when paints and painting generally, as a business, was handled quite differently than at the present time. I came here as an apprentice in 1874 and learned the painting trade and worked at it. In 1886 I was admitted into partnership and have ever since been closely identified with this shop. When my uncle died I took the entire business over and now have my brother and my two sons here with me."

"You undoubtedly see sweeping changes in business methods and management in every line," said the writer, "but you notice it more especially in the paint trade and very much in the last ten years." "Yes," assented Mr. Fowler, "the greatest changes have taken place in our line, but I am free to say that practically every change has been for the better."

"Can you give some specific instances of improvement in the paint trade, that is, from the viewpoint of the master painter, or the practical man?" asked the writer. To this question Mr. Fowler replied, "Painting has become more on a scientific basis than ever before and the manufacture and the handling of paint are far more advanced than in former days. There is also more co-operation between the manufacturers today than there has ever been in the past. The manufacturers will do almost anything they can, within reason, to help the practical painter, because they find it pays all concerned far better to have genuine co-operation than antagonism."

"The contracting painter is the natural outlet for the producer, and he realizes that, to create and maintain a market for the goods he makes, they must suit us and must be of such a good grade that we can readily recommend their use on

any painting job we have. For instance, suppose I want a special paint made up; it may be a contract where several barrels will be needed and the owner requests a certain shade and requires a special grade of paint. The manufacturer will make up exactly what I want and thereby assist me to retain the patronage of the owner of the building I am to paint."

It is evident to any practical man that this is



Charles H. Fowler.

the proper attitude for the paint manufacturer to assume toward the contracting painter, and when all lines of trade are brought into such harmonious relations, there will be less loss and less friction and better and bigger successes in the business than we now have. While we were considering these questions, Mr. Fowler desired that I look over his establishment and observe how they were equipped to handle any size contract, no matter where it came from.

The office of Linton & Fowler is located at 605

North Eighth street. The best systems for handling business have been installed and every advantage to facilitate the speedy execution of orders is carefully followed. In the rear of the main office is a private office, while adjoining is a sampling and mixing room, where also considerable glass is stored. In the extreme rear is the large stock and equipment department, where every sort of scaffolding and ladder contrivance is kept ready to load on the truck for use, wherever wanted. A vehicle entrance to this part of the establishment is on

ribbed policy to do everything for our customers that can be done with paint, and we have found it has paid to conduct our business along this line."

A fireproof room in the rear of this sign shop served as a storage for oils and similar painting supplies; six huge tanks of linseed oil were kept here ready for use whenever needed. In the cellar good sized stocks of paint and supplies were on hand to meet the demand for large contracts, many of which come from out of the city. The cellars between the two buildings are connected by a tun-



Here is Where Charles H. Fowler Figures Out His Profits.

Green street, directly around the corner from the office.

Adjoining the office on the left is the sign painting department. Here a complete sign painting shop is kept going under the management of a competent and experienced sign man. The writer expressed surprise that a sign painting department would be worth keeping up, in connection with the other lines, which it seemed would necessarily pay better because of their broader scope. To this, Mr. Fowler said he found it paid to cover as broad a line of work as possible. "No matter," he continued, "what people want, in painting or decorating, we can meet their requirements. And it's this big, broad service that holds a customer when you once get him, and prevents him from being captured by competitors. We have made it a rock-

nel, and this is one of the many features that Mr. Fowler has devised for the quick handling of work. While standing in one of these large, light cellars, commenting on the plan and layout of the storage capacity, Mr. Fowler called my attention to the enamels that were on the market today, and particularly to the variations and changes in prices of the present, which make it so difficult to estimate accurately on a job. He showed two stocks in the store room, one an imported enamel, the other a first-class domestic product, which was quoted in that morning's mail at \$4.25 per gallon; the imported enamel was \$6.25 per gallon. I asked if there was as much difference in the quality as there was in the price. He replied that there was but very little difference between the grades, but that certain customers they had wanted the im-

ported enamels used in their dwellings, and in order to meet the demand of that class of patronage this brand was always carried in stock.

"When you have a customer that insists on a certain brand or make of paint, why can't you sidetrack them on something different?" asked the writer. To this question Mr. Fowler stated that it was poor policy to change a customer's demands, unless there was something altogether wrong about the painting job under consideration. We then show him better combinations and why his selection would not work out satisfactorily. Any

informed (rather a bold thing to say down South). He said I had my nerve with me, or something of that sort, but it didn't make any difference, the sample he was showing me had been given three coats and rubbed; any practical man could see that. He said no more then, but the next day he came around where I was with better information. 'Say, your name is Fowler, isn't it?' 'Yes.' 'And you're from Philadelphia, aren't you?' 'Yes.' 'Well, that sample I showed you had more than one coat, as you said; I had gotten it mixed up with other samples, and my company set me straight on it.



Showing a Neat and Orderly Arrangement for the Storage of Ropes, Ladders and Scaffolding.

customer can always be made to see the practical side of these matters if they are handled diplomatically."

"In what way," queried the writer, "do you find that painters, such as yourself, can best keep abreast of the times and be fully prepared to meet the varying conditions of business?" "Keep posted on what's going on," was the quick reply, "both by reading and by attending conventions. Sometimes you'll not only gain knowledge yourself, but you will often help some one else. A few years ago, while attending the International Convention of Master Painters, at New Orleans, a young fellow was showing me an enamel for woodwork. He asserted that the piece of wood on which the sample was shown had but one coat. I told him he was either a liar or that he had been wrongfully

I see you know something about your business.' 'Yes, I ought to, I've been in it for forty years.'"

This incident was related to merely show how necessary it is for the painter to be so familiar with his various lines of paints and finishes that no one could trip him up, whether at a convention away from home or at work on a contract in his own town. Mr. Fowler is warm in his praise of the value of conventions to the practical painter. He has missed but one in his many years at the painting business. This was at Cincinnati in 1916, during a time when it was impossible for him to go.

In the matter of advertising, so far as the manufacturers are concerned, Mr. Fowler finds their efforts a great help to business. He reads advertisements and believes in advertising and finds the trade papers of value as an advertising medium,

and also as a medium to keep the painting interests closely banded together. He states that manufacturers, who keep their dealers well supplied with samples and good advertising matter, are helping to build business not only for the dealer, but for themselves. "Often when a man comes in here with a vague idea as to just what he wants for his house in the shape of a new coat of paint, I simply get out my sample books furnished by the manufacturer, and in a very few moments he finds some color combination that he likes. It simplifies our work in this respect and enables the customer to see what his property will look like when finished."

From the statement made in the first part of our interview, I learned that the Linton & Fowler concern "go anywhere for business." As big as Philadelphia has grown, it does not set the limit for this enterprising firm. Very excellent examples of their work may be seen in two large offices and mercantile buildings of recent construction. One is the First National Bank Building, of Newark, N. J., a twelve-story structure of very modern design and fine architectural skill; the other is the newly erected freight office of the Pennsylvania Railroad, in Philadelphia. The New Jersey contract was in charge of Mr. Fowler's brother, and was finished to the full satisfaction of the owners and the credit of the contracting painter.

It is rare that a contractor in the painting and decorating business attempts to handle more than his own particular line. But this concern will contract to do everything about a place that needs to be done, in order to put it in first-class shape. Speaking on this phase of their business, Mr. Fowler remarked that they frequently have customers come to them who desire their premises entirely redecorated and many parts of the building repaired or remodeled. Instead of going to the carpenter or mason, or other building tradesmen, and giving a contract to each one to attend to the work in their respective lines, the whole job is given to the decorator, who calls in the concerns he wishes to do the work and is responsible for the entire job until it is turned over to the owner, completed and paid for.

It will be readily seen that it takes a broad gauge man and a concern of no small proportion to handle a proposition successfully, where so much additional work is involved; but the Linton & Fowler shop has been able to render highly efficient service in this way, to a wide and increasing patronage. "Oftentimes," Mr. Fowler remarked, "we mix our own colors and finishes for a certain line of work that we have on hand and get better results than if we used some of those prepared by the manufacturer; we are here on the ground and know exactly what we require. Then again, it is not always possible to get the same effect on the various kinds of woods we are forced to work on."

Asked to give an illustration of this fact, he turned to a door leading outside into an alley. "This door," he continued, "has a blister here and there on it and we have never been able to get rid of them; some one inexperienced may think the trouble is in the paint or the way and conditions through which it is applied. But the fact remains that the wood is at fault. It may be a swamp growth, in which moisture is concealed, or some other condition is encountered that prevents the pigment from forming a flat, even surface over the

wood. A painter has to study all these effects and be prepared to explain them to questioning patrons whenever the occasion arises."

This clear-minded proprietor keenly observed the expense connected with the transaction of business today as compared with former times. The matter of transporting material and equipment from one local point to another came up. "We keep two automobiles," said Mr. Fowler, "but all our heavy trucking is done by the city teamsters. It does not pay us to maintain a team or an auto truck for this kind of work. In the matter of running around, looking after work and making small deliveries, we use a Ford. It's inexpensive and saves a great deal of time and better insures our attention on the various contracts going on constantly."

The labor question has absorbed the attention of Mr. Fowler's shop, as it has so many other progressive master painters in every large city. "There is no doubt but the labor union is advantageous to those belonging to it, if it is managed right. Instances, however, are so frequent where the labor unions have tried to coerce the employer into an agreement that the cause of the working man has been injured many a time," Mr. Fowler remarked. "At other times the discontent of labor in various industries is well grounded and should be investigated, but in many cases it is unmistakably in the wrong. No painters' organization should come to an employer and force him to keep an incompetent man merely because he belongs to a union. Good men we are always ready to hire, and no skillful painter need ever be out of a job who works here, in fact, they are always in demand. There has been an effort to make the Philadelphia Master Painters' Association acknowledge the union, but so far they have been overwhelmingly unsuccessful. There are about 7,000 journeyman painters in this city, and about 1,000 of them are union men. These men who belong to no organization have plenty of work and are fully as well paid as those who claim to be union men. In our shop we employ either one so long as they do good work and give satisfaction."

"What do you think of the future of the paint trade, especially from the viewpoint of a master painter?" was my final question to this successful all-around painter. "As I see it," he commented, "the future of the painter is a bright one. There is a greater demand for paint today than ever and the processes for manufacture are better than they were years ago. There is one thing we should all remember, and that is—a general co-operation and working together for the upbuilding of the various branches of the trade. This harmony of interesting all branches of the trade, both in the city and throughout the nation, will be of vast benefit to every one engaged in this business. What has been accomplished in the past is encouraging, but we must keep the idea of progress constantly before us for the future."

Asked if he had any counsel for the aspiring young men who are in the painting trade today to win fame or fortune, he replied:—"If the young men of today are seeking a fortune in the painting business they are looking in the wrong place." "Well then, we won't call it a fortune, but what is the best way to achieve success in this trade?" asked the writer. "There is no royal road to success,"

returned this veteran of the trade. "Work is the only way I have ever found to get ahead, and the man or boy that works hard will surely succeed. The opportunities are as great as they ever were for the one who will prepare to embrace them."

Linton & Fowler are one of the older establishments which has kept pace with the age, and because they will not let modern methods relegate them to the rear is the reason of their growing business and constantly increasing patronage. They are a first-class specimen of progressive and forward movement in the paint trade of their city.

Charles H. Fowler has served as president of the Philadelphia local association, and also of the Pennsylvania State Association of Master House Painters and Decorators. For many years he has represented Pennsylvania on the Executive Board of the International Association, and by his clear thinking and conservative judgment, allied with a real progressive spirit, he has assisted in guiding that organization in many difficult problems that have arisen from time to time, and has had much to do with shaping the policy that has caused it to reach its present high standing in the business associations of the country.

A Talk With the Veteran Painter

Who Tells Something About Brushes and the Proper Application of Paint—Differences in Journeymen and a Suggestion for Grading Them—Cheap Competition and the Lack of Knowledge of Costs.

"SO a man over in Philadelphia has been criticising my last talk with you," said the Veteran Painter to The Magazine Reporter, one morning last month. "I did think I would like to answer him with a lot of facts in my own experience, but I have mislaid my statistics, and, after all, perhaps there would be little use, for I would be talking of my experience here in Elizabeth, while he may have entirely different conditions to contend with in Philadelphia."

"Mr. Gardner made a report on some of those cases of paint washing that your critic speaks of," answered the Reporter, "and he came to the conclusion that the trouble was due more to improperly aged linseed oil or to oil containing micro-organisms which affected the paint than to the pigment."

"I have noticed," said the Veteran, "that when a house is painted with Calcutta oil you would get a better result than when American oil is used."

"But you would find it pretty hard to get any Calcutta oil nowadays," replied the Reporter, "and even if you could get any, you would be obliged to pay a pretty high price for it. The great trouble is that this country is not raising enough flaxseed to satisfy our own demands for linseed oil and we have to depend on the Argentine seed for a fairly good percentage of our oil requirements, and owing to the soil or climatic conditions, the Argentine seed produces an oil that does not dry as well as one made from American seed, and which probably is inferior in durability. But we have to use some Argentine seed because we cannot get anything else."

"I think one great cause of faulty paint at the present time," said the old gentleman, "is the habit that architects have of specifying two heavy coats of paint. I have always found that you get better results with three coats of stout paint, put on thick and brushed out thin. And a good deal depends on the kind of brush you use. To spread paint right, so that it will wear well, you want a 6-o oval or

round brush—the kind of brush that is known as a pound brush."

"Down at the car painters' convention, at Atlantic City, last week," said the Reporter, "Mr. Burns, who has charge of painting the floating equipment of the Pennsylvania Railroad, and who lives here in Elizabeth, by the way, made the statement that more depended on the brush and the application of the paint than on the paint itself, in the protection of steel from rust."

"That statement is exactly right," answered the Veteran. "And he might have added that you can't apply paint so it will serve as a proper protection unless you have a good mechanic to do the work. You cannot use a pound brush unless you bind it. On the other hand, you cannot bind a four-inch flat wall brush, but you have got to wear it out first. Take a practical painter and put him on the side of a house with a pound brush and you can hear him working half a block off. He pounds the paint right into the grain of the wood."

"Maybe that's the reason it's called a 'pound' brush," suggested the Reporter.

"I wouldn't be surprised," replied the Veteran. "It hasn't anything to do with the weight of the brush. Now you will notice, in the directions for all those flat wall coatings, that they are using now instead of calcimine, that you are told the material must be flowed on and not brushed out."

"Well, there's a good reason for that," replied the Reporter. "The vehicle in those flat wall coatings, as I understand it, is a flat drying, China wood oil varnish, and of course a varnish has to be flowed on."

"I've seen a man cutting in sash with a four-inch wall brush," said the old gentleman. "Why he ought to be sent to the county jail."

"Do you think that is making the punishment fit the crime?" said the Reporter, laughing.

"Sure; isn't it a crime to ruin a man's house?" the Veteran replied, answering one question with an-

other and thereby showing his Yankee descent. "I had a man come in here once looking for a job. I says: 'Are you a painter?' He says: 'I've never been doing anything else.' 'Can you bind this brush?' says I, handing him a new pound brush. 'I never bound one,' says he. 'Who bound your brushes for you?' 'The foreman.' 'Well,' says I, 'go back to the shop where the foreman binds your brushes. I want painters to work for me and not brush hands.'"

"Maybe it's because you have always been particular about the kind of men you employ that you have such a reputation for good work," said the Reporter.

"I had some men working on a house, one time when the thermometer was pretty near zero," said the Veteran. "I had sent a new man with them, that I had not tried out on outside work, although he claimed to be a good painter. In the afternoon I went to look at the house and, on the extension, I found the paint was all wrinkled. I called the foreman and I says: 'Who did that work?' 'I don't like to tell,' he answered. 'Well,' says I, 'if you don't tell, then you can take off your overalls and go to the shop.' 'If I've got to tell,' he answered, 'it was the new man.' So I went to him and says: 'Did you do that work?' 'Yes, sir.' 'What's the reason it is all wrinkled?' I asked. 'It was so cold I could not spread the paint,' he answered. 'Go walk round the building,' I said to him, 'and if you find any other place that looks like your work, you can stay on the job, if not I don't want you.'"

"And what was the result?" asked the Reporter.

"I let him go," was the Veteran's reply. "It is just as necessary to have practical men as to have practical paint. They've got to go hand in hand. When one is practical and the other isn't, there is bound to be trouble. In many shops today, it looks as though it was the amount of work that they can get out of the men that is wanted rather than the quality. You can't do painting fast. It has got to be done properly if you want durability."

"Slow and sure, rather than slap dash," was the Reporter's comment.

"You must have a certain amount of brains at the handle of the brush, as well as in the paint pot," said the Veteran. "If that is not so, why is it that, if you take the same kind of material and paint two houses, with one set of men, the paint will last five years, while with the other set of men it will chalk inside of eighteen months. I know that to be a fact."

"I do not doubt, in the least," said the Reporter, "that a great many complaints of the lack of durability of paint are due more to poor workmanship than to the inferior quality of the paint."

"There was a strike in Orange, some time ago," said the old gentleman. "Two men came in here looking for a job. I says: 'Where did you come from?' They answered 'Orange.' 'Why didn't you stay there?' 'There's a strike,' was their reply. 'Do you belong to the union? Have you got your cards?' 'Yes.' 'Let me see them.' Each of the pulled out his card and showed them to me. 'Did you serve an apprenticeship?' I asked. 'Yes, sir, each of us served an apprenticeship and regularly learned the trade.' 'How long did you serve?' 'Four years.' 'How many men belonging to your union served a four-years' apprenticeship?' I asked. 'Very few,' they were obliged to confess. 'Do you think you are doing justice to yourselves,' I asked, 'to carry along a lot of dead wood that have served no apprenticeship,

and all they know is what the foreman tells them? You get union wages, don't you?' 'Yes.' 'Well,' says I, 'does the union help you to get the wages?' 'We don't know,' they answered. 'Well, I know. I have paid more than union wages to men that know the trade. You can get more if you don't belong to the union than if you do.' 'But we can't get a job unless we belong.'"

"That's the reason a good many men belong to the unions," said the Reporter.

"Well, I says to them," continued the Veteran, "I want to tell you I am in favor of organized labor, but I am also in favor of the men being classified. You'll take any man into the union that has the money to pay his dues. You don't ask whether he is competent. Now I would make three classes. The first class should receive the highest wages, because it would consist of practical men who had served an apprenticeship and learned the trade. The second class should receive less wages, because they have not served an apprenticeship and are not so good as the first class, but still they are fair workmen. The third class should receive still less wages, because it would be composed of nothing but brush hands. To induce men to work and apply themselves so as to get higher wages, I would arrange it so that when a man could show the union he was competent, he should be moved up into a higher class. Then each man would get the rate of wages he deserved and his card would show the class he belonged to."

"It would seem to me that would be a very fair plan, if you could get the unions to adopt it," was the Reporter's comment.

"So far as temperance is concerned, I think that journeymen painters have improved very much during the past few years," said the Veteran. "The man who, as soon as it's noon or quitting time in the afternoon, makes a straight beat for the saloon is not fit to be put in a responsible position."

"If I were an employing painter," said the Reporter, "in these days of workmen's compensation laws, I would require a man to present a doctor's certificate showing that he was free from heart disease, kidney trouble or any other organic disease that might cause vertigo or fainting fits, before I would hire him to do any work on a ladder or scaffold."

"Why shouldn't a man be physically examined to see if he is fit for the painting business," asked the Veteran, "just the same as if he wants to go into the army or be employed by a railroad? The man who goes on a scaffold and is not physically fit, not only jeopardizes his own life and safety, but that of the others who may be working with him."

"That is the reason the railroads are so particular about the physical tests for trainmen, enginemen and all others engaged in train service," said the Reporter.

"And speaking of those tests, I want to tell you something that happened when I was doing the painting for the Jersey Central," said the Veteran. "I was standing with the superintendent of ferries one day, when one of the pilots came through the gangway. He says: 'There is the best pilot we have got on this road, but I am afraid he is going to lose his job.' I says: 'What's the matter?' 'He's color blind,' was the answer. I didn't say any more, but I watched the man till I got him outside, then I said: 'Where do they test your knowledge of colors?' He said: 'In a little room inside the building and they

get me to pick out the color of worsteds.' I says: 'Can we get in there?' He said he could take me there, so we went in and nobody else was in the room. I asked how they placed the worsteds, and he said they put the red at one end and the green at the other and shaded them down through the white at the center. He told me he could tell the pure reds and greens, but when they reached the light tints, he had difficulty. 'I can't tell whether they are white or green,' says he. I asked if they were always in the same order, and when he told me they were, I said to him: 'Notice where they pick the skein up from and then decide the color. You try it yourself and see what the results will be.' So he studied the worsteds carefully. A few days later he came to me and says: 'I want to thank you. Yesterday they passed me. How much do I owe you for what you have done for me?' 'I am only gratified that I could help you,' I answered him."

"I have often thought the test with worsteds was unfair in the case of a man who is only called upon to judge colored lights. The appearance of color in a room, when it is shown on dyed wool is very different from the appearance of color in a lamp, and a man can frequently tell the red from the green lamp at night, with never a mistake, when he will get confused between light shades of worsteds," was the comment of the Reporter.

"To speak of something else," said the Veteran, "there's a class of men in the painting business who will take a stroll round town and, when they see a house that needs painting, they go to the owner and offer to paint it for a very low price. The owner wants his house painted, but doesn't want to pay more than he has to and would just as lief have a cheap John do the work as a practical man."

"Which is where he makes a great mistake," said the Reporter.

"I was asked to give an estimate to paint a house, barn and fences," continued the Veteran, "and my price was three hundred dollars. A few days later the owner sent for me and handed me a postal card she had found under her door. It read: 'I will paint your house, barn and fences for one hundred dollars.' I read the estimate and smiled. She says: 'Mr. Edwards, you don't appear to be worried about it.' I says: 'No. If you can save two hundred dollars, you don't want me to paint your house.' She says: 'I won't consider that postal card. You go on and do the work.' Now I don't see how you can stop this sort of thing. The owners are as much to blame as the painters."

"It is perfectly true," replied the Reporter, "that there are always some men who want to get the cheapest possible things, but there are others who are willing to pay a fair price for good work, and it is up to the painters to show them that it is economy to spend more money to get the work done right. The man who does first class work need never fear that he will have nothing to do, if he has the courage to stick to quality and ask a fair price for it."

"A man came in here one day that we had given an estimate to," said the old gentleman. "He said there was a difference of seventy-five dollars between our figures and that of the other man, who

was lower. I says: 'My friend, I don't know the man who gave you this estimate and I am not going to say anything against him, but I want to tell you that everything about your house shows on its face exactly what it is except the paint, and there's nothing in the structure of the house in which there can be as much cheating as in the painting. You are the boss as to the decision who gets the work.' He gave us the job."

"One trouble is that lots of men don't know what it costs them to do business," said the Reporter, "and they estimate less than cost and think they are making a profit."

"That is true," answered the old gentleman. "When I figure a set of plans, I take our own residence as a comparison. I have measured every part of it very carefully and have determined the cost of doing each item. Then I can compare my figures, which I obtain by measuring the plans, with a table I have made based on our house. I have a sort of sliding scale in regard to work of more or less elaboration as to details, and I always come pretty close to it."

"That's a good idea," said the Reporter, "but I was referring to overhead expenses."

"Just look at the expenses we have right here," said the old gentleman. "Tom may be half a day mixing color before he gets a combination that just suits the customer. Who pays for that? Then there's the cartage, the ladders, the rent, the interest on the cost of plant, bad debts and lots of other items of cost besides labor and materials. Why, it's worth about sixteen cents a day for each man for the wear and tear on brushes, at the present prices. Every time we get the horse shod, it is three dollars and a half. Then there's the paint that is wasted by being left over at the end of a job. There is work that has to be done over again because of unlooked for rain or dew. The painting business is nothing but a risk from start to finish."

"And the successful business man has got to add a percentage to his cost to cover those extra expenses and the risk before he can get any profit. That is a thing too many painters forget," said the Reporter.

"Any man who is in the painting business and thinks he knows it all is up against a pretty hard proposition," said the Veteran. "They had a coach painters' convention in Philadelphia some years ago, and a man who had been in the business a great many years came in and sat down under the gallery, where he thought he would not be noticed, and listened to the business that was being transacted. He was there for some time before he was seen by the secretary, who got the president to invite him to come up to the platform and make a few remarks. He says: 'Gentlemen; I've been sitting back under the gallery, listening to what has been said by the young men in the same business as myself and I am astonished at the progress they've made and the improvements in the business. What I've listened to seems almost incredible. I have been in this business for forty years and I feel I am yet in my apprenticeship.' Now, there was a man that realized the difficulties connected with his business, and I wish there were more like him."



Decorative Drawing for Students

Being Based on the Instruction Given in the Painting Class in the Rochester Junior High School.

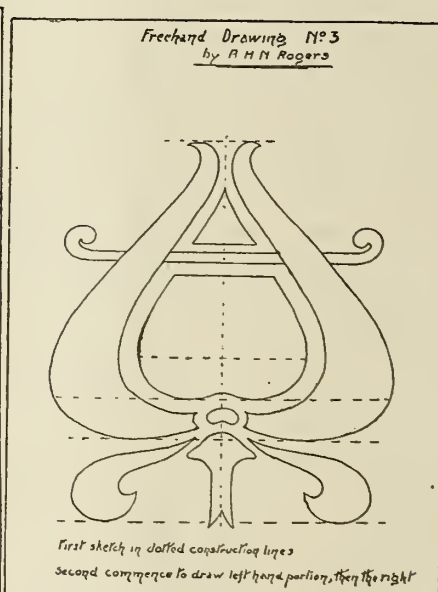
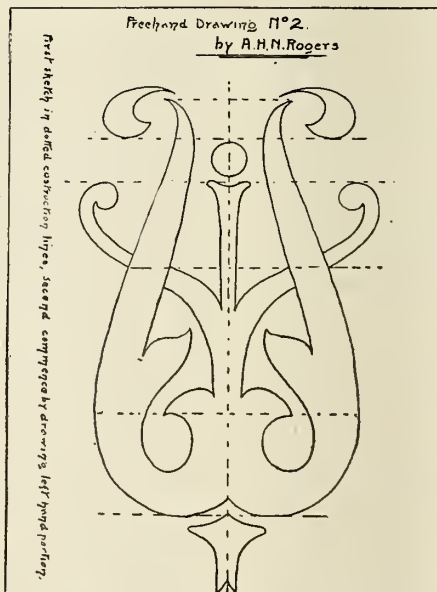
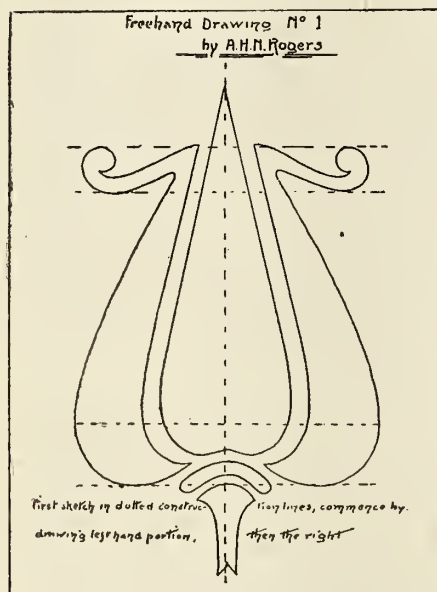
PART I.

By Arthur H. N. Rogers.

THE plates accompanying these articles have been designed especially to create a desire for drawing and coloring amongst students taking the course in painting and decorating, and are being used at the present time with extremely good results.

It is a common saying that the successful decorator or designer is a born genius, that term being generally used to explain his ability. As a matter of fact, most of these men will tell you that it was quite by accident that they found they had a liking for drawing. Of course we can always point

of ornament and color," the student is encouraged to think out for himself combinations of color which will harmonize, or as he would say, look well together. He is told the origin of color, how that it is merely a sensation and its location is in the eye only, it being the effect of light waves on the optic nerve, etc.; how this nerve is influenced by the quality of the reflected light by which objects are seen, and the effect of one color upon another. The student thus early begins to know the extent of color values, and is soon taking a great interest in this most fascinating subject. He



out a few individual cases where a boy's first toy seems to have been a pencil and paper, but in the majority of cases drawing in the commencement was a very dry subject.

With the introduction of a course in painting and decorating into our junior high school system in Rochester, N. Y., the writer's first difficulty was how to create an interest in drawing among boys who apparently had no knowledge or desire for knowledge in this very important subject. They had passed through the usual kind of drawing given to a boy in his grade work, but they were seldom enthusiastic over the idea of trying a shop subject in which drawing took so large and important a part, thus it was up to the instructor of these boys to so place the subject before them that it became a most enjoyable part of their education.

To create variety and to lead up to the ultimate aim of this course, viz., "to create an interest in and a liking for the construction and application

is asked to bring two or three samples of color which he would like to introduce into his work. Upon these he gets encouragement or criticism according to the good taste shown.

The plates are progressive and are designed to lift the student from the monotonous drudgery of the usual freehand drawing course; to make him feel that he is producing something worth while, at the same time he is practicing the greatest amount of variety in treatment and method of application.

The designs are not merely drawing copies, but have some commercial value, in that they may be used by the student in his later and more advanced course in house painting and decorating.

Color.

As the study of color and drawing are to go together during this course it will be well if we first find out what color really is and how it is produced. It is rather a startling fact and very hard

to realize by most students "that color is present only in the eye of the observer," that it depends upon the healthy tissue of the eye how and what colors are seen.

We hear of color blindness, a person able to see an object perfectly, but not able to tell the correct color. This is caused by one set of nerves failing to answer to the effect of the light falling upon them. Color blindness is more rare among women than men. There is no doubt that this blindness to color is in many cases merely a want of education. How very few people can give the name of a note sounded on a piano! A musician can easily do so, because he has educated or has trained his ear to the difference of one sound from another. So it is with the eye, color training should be carefully practiced. It is a good plan when out in the country to try how many tints and shades can be seen in the landscape, and it will be noticed that it will take quite a time to see the purple in the deep shadows.

Light we get by the sun. By it objects are seen. All surfaces have the power to reflect all or part of this light. It is by this reflected light only that we are able to see objects, for in the absence of light the eye is powerless to see.

Having grasped the fact that we see objects only by the aid of the light reflected from the object to the eye, let us see of what these rays are comprised. By means of a prism, a beam of sunlight may be split up into several parts or rays. These are called the colors of the "spectrum." They are red, orange, yellow, green, blue, indigo and violet. This effect is often seen in nature in the rainbow. The drops of water in this instance are acting as prisms, and thus the pure colors of the spectrum are seen against the sky.

A piece of polished silver gives us the nearest approach to a perfect reflection, other surfaces are only able to reflect a portion of the light falling upon them. Take, for instance, grass. Here we get a surface which reflects a combination that is the blue and yellow and absorbs all the red rays; an orange reflects the yellow, a portion of the red and absorbs the rest; vermilion reflects the red; ultramarine the blue, and so on.

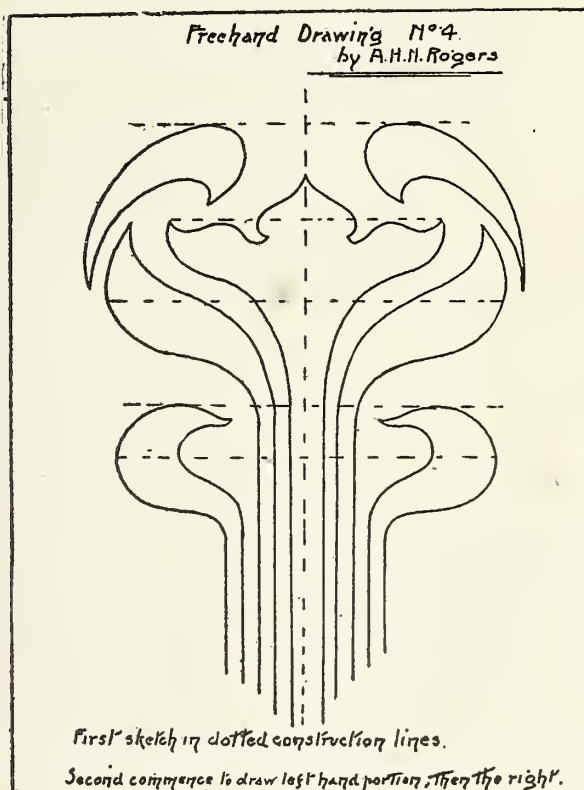
It is now necessary to make a cursory examination of the eye. Roughly we may divide it into two parts, like a camera; first a lens and second a plate or screen. This screen is called the retina, and it is on this surface that the image we are looking at is focused exactly as in a camera. At the back of the retina is attached the optic nerve, the end of which is split up into a great number of ends similar to the end of a frayed rope. These are very sensitive to light, some being influenced by the red rays, others by blue, and others by the yellow. If we refer to the illustration I have just given and we look at an orange, the character of the reflected light from this will affect only those nerves sensitive to red and yellow. In the case of ultramarine only those nerves sensitive to blue would receive the impression or image. To give a rough illustration, light strikes one in the eye in the same way as a man's fist; the full force of the light produces a bright dazzling glare, but as the force decreases we get the impression of red, orange, yellow, green, blue and violet, the violet being the shortest and weakest waves.

I have not attempted to go into this subject of

color very deeply; probably I will take it as a special subject at some future time, but in a brief way I have tried to show how color is produced. It is very necessary that the student should have some slight knowledge of this subject before he attempts painting in any form.

Stability, Symmetry and Balance.

Plate 1 is a design which demonstrates the following principles in ornament—stability, symmetry and balance. The feature of this exercise is the training of the eye to discern the difference between the straight and curved lines. The dotted construction lines should first be drawn; then start by drawing the left half of the center leaf (the drawing should be made at least four times the size of these cuts); next draw the right hand side,



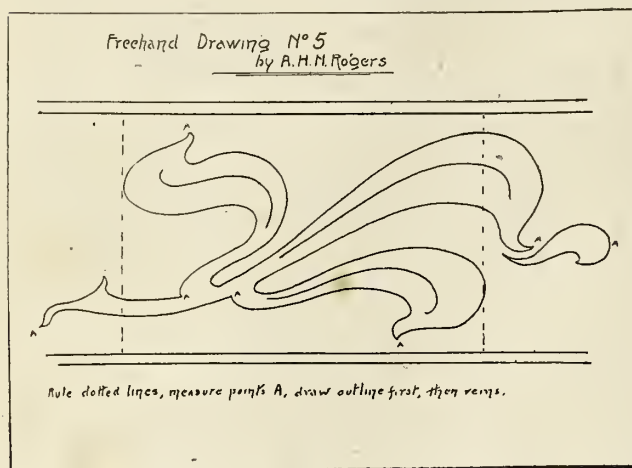
and this should be repeated piece by piece until the drawing is complete.

I can imagine some student saying:—"Yes, but it would be much quicker to draw the left side throughout and then trace over on to the right." So it would, but our object in this course is not to practice speed, but to learn how to draw, and the only way to do this is to learn how to produce with a pencil on paper that which you see. It is no easy matter at the beginning to draw the right side of a figure exactly like the left. Here I will give you a good hint. When you think you have got both sides alike, turn your drawing board upside down, hold the top near the face and look down the center line. The faults will then be very apparent.

This design is a conventionalized rendering of the lily. In practical work it would be very serviceable as a spot or diaper pattern, also as a spot ornament to fill any awkward spaces on a sign. When the drawing is complete trace on to a clean

sheet; give the original drawing a coat of shellac and place on one side to dry.

Take a good sable pencil and some black showcard ink and paint in the ornament on the new sheet, being careful to get the lines perfect; that is, without shakes and all points sharp. In painting, fix the drawing board at an easy angle; place the left hand across the drawing to act as a rest for the right hand—don't take up too much color in the brush, it has a tendency to run—and commence painting. For the first few strokes keep well within the line until confidence is gained, then the brush may be brought to the line itself. The brush should always be held easily with the thumb and first two fingers, and in making the stroke remember that the bristle is intended to follow the shaft: this is the only way a clean edge can be produced.



Don't take too long a stroke and never work in a cramped position.

The drawing, which was shellacked, will now be ready to cut into a stencil. To do this, put a piece of plate glass on a firm table, and with a sharp knife proceed to cut out the ornament. This will come out in five pieces. For further instruction on stencil cutting refer to the article "Stencils and Stenciling" in the July issue of The Magazine. Pin the stencil over a clean sheet of paper; take a stencil brush and red or yellow showcard ink, carefully stipple the color through the stencil, and when dry take the sable pencil and black ink and place a one-eighth of an inch line on the edge of the design. This lining is extremely good practice and should be repeated until a fairly good job can be made.

Conventional Treatment of a Rosebud.

Plate 2 is a conventional treatment of a rosebud. It is valuable as a free-hand study and again portrays the important principles of symmetry, which means both side of the design alike; stability, the weight of the design is at the base, giving it a good solid appearance; and balance, meaning that the proportions are well adjusted, one part does not overbalance another. This ornament would also be useful as a spot or diaper design, and in suitable coloring would make a pleasing all-over pattern for the walls of a church porch or dado.

The instructions for drawing are similar to those of No. 1. First draw the center line, then the dotted horizontal lines. Be sure that these are in the correct places, otherwise the balance of the

drawing will be wrong. Commence by drawing the main outside line on the left; this is the main or strong line of the design, and when drawn will simplify the placing of the other lines. It will be noticed that this design is made up entirely of curved lines.

A pleasing color scheme for this study would be to mix a little red showcard ink with the pale green, thus turning it to a sage green. With this paint in the whole of the ornament, and when dry paint in the background with brown showcard ink, leaving one-eighth of an inch of white around the ornament. This will, if carefully done, give the effect of a green ornament on a brown ground with a pure white outline.

Another Lily Treatment.

It makes a very good diaper ornament, as it lends itself to a two-color treatment. As a form of frieze decoration over a plain papered or distempered wall it makes a simple and effective ornament. Space out the frieze into four parts, stencil the ornament and carry the base line down the wall, finishing at the baseboard by splitting the line and curling to right and left.

As a drawing study it gives very good practice. Construct the dotted lines first, see that they are correctly spaced and commence by drawing the center leaf. Don't take any notice of the horizontal line until the last. Draw the leaf from top to bottom as one. When you are satisfied that the left side is correct then repeat on the right and continue this with all parts of the design until complete. Now mark off and draw the horizontal lines.

The colors to be used here are orange showcard ink for center leaf and the bar across; continue this to the curled ends. The remainder of the ornament should be painted in with brown. When dry place one-eighth of an inch black outline on the edge of the brown and orange.

Numbers 1, 2 and 3 as simple decorative ornaments may be used in a variety of ways. Their proportions may easily be altered by either widening or elongating. As a crown ornament at the top of a long narrow panel or pilaster they are very effective, the base line being carried down the center of the panel to the base. This same treatment may also be used on a dado. In quick repeats for a staircase they are easily adapted to the rake of the stairs. Again, they may be used with good results as imitation inlay on stained wood. To do this make the ornament into either a stencil or pounce and paint or stipple on to the wood with shellac. When dry stain over the whole surface with dark oak stain and wipe off—the stain will not take over the shellac. When the stain is dry the shellac may be removed with alcohol if necessary.

Weight of Ornament at Top.

With number 4 you will notice that the weight of the ornament has been moved to the top. The object in drawing this study is to get a perfect affinity in curves; that is, a mass of curved lines in perfect harmony. To make this into a serviceable ornament it will be necessary to connect the two outer lines with the two inner ones, and they in turn after a suitable interval would be attached to the center line.

In drawing, commence as before with the dotted

construction lines. Note that the two inner leaves curl over at the top; always leave these unattached pieces to the last; there is sometimes a tendency with a student to put these in first. Start with the main lines, and in this case it is the center leaf. As before, draw first the left, then the right. Do you know why I always say draw the left first? My reason is that by so doing the left portion of the drawing is always in sight when drawing the right and therefore more easy to copy. If you try the reverse method you will find that your right hand is over the drawing, and thus you could not see that which you are trying to reproduce.

The coloring in this exercise should be a pale green for the center leaf and two top pieces, a medium green for the two inner leaves, and a dark green for the lower and outer leaves.

Tone Harmony in Curves.

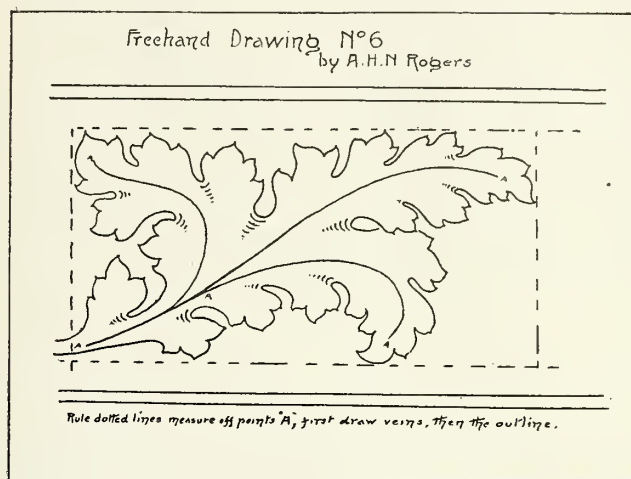
Number 5 is an exercise decidedly more difficult than the others. Here we get an example of true harmony in curves. For simple decoration it is valuable as a border. The principles of ornament seen here are balance, continuity and repetition. The construction lines are not of much use in this plate. We first find the main line, which is the one coming from the end of the stem right through to the point of the center leaf. Leave out the upper and lower leaves until you have got these main lines correct, then measure off the points marked A and complete the drawing. For brush practice simply paint a sharp outline in any color. If you cannot produce a clean, sharp job with a first attempt, try again; there is nothing gained by skipping over these early exercises, stick to them until you get them right, a little trouble at the first will save lots later on.

A. Useful Border Ornament.

Number 6 is a conventional treatment of the vine leaf; it is another motif easily adapted for use as a border. The vine is one of the plants used largely in church decoration. It does not lend itself very well to flat treatment, but is very decorative when used in stencil form and afterward lined up with the brush. The veins and etching on the leaves, if

carefully painted in, add very much to the graceful appearance of the work.

This is the practice we must keep in mind while doing this exercise. First, rule in the four dotted construction lines, measure the two points marked A on the center vein and commence by drawing this line, which is just a simple double curve. When satisfactory proceed with the other veins. Be careful to get these correct, as they are the backbone of the leaf. Start to draw the outline from the point of growth: that is, the stem at the left hand corner. Note that this leaf is made up



of groups of curves, almost every one being a curve, also note that the small etchings all conform gracefully to the curve of the veins.

Later in his studies the student when taking historic ornament will find a leaf very similar to this used in Greek, Roman and Italian ornament. It is the acanthus leaf, and it is the flowing curves in this leaf which gives the charm to these styles. The brush practice in this drawing should be outlining and etching only. The student should take advantage of the practice in all these double curves to get the mastery of his brush. The drawing may be traced and repeated three or four times, forming a border. Progress in the brush work may then be easily observed.

Hints for the Country Craftsman

Repainting—The Life of Outside Paints—The Right Use of Paint—Two and Three-Coat Work.

By R. H. Forgrave.

HOW long should a job of outside painting last before it is necessary to repaint? This question is easier asked than answered. I believe it is better for both owner and painter that paint be made to last as long as possible, for, none of it lasts longer than a few years. Most property owners do not paint often enough to keep their buildings in prime condition, and when it begins to decay within two or three years they are prone to put off repainting until the old film is in such bad

shape, if painted over without removing, it not only makes a rough job, but requires much more labor and time on the part of the painter to do it, and, as a rule, decays again much sooner than if repainted when the old film contains some life and is still free from defects.

Old decayed paint under fresh paint is not a very secure foundation. I have observed that it is responsible for much repainting going bad sooner than it otherwise would. The first paint, particu-

larly mixed paint, has a tendency to loosen the old film. Pure lead does better over old, broken paint of any kind, as it has more of the characteristics of cement. I painted a building a few years ago which was badly cracked in places with what was represented to be a high grade mixed paint. The paint was apparently solid, but after a few days many of these cracked places rolled up like wet bits of paper will do when heated quickly, or like a wet postage stamp. I had to burn the whole thing off and do it over to get a job, for it was a fright.

The proper time to repaint should not be governed by the number of years it has stood, but when the film of old paint shows the first signs of decay. This is usually first noticed on door and window frames and on the body near the ground, if in light tints. Light tints, white in particular, show signs of decay sooner than dark tints. It is not the costliest paint that lasts the longest. The costliest tints are usually the most fleeting, while the basic paints that cost the most are greatly inferior in lasting qualities when compared with some of the dark mineral and earth pigments.

Often a painted house will show signs of decay on one or two sides much sooner than on the other. Generally a southern exposure decays sooner than on the north. In ells, where there is no roof protection, the paint usually goes bad first. Still, I have seen some jobs where the south side was in better condition than the north, due, perhaps, to some extraneous influence, such as the shade of trees and other buildings. However, large trees and foliage close to a building have a bad influence on the paint on account of the retention of an excess of moisture which is transmitted to the building instead of drying out.

In general, paint at the present time does not last much longer than three years before it is necessary to repaint, owing largely to the slipshod manner it is handled by painters. I have often noticed painters stir up a bucket of mixed paint, leaving it thin at the top and stout at the bottom, then put it on without further stirring. Such painting will not dry out uniformly, nor can it be spread evenly, nor will it last uniformly. No matter what kind of paint it is, it should be of the same density throughout. The best way to handle mixed paint is not to use a bucket at a time, but to take enough to give the job a coat and put it in a vessel—a half-barrel is ideal for country jobs—and stir it up evenly throughout, making sure that it is no stouter in any part than in another.

Another thing to which failure may be attributed is because the paint is not brushed enough. As much care, if not more, should be taken in applying the priming coat. The better this is put on the easier succeeding coats may be applied. Many country dealers handle paint in gallon buckets only. I advise its use in barrels, at least in five-gallon cans. The paint is more uniform when stirred up.

Get the surface covered and get the money seems to be the motto of many painters. They seem to go on the idea of get it on and let the paint do the rest. The paint does the best it can, but it cannot do its best unless it is used right.

Where you can get property owners to do it, I would advise three coats on any kind of work, both new and old. Every experienced painter knows that three thin coats, well brushed out, are better than two coats daubed on heavy in order to show

good covering. It is possible to put on three well brushed coats with less paint than required by two heavy coats, with better results as to covering. Why makers of mixed paint advise two coat work on old surfaces that are in such condition that they really require better treatment than new work, I never could understand. I am going to make the broad assertion that as good a job if outside painting may be done, cannot be done with two coats. I have tried all kinds of paint and all manner of application, and the one way that is superior to all others is three coats as follows:—Use the first coat rather thin, but not so thin that will not show a fair color; the second coat stout. Do the covering with this coat, and the third coat a little stouter than the first coat. Thus you have protection on both sides, for when the oil is gone, your paint is gone. Many persons who are unacquainted with paint seem to think the more paint the longer it will last. This is contrary to experience. If properly used, a thin film will outlast a heavy one. The object is to use only enough paint to do the work properly.

A job of outside painting should last five years. White lead and oil will do this under ordinary conditions, and any standard mixed paint may be made to do it when in the hands of a skilled painter. If property owners would repaint at the first indication of decay, whether it be two years or ten, they would, in the course of time, find that it costs less to keep their buildings in good shape than to repaint only after it is absolutely necessary to do so.

Every painter has noticed when the old film is in good condition and still contains some oil, it is much more quickly repainted, and requires far less paint than if badly decayed, and what is more, a much greater time will elapse before it is necessary to repaint.

I have often noticed when a building has been repainted for the first time, and before the first painting has decayed to an appreciable extent, it always lasts a long time.

I have a large frame building in mind, which I repainted twenty-two years ago, three years after completion, and painted at the time with three coats of lead. The repaint was lead containing about 15 per cent. of zinc. It looks pretty well at this date. Of course, there is not much oil in it, but the pigment remains. It has not chalked nor scaled, only checked in some places. All painters have a long-lived job once in a while, but they are the exception. If investigated, however, it is invariably found that they are jobs of repainting on a good foundation of old paint, which still contains considerable oil.

There are several conditions to be considered in the life of a job of painting, chief of which are time of year, condition of surface when the work is done, and the quality of the paint. Undoubtedly, the best time to paint is during a dry, hot spell in the middle of summer, when the surface is dry. Moisture is always an enemy of paint. If a job dries out shortly after the painting is done, it lessens the danger of the paint going wrong, but if moisture is put up under the paint in direct contact with it, it is certain to damage it sooner or later. In freezing and thawing weather it is the worst time to paint. Paint applied during a long freezing spell does better, as the boards underneath the paint will freeze dry if they contain any moisture. Lumber will season in freezing weather

as well as in the summer if in a dry place. This freezing dry is noticeable in fresh plastered walls. They will freeze dry every time if they stay frozen long enough.

When the leaves begin to fall, dry lumber begins to absorb moisture and doors and windows will swell, and continue to do so for ten to fifteen days in this latitude, no matter how dry the season. When trees begin to bud, dry lumber has a tendency to give up its moisture, except in very damp weather.

The primary office of paint is to protect the wood from rain, dew and contact moisture, to keep it from absorbing moisture from any source, hence, all surfaces that are liable to be exposed to moisture should be painted. For this reason, if no other, dry weather painting is to be preferred.

To do a first-class job of outside painting on wood, the surface should be put in the best condition possible. Many good painters advocate the priming of a building as soon as ready, and allowing the moisture to dry out afterwards. My experience has been that the best work is done after the work is allowed to stand for a while during

hot, dry weather. The elements have a tendency to drive the moisture out of the pores of the wood, which is shown by the darkening of the wood.

If a surface is to be repainted, and the old paint is not to be removed by burning off or otherwise (which is always the surest way of getting a good job), all scales should be removed by scraping and a wire brush. See to it that the fat edges are removed, if loose or cracked. It is never safe to use oil paint on places where pitch shows through the old paint. It will invariably show through the fresh paint. Such places should be covered with knot killer.

When repainting it is always well to use the same tints that were previously used. If a change of color is desired the repainting tints should be of about the same strength as the original. Of course, any tint, light or dark, may be used over any other tint if enough paint is used to cover, but in two coat work the application of a very light tint over a very dark one, which has lost its oil, is apt to show laps and brush marks in the second coat and the dark tint will show through as the paint wears off, particularly white lead.

Law Points for Painters and Dealers

By A. L. H. Street, Attorney and Counselor at Law.

Negligence Toward Employee.

IN affirming judgment for plaintiff in the case of *Reese vs. Texas Glass and Paint Company*, 187 Southwestern Reporter, 721, the Texas Court of Civil Appeals holds that plaintiff made out a right to recover for injuries sustained through striking his head against a plank of a scaffold projecting into a doorway, through which he was passing in the course of his employment as night watchman in defendant's place of business, by showing that defendant either knew of the dangerous condition or should have known of it in the exercise of due care for plaintiff's safety, and that plaintiff was not fairly chargeable with notice of such condition, although he may have previously passed through the doorway in safety.

Assignment of Painting Contracts.

A PAINTING contract may be assigned by the contractor without the consent of the owner, unless it appears that the latter awarded the contract to the former in reliance upon the contractor's special skill. This is the effect of the decision announced by the California District Court of Appeals in the case of *Gribbling vs. Bohan*, 148 Pacific Reporter, 530, a lawsuit growing out of the assignment of a subcontract with a general contractor for the painting and finishing of a building. Says the court:—

"There are contracts for personal service or other personal performance which cannot be assigned so as to transfer the obligation without the consent of the person entitled to such performance. This is illustrated by the contract of an artist to paint a

portrait, or a sale of land under agreement by the purchaser to execute his own promissory note for a part of the purchase price. * * * But the contract here under consideration is not one where there is any special reliance upon the personal skill and responsibility of Wetherall, the contractor, and respondent seems to have been satisfied to have the work done by another. If this contract had been fully performed by the assignee, and payment refused, he could have recovered the contract price the same as if the work had been done by the assignor. The satisfactory performance of the work, not the fact of having it done by Wetherall, was the consideration of respondent's obligation to pay therefor."

The Law and Pneumatic Painting.

WHEN use of an air paint gun causes a spray of paint to be discharged in such manner as to be breathed by the operator, but he does not appreciate the harmfulness of it to his health, he may recover damages against his employer for resulting ill-health, on the theory of negligence of his employer in failing to furnish him with a readily obtainable noseguard. And when such injury arises in the course of a painter's employment in painting locomotives, or cars used in interstate commerce he may be deemed to have been engaged in interstate commerce in the sense of being entitled to maintain an action under the Federal Employers' Liability act. These two important points were decided by the Maryland Court of Appeals in the late case of *Branson vs. Baltimore and Ohio Railroad Company*, 98 Atlantic Reporter, 225, in which judg-

ment in plaintiff's favor was affirmed, based upon his being poisoned in the manner above indicated while painting engines and cars.

Finding that the case involved interstate business in such a way as to make the Federal law applicable, the court said:

"Engines and cars are necessary instrumentalities

in the business of interstate commerce, and it is the duty of the carrier to keep them in safe condition and proper repair. Without paint, the engines would corrode and the woodwork of the cars decay. The work of painting the engines and cars would seem to have a reasonable and substantial relation to interstate commerce."

Succeeding Behind the Counter

Practical Points for the Paint Clerk.

By Frederick Arnold Farrar.

THE man behind the counter has come to be one of the most productive and important factors in the retailers' business, playing a substantial part not only in sales, but in creating that great asset, "good will," and we set down a few homely suggestions for the young "salesman" who is anxious to keep on the right track.

There is an old saying that "A watched pot never boils," and nothing moves slower than a clock with eyes upon it; a good day's work makes a long day short, and if you keep on minding your own business, some day you may be sure to have one of your *own* to mind.

Every man behind the counter is, or should be, a salesman, and a paint *salesman* is one who can market goods at a profit. This not only applies to the goods sold, but to your time in the store. If your time is wasted, you are wasting your employer's profits. If you make the most of your working hours, your employment is an advantage to him and to yourself—and making a good salesman better or a poor salesman good, always receives substantial indorsement from the employer, who, in the average case, is anxious to secure the best *results*.

There are a good many clerks who do not make proper use of the time between sales. Between the time one customer buys and leaves the store and another one comes in, this period is one which a clerk can employ to particular advantage to himself or to influencing a customer toward another sale, a time to create a strong feeling of good will toward the store, and an opportunity for the introduction of new goods.

A waiting period that is not thus employed is a waste, and if you would figure out how much time is thus wasted during a day or a week you would see that a considerable percentage is subtracted from the profit side.

Your spare time between sales can be used to familiarize a prospect with the advantage of your store of the service rendered.

Never, however, be insistent; employ your most gracious manner, and exercise all your selling ability. You can thus place a customer in a very receptive mood and he will willingly look at any goods you bring forward and explain, and if you are the right kind of a salesman you can easily create a buying interest.

The retailer, seller of paints, varnishes, etc., who, after completing a sale, quite disinterestedly turns and walks away, stops just where future trade begins. In the first place, a customer is liable to feel slighted. The average one feels that he is entitled to every attention as long as he is in the store, and

if for any reason it is necessary to leave him, be sure that you explain this politely and add that you will return promptly. However, do not carry this to the point of maintaining a social chat while another customer is waiting for attention. In this case it is quite right for you to excuse yourself from the first in order to take proper care of the second, and it is always well to excuse yourself even from the second customer to bring change or parcels back to the first—thanking them for their purchase and expressing a hope that they will soon call upon you again.

Do not stop when sales in your particular section are made, an employer always welcomes a sale, no matter to what section it falls, and if the goods of which you have charge have been sold or ceased to make an appeal, try and interest the prospect in other merchandise carried.

Know Your Stock.

Knowledge seems to be the first important step in paint salesmanship, a practical knowledge of how they should be applied, just how far they will go, look and wear *on the job*, a knowledge of the approximate cost of the work in hand, etc.

An important step is self-conviction. The buyer of goods today is looking for the salesman that *knows* he has the best article at the price, not the one who thinks he has, and while the knowing salesman and the thinking salesman may have the same article to market, still the man that knows and has "sold himself" somehow instills into the mind of the prospective buyer his own convictions that he really has the best, regardless of all competitors; and as ninety per cent. of the business of today is done on confidence, you will find that your customer will soon be having the same confidence in the goods that you are selling as you have, and this means landing the business, while the half-hearted "think-so" salesman takes a back seat.

Another important point is enthusiasm, and one of the hardest to attain. If you have it you should be thankful, and if you have the kind that is contagious you have a big asset. You may have knowledge that would place you at the very top, you may have confidence enough to turn all to your way of thinking, but if you lack enthusiasm it would profit you nothing.

Oftentimes two great lawyers get together to try a case—the one with the strong personality, the one who is convinced and convincing, the one who puts the facts in such a light that they crystalize opinion is the one who wins.

Enthusiasm is the one big thing that must, at all times, be maintained by every successful clerk and if

you find that you are lacking in this line, give yourself a good punch before the man higher up gets to you. If necessary, get in touch with someone at once that will start your engine afresh.

They tell us that salesmen are born, like poets, but it has been my observation that they are also made, and *self made*, in goodly numbers. There are people who seem to have a ready faculty of selling anything from carpet tacks to a Packard Six, and there are others who acquire salesmanship by years of apprenticeship, and the open mind to absorb every good thing that enables them to go on up the ladder. Any business becomes a real pleasure when one feels that he is really master of the situation, so that he can feel that the party he is talking to *knows* that he understands his business.

Honesty and Good Habits.

Be absolutely honest. An employe who is willing to fake or loaf or steal for his employer is willing to steal for himself. Both points are undesirable.

An employer may feel that what an employe does at night is none of his affairs, but it does become his business when the dissipation of the night before affects his work the following day. A fellow cannot keep his foot on the brass rail in front of the mahogany top five nights in a week and expect to keep up with a fellow who hits the hay from ten to six.

Learn to work well while you work, and play well while playing. Never make work of your play, but sometimes make play of your work, and speaking of playing, don't be afraid to have a hobby quite independent of your business—it is a fine recreation and creates a fine mental balance. Have some sports or some special philosophy—hunt, fish, play golf or build a machine. You will be better for it.

"Look Pleasant, Please."

Cultivate the right kind of an expression. If you have a frown don't wear it on your face, tuck it away in some hidden corner for the day, and if you make a habit of looking pleasant until ten o'clock, the rest will be easy. Show life and interest and the customers will be sure to come back and ask for you.

You must at least try to look *alive*. You will never be a success by standing behind the counter like an expressionless wax figure. People like to do business with the man who smiles, they like animation. Never stand around like a piece of putty—show interest, make a customer feel that you are tickled to death to have him come in.

Don't wear an air of perplexity or look bored when someone comes in and asks if you have a good paint at seventy-five cents a gallon. Explain exactly why you cannot retail a gallon of paint at that price; explain what a good paint really will do and you will win something besides the order.

I have seen salesmen who have stood around simply going through certain movements so many times a day for so much per week. In this case, everybody loses; the employer, the clerk and the customer.

Tango Talk.

Never carry on any sort of frivolous conversation with other of your associates in the store while customers are present. It creates an unbusinesslike impression and it is not unlikely that the customer will think that you are laughing at or in some way amusing yourself at his expense.

Another good habit to cultivate is the ability to make a quick, but careful, study of a customer. What is his condition, financial responsibility, his method of doing business, etc. This has a marked bearing on credits, and this study of the trade is merely an advancing step in greater service to the customer himself. If you thoroughly understand a buyer, and treat him accordingly, he appreciates it, he likes to trade with the fellow who "knows his ways."

Procrastination.

One of the greatest drawbacks to success is procrastination and a lack of application. A man must train his mind the same as he trains his muscles, and you can never develop a good brain letting someone else do its work; acquire the independence of knowing how to do things yourself.

Another big salesmanship item which is highly essential to success, and one that is rapidly developed by practice, is the ability to overcome arguments in disfavor of your goods, and this can only be accomplished by a thorough knowledge of not only the products you are selling, but the various points regarding competitive brands.

There was a time when old Hank Reed, in the general store, could chew tobacco and eke out a bare existence by handing out whatever was called for. He knew little or nothing about salesmanship and cared less. His knowledge of competitive goods was zero, and he made no effort to win or educate trade. There is no more successful point in selling today than an absolute knowledge of the goods you are handling. He, in nine cases out of ten, will make a sale, where the fellow who blunders along without proper equipment will lose.

Keeping a Promise.

It is a good thing to remember that the man who makes a promise is the one who must make good. If the fulfillment of your promise is dependent on Peter or Paul, it is up to *you* to see that the job is delivered on time. If you promise to have a couple of gallons of paint over to Mrs. Smith's at ten o'clock on Friday, see that it is there. If you can find no one to send, take it yourself, for Mrs. Smith will remember you with another order, whereas, if you disappoint her she is liable to not only forget to trade with you, but speak of your store uncomplimentarily.

Help the Boss.

Never be afraid to tell the "boss" what he ought to know. Do not always be telling him what would please him. A business grows through errors corrected, not by covering them up, and do not take a kick to him unless you also bring a remedy, and when you are corrected you must feel that he figures you are worth keeping, otherwise, he would pay no attention to you.

The one big difference in clerks is determination, the degree of their fixed purpose to succeed. The man with death or victory in his makeup will do anything that can be done in this world regardless of talents, circumstances or any opportunities.

Don't be afraid to begin at the bottom—making yourself indispensable is earning advancement. Steadily climbing is a fascinating game, skidding a disaster. Put on the anti-skid chains of a sound mind and you'll win.

Vehicle Paint Shop Information

Simple Color Schemes—Sleigh Painting—Flaky and Chipped Spots—Co-operate with Car Owners—Surfacing Suggestions.

By M. C. Hillick.

VEHICLE painters, located outside of the large cities, often find it a hard matter to advise their customers concerning the use of two or more colors upon the car. This is not so difficult, as it looks, for the reason that when you come to study the situation, it will be found that more and more the city painter is educating his trade to look upon the two or three color combination affair as a patch work job, to say the least, and not strictly within the lines of simplicity or color selection. Take a trip through the great automobile selling districts of New York and you will find that the one color car is by far the greatest in evidence. Simple color selections are, for the most part, the offerings of the sales rooms; the striping effects being in harmony with these simple designs. Over all the finish is of matchless quality, and leads to the immediate inference that, after all, the finish is the main thing. This is not exactly true, however, for in passing judgment upon the work of the painter the public is practically certain to not overlook the color, the striping, if any, and the finish, the three features forming the thing criticized. In getting out automobile work today the simple color and decorative design is the one which, as a rule, will be found to give the largest measure of satisfaction, whether the appeal is made to the city or to the country users.

Sleigh and Cutter Painting.

At this season of the year, the painter located in the snow belt of the country, if inclined to tide his shop over a possibly dull season, will turn his attention to finding out about how much of cutter and sleigh class of work he may expect during the next two or three months. A little later, perhaps, his time will be largely taken up with the last run of car work, and then, if this cutter and sleigh business has been neglected during these easy times, much of it may be lost altogether. "The early bird catches the worm" holds true in catching this work on runners. It is a class of business that is often hidden away in cellars and garrets, and in the larger towns and cities it is, of course, hardly worth "taking a shot at," but as this is written for the benefit of the small town painter, as well as for the painter of the larger community, we urge an early search for the elusive vehicle on runners. In this connection, you may say that this class of work is no longer to be had at a profit. Perhaps not at the profit of former times; but surely at a profit the way it is to be done at present. The old time method of surfacing, the sandpapering, the leveling off and cutting away of all the imperfections, and the facing up of the surface in general, are now for the most part obsolete. The cutter or sleigh is now seldom given more than a glossing down with a piece of heavy velvet or cushion cloth, then a quick touching up with some color, matched to the general prevailing shade of the

color holding firm on the surface, and then enriched under a heavy flow of varnish of a quick, hard drying order. If the running parts are badly worn, it is economy to coat them entirely over, stripe in good shape and then bury the color under a heavy coat of gear varnish. All this is quick work, as work goes, and can be turned out at the rate of three or four jobs a day, under favorable circumstances, for one man. At \$1.50 per job, after stock, wear and tear of tools and overhead charges are accounted for, the painter will have a good day's pay out of the transaction. Of course, there will be sleighs which will furnish a larger share or rate of profit, over and above expenses, provided a reasonable price is obtained for the work. Taking the work, by and large, the profits, compared with carriages and cars, may seem small, but it is to be remembered that it is a business solicited simply for the purpose of helping the shop over a slow time.

Don't Neglect the Bare Spots.

At this season, many of the cars coming to the shop are found with the edges of the panels chipping and showing the bare metal or wood. This surface condition should be remedied before going ahead with the application of the color, even when a light class of repairs are in order. It never pays, in the long run, to let these flaky and chipped spots go with just what the good portions of the surface get for a finish, because all such places are, at the least, defective, and the fresh color without any fortification with a heavier pigment, reinforced with raw linseed oil, will be unable to hold in place for any reasonable length of time. All the flaky portions of the surface should be scraped off and sandpapered or emiered down fine and close, making the bare metal every whit clean, before coating with primer, this latter to be as nearly rust inhibitive as it is possible to have it. Then, for quick work, draw putty these parts with just common hard carriage putty let down to the right consistency by the addition of turpentine. Such putty will dry, over night, to sandpaper in a manner to make the dust fly. Then fetch the places along in color to catch the shade of the entire surface and then coat over all, making the job solid and complete throughout. It is always a losing venture to try and get over these rusty and scaly parts of the surface without going to the bottom of them and cleaning the disease out from its breeding point. If simply given a lick and promise, they will, in days few or many, come back to plague the painter. It pays to take good care of these rust infested spots and, so far as possible, to clean them out to the very roots. Vibration and the daily surface strains which develop on the highway are often responsible for the incipient paralysis of the metal, which condition rapidly leads to corrosion and rust. These elements are hard to overcome;

the engineering departments of the big automobile manufacturing plants being constantly engaged upon the problem, but so far they have found it impossible to provide a panel stiff enough to withstand the oscillation and vibration without yielding some portion of its paint protection strength, until eventually moisture gets a foothold and trouble begins.

The most the painter may hope to do is to catch the first signs of the rust development and uproot it at once. This, to be sure, is not so easy, since he may not be able to see the car regularly or frequently; nevertheless, it is a good plan to keep in touch with the car owners, whose work you may be doing from time to time—regular customers, in fact—and ask to be advised at the first symptoms of the rust outbreak. Regular inspection of the car by the owner will reveal not a few things which it is to his interest to know. It will save him money, for one thing; and it will also encourage him to take pride in the surface conditions of his car equipment, all of which may be expected to redound to the benefit of the painter. It has come to be recognized, by car painters in general, that it is a wise policy to co-operate, so far as possible, with the car owners in keeping the automobile equipment in its finest state of good looks. The little items of service which the painter may find it convenient to extend are almost always certain to result in a reciprocal service, and to also furnish an advertising asset of tangible value.

Saving Rough Stuff.

In the painting of the car with the metal body, it is easy to save on some classes of work a considerable amount of rough stuff; and these days this coarse pigment runs rapidly into money. For the past few years great improvement has been made in the character of the exterior finish of the metal panels used in car construction, and this has helped the painter a great deal in all his surfacing operations. Chief among the savings he has been able to make is the item of surfacing material. There is less of the filling and the leveling to do. There is no use of employing the old time number of rough stuff coats, if a fewer number will serve the purpose equally as well. Every coat saved means an actual saving of both labor and material; the life of the finish is in no wise threatened by this economy of pigment, and the quality of the finish does not suffer in the matter of appearance. An inspection of the surface will enable one to gauge the quantity of surfacing material needed to fetch the finish out to its normal bulk and brilliancy.

Preparing the Surface Properly.

In the repainting of cars and carriages, it is important that the surface gets a good rubbing down with pulverized pumice stone and water before proceeding to clear away for the color coats, unless, of course, the work is to be brought up with the rough stuff and other surfacing coats; but even here the old surface of paint needs a thorough cleaning, preferably washing with water and a mild detergent. In the rubbing with pumice stone flour and water

the grease spots, if any, are stricken off, and the other foreign substances cleared away; the whole surface, in fact, renewed and made receptive and fit to have and to hold the coats which may come after. Not a few of the jobs which have gone bad during the past years could be traced, if the life history of them were at hand, to an imperfect and defective method of preparing the surface for the initial coats of paint and color. Thoroughness in these things counts, to a great extent, in developing the durability and the beauty of the finish. Making the work clean and fine in preparation for the later coats is an indispensable feature of work.

On the mud guards, hood, etc., parts which are exposed to unusual vibration and road strains, it is wise practice to limit the number of coats of material to the real necessities of the case; in other words, using the minimum number of coats consistent with the finish applied to the other parts of the car. Many manufacturers in painting new work apply one coat of primer, one coat of color, one coat of color-varnish and one coat of finishing varnish. In the repainting of these same cars the coats may also be limited proportionately to the ultimate advantage of the work.

Use Pure Turpentine.

Another point for the painter, in connection with putting on color coats, namely, the use of pure turpentine in the thinning of the color. Other thinners may look just as good in the container, but none of the so-called substitutes, by whatever name they are known, are equal to the product of the pine tree. The color thinned with turpentine will spread easier, to begin with, and it may be worked over larger panels without roughing the coat or piling the pigment up at points on the surface. It gives the painter longer time to spread the color and therefore permits him to get a more uniform distribution of the pigment, thus insuring greater durability and a finer appearing finish. These are considerations which the consumer of turpentine may very well attend to.

So far as possible the purity of color should be established upon the surface and maintained. So many fine colors are positively ruined through lack of proper handling and protection during their application to the surface. At a good deal of expense, the surface is often brought up to receive the color; then, through inattention or lack of knowledge of the characteristics of the pigment, the purity of the tone and shade are ruined through the wrong use of varnish or through the too early application of the varnish following the laying of the color. It is unwise to varnish over a color before it has thoroughly dried; it is equally unwise to flow more than one coat of varnish over many of the delicate and sensitive colors. Varnish, for example, is simply destructive of the purity of tone of many of the blues and many other pigments. That is, destructive when applied in a clear state to the colors. Used in the color in the form of varnish-color, the tone is preserved in its full brilliancy. All the colors which show a weakness in this respect should be handled in a way to insure their purity of tone and shade.



Turning Book Accounts Into Cash

By J. S. Vogel.

BOOK accounts, good, bad and indifferent, are a thorn in the flesh of many dealers. To force collections and at the same time retain the good will of customers is a problem that is not easy to solve. But it has been solved by a paint dealer in Iowa and this article will tell you how it was done.

Most of this dealer's business came from people who owned their homes or were in business for themselves and, while good credit risks, they were slow in paying their bills. The paint dealer wanted to collect his outstanding accounts and at the same time retain the good will of his customers. He himself did not want to go out collecting, but he occasionally sent one of his clerks out to do it. But the clerk was not a collector and about the only good he did was to personally deliver a statement to the customer, taking the money when it was offered him, but never definitely asking that a bill be paid.

This condition of affairs was unsatisfactory and finally reached its climax when the dealer, himself, was unable to meet his bills promptly.

Under these conditions it was only natural that he should complain of the fact to the salesman from whom he bought most of his paint supplies. The salesman was one of the wide-awake kind. He knew that the paint dealer was reliable, but he also knew that, of late, the dealer had not been meeting his bills as promptly as in times gone by. When the salesman handed the dealer a statement furnished him by his house he did so with an apology, saying that it was merely a matter of form, that the credit man of the house did not know the existing conditions, etc.

But the paint dealer realized the justice of the claim and was not offended when the salesman handed him the statement. Also, he knew that the salesman was afraid of offending him. Instead of asking him for the money due, the salesman really as much as told him not to pay the bill until convenient.

After a moment's consideration the dealer turned to the salesman-collector and said:—

"You're about as bum a collector as that man of mine. You're afraid to ask for money that is rightfully yours."

Then followed the explanation. The result was that the salesman agreed to talk over the problem with other dealers and with the credit man of his house to find some way of collecting outstanding accounts from active customers, and at the same time retain their trade and good will. The salesman agreed to report his findings to the dealer on his next call, which was thirty days later.

That evening the salesman wrote a long letter to the credit manager, telling him in detail the exact

conditions, and asking that he find some method which would help the dealer.

It was the credit man's duty to collect money due his firm—and he had the reputation of knowing how to do it. For that reason the salesman appealed to him.

The result of it all was that the next time the salesman called on the dealer he had a definite plan to suggest. To collect the outstanding accounts from good customers he suggested that the following letter be mailed about one or two days before the clerk called to collect the account:—
Dear Sir:—

One of my clerks, Mr. ———, occasionally acts as my collector. But when collections are a little poor, he becomes downhearted and dejected.

He is a good man otherwise, and I like to help him along. For this reason I sometimes slip in a few easy accounts to encourage him.

Today I slipped in your statement among the others, as I know that when he calls you will accommodate him with a check for the amount of the statement.

Thanking you in advance, and waiting your further orders, I remain,

Very sincerely yours.

There is nothing in this letter at which a customer could take offense—and at the same time it produces results. This letter on the paint dealer's own stationery, will produce more actual results than if letters were mailed out threatening to place the accounts in the hands of an attorney.

Another letter suggested by the credit man was very effective in getting cash from outlawed accounts and professional dead beats. In fact, it collected accounts that had formerly been in the hands of an attorney without results.

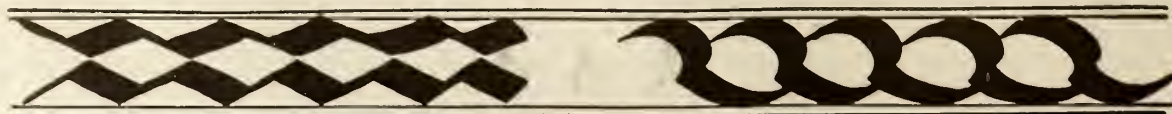
The second letter, while short, goes straight to the point, as you can see from the following:
Dear Sir:—

Your account amounting to \$—— has long been overdue. Unless this is paid, or definite arrangements made for future payment by (date, about five days), we may take action of a sort that will GREATLY SURPRISE YOU.

Very sincerely yours.

The feature that stands out most strongly in this letter is the element of mystery. The man who gets the letter begins to think of all the things that may happen to him if he does not pay his bill—and he usually pays.

You will note that this letter does not make a definite threat. It simply says "we may," but it says so in such a manner that the reader infers that such action is to be taken. If you have any old accounts on your books—accounts that have long pay you to try this letter. If there is any possible manner of getting your money this letter should ago been outlawed and given up for lost, it will bring it. At any rate, by a trial you have everything to gain and nothing to lose.



Value of Striping on Automobiles

Helps to Sell New Cars—Improves Appearance of Old Cars.

MOST carriage painters can recall the days when the striper was the man at the top of the payroll in the carriage and vehicle manufacturing and painting establishments. He was the crack workman. He was the expert. Most men can learn to apply paint and varnish in thorough and efficient manner, but the striper was and is the flower of the flock. He must be an artist as well as an artisan. His eye must be good and his hand steady; and he commanded high wages.

But the striper has been mostly looking for a job for the last ten years or so, or he is working in typewriter factories, where he is putting the finishing touches on the frames of these machines, or dressing up adding machines, check protectors and the like. The carriage trade has fallen into evil days, with the development of the automobile and the tendency of the manufacturers to do away with stripes and turn to solid colors. Many an old-time striper has become a letterer and sign painter in these days, while others are painting bands on wagons or doing regular journeyman's work.

Perhaps the carriage painter now has such a man in his own shop, employed at a class of work he would have scorned in the old days when the high-grade coach and the high-priced buggy was highly decorated and when he did the work. Maybe the painter at the head of the shop himself was a striper of well known skill. But the elaborate coach is gone and the buggy that sells the most readily at this time is pretty generally innocent of well-executed striping. There has not been much for the striper to do. The vehicle painter with his shop and force of workmen is finding that instead of the usual volume of coaches and buggies on the horses in the paint room, he has a collection of automobile bodies and chasses.

This is the chance for the striper and, through him, a chance for the automobile painter to popularize his shop. There is no use denying the fact that a repainted automobile generally looks like a repainted automobile. It is virtually out of the question, without a cost that would scare away many a probable customer, to give an old automobile the attention necessary to lend it the look of a new one. If the customer wants that kind of service, of course he can get it, but he has to pay for it.

A judicious use of stripes will give a repainted car the air that goes with a new one and do more to improve its general appearance than almost any other one item. Now that automobiles are becoming so numerous and now that there are getting to be so many which look alike, it stands to reason that some paint treatment which will give one car some distinguishing points will interest the owner. It has been noted by many people that automobilists often find it difficult to identify their own cars. This is especially true of the Ford, of course, because there are so many of them in use.

One Ford owner tells of how he stepped into a friend's Ford as it waited by the curb, started it with the self starter, both having had the same starter put on, and drove out to the fair grounds for the afternoon. On the way home he reached for a cigar lighter which he kept in his car and was startled to discover that he had some other man's car. Meanwhile, the other man recognized the car of his friend, presumed that the first man had run off with his, but could not be sure and so was deprived of the use of the car for the afternoon. Suppose the body of one of these cars had been decorated with yellow stripes, outlining the panels, doors and other usual divisions and the other trimmed with a green hair-line. Would this mistake have occurred? It would not. The first man would have noticed the green striping of his friend's car on the hood before he had driven a hundred yards, even if he had climbed aboard with his eyes shut, and would have turned back. As a means of identification alone, striping would justify itself.

As for the effect on the car, consider the experience of one of the larger sales agencies in a Middle Western city. This concern sells several makes of cars, one of these being a top-priced car, another a medium-priced car and still another one of the less-than-a-thousand kind. The high-priced car, naturally, has not a great deal of competition. It sells to those who want the best, or one of the best, but there are many cars in the approximate classes of the other two. These cars come, as a rule, done in glossy—not too glossy—enamel, a solid black, baked on, usually with both the bodies and the wheels treated in the same fashion. Once a customer ordering one of the second groups of cars, demanded that it be decorated with hair-line striping.

The factory accepted the commission, executed it in style, added plenty to the selling price and shipped the car. The buyer grunted at the bill, but was delighted with the appearance of his car. And so were the proprietors of the garage from which it was sold. They showed it for a few days and it attracted attention from all comers.

"Why don't they stripe all their cars?" the customer asked. That gave the salesman an idea. He summoned the foreman of the painting room. "Can you do striping like that?" he asked. "I just can," was the reply. "I used to stripe all the best coaches turned out in the old Reach & Reach factory."

Now the garage management stripes every automobile that goes through the shops in connection with the establishment and most of the new cars, unless they are ordered without stripes by the purchaser, get the same kind of treatment. The striper puts a hair line on the bodies, following the lines of the doors and the panels and the curves of the hood. He applies a coat of varnish over the stripe and rubs it down to the character of the finish of the rest of the car. Five dollars' worth of

striping adds a hundred to the appeal of the car in the estimate of the average purchaser.

"Does it help to sell them?" the garage manager was asked. "It does indeed," he said. "You have no idea how much more one of those cars, neatly striped, with the monogram of the customer neatly outlined and centered in a design, adds to the pulling power of one of those cars as a selling proposition." "Do your customers ask for striping when you repaint their cars?" was asked. "Every time, if they have seen a car that has been striped," he said. "We have had several customers bring back cars which had been through the paint room and ask to have them striped after they had seen other cars that had been finished that way. It is a go. It is getting more popular all the time."

Now it stands to reason that if striping will quicken the sale of a new car, the same kind of treatment will improve the satisfaction of a customer in a repainted car. And on the same basis it will do a lot to recommend the shop where the painting was done and the stripes applied. As the foreman of the paint room of the garage referred to said:—"The 'new' wears off a car after it has been in use for a few weeks or months, but when a car is nicely striped it holds its new look much longer than when it is finished in solid color."

If that is true of a brand new car it certainly will be true of a repainted car. Everybody who has an automobile wants to keep it looking spic and span. He gets a lot more satisfaction out of it than if he is driving a rusty looking, dulled-up proposition. There is something about the striping that adds to the effectiveness of the new or the renewed finish and something about it that preserves the fresh look of the paint. Probably it is the contrast that does it, but nevertheless the effect is gained. And it is an effect well worth working for.

But as every painter knows, striping, unless it is well done, is worse than no striping. If the striper went at a car and covered it with bands like narrow ribbons, of a color contrasting with the general ground, he would be turning out a flashy proposition, which would be more conspicuous than attractive. Quarter-inch or third-inch bands of a contrasting color may be all right on a lumber wagon, but on a classy vehicle like an automobile they will do more damage than they will do good.

A thin hair line, at just the right distance from the edge, of a color preferred by the customer shaded or not as the case may be, and well protected by a good varnish will give more distinction to an old car than new brasses and a new top covering.

And it is distinction that the owner of an automobile wants. The man who owns a good automobile has a badge which certainly proves that he has got somewhere. When he wears a badge like that he does not enjoy having it look run down and ill-cared for. He wants it to look right. A judicious use of stripes will do it. Over-elaboration will fail of its purpose. Generally the same rules that governed the striping of high class coaches in the days when they were the finest things in the vehicle line will apply to automobile striping.

As for making a practical application of the stripe proposition that will be easy for most painting establishments. It ordinarily will be possible to convince some customer that he wants stripes after the principal work on a car has been completed and to get him to agree to pay for it. Almost any car owner would permit the painter to decorate his car that way if the painter insisted, but what the wise painter wants is money. It is a fairly good alibi for the painter to tell one man that he wants to be permitted to put on a stripe in order to show other customers how much striping adds to a job, but he is doing some advertising that way which he could get just as well if he were getting money for doing the work. Sooner or later some customer will come along who can be readily influenced to agree to decoration of this character, and when once the painter makes a beginning he is going to have a lot of striping to do.

The cars the jobbing automobile painter handles are all "used cars," as the present-day pleasant way of saying "second-hand" goes. Their owners may have been the original owners, true enough, but that does not alter the fact that a repainted car generally looks like a used car. Stripes will go further toward creating the effect of a new car for the price than any other one item. The painter can find the man to do the work without much trouble and when he does begin to turn out jobs with that kind of a finish he is going to add to his reputation at a rate of speed which violates the traffic regulations. It looks like a safe bet and a sure winner. At any event the odds are all on the side of the painter.



Railway Equipment Painting

The Cleaning of Trucks and Platforms.

"A BIG job," some one remarks, and with the thought we may all agree. The car truck and platform cleaning work is a problem until you have taught a couple of good, reliable workmen how to do it, and then insist upon its being done in the proper manner at all times. It is a work in which sal soda and caustic soda plays the chief part, and until the men come to know how to use these biting mediums effectively, it will prove a bothersome business. The first move in washing and cleaning the trucks and platforms is to remove the grease and oily substances and the other accumulations, which somehow the caustic mediums fail to take hold of as they seemingly ought to. With these sticky masses cut and scraped away the attack with the sal soda or with the caustic soda in water may proceed. Saturate the parts amply and then proceed with plenty of water, preferably with a hose, to wash the alkalies cleanly off. Good truck and platform painting and finishing can result only over a surface free from all traces of grease and foreign substances.

Oven Baking the Steel Coach.

THE successful oven baking of the coats of paint and varnish applied to the steel coach is apparently an accomplishment of the future. In the big car manufacturing plants some of the under coats are being baked on, but in the matter of the finish, that is, the coats of varnish, there is a significant silence. Approach the men in authority and you will learn that so far nothing definite has been established as to the real value of the baking method beyond the fact that it enables the management to increase the monthly output without increasing the payroll. Question the experts along the line of the baking system and in a majority of cases they will tell you that it is too early to reach any conclusion in the premises, that only time will tell concerning the durability of the finish, etc. A year or two ago a great railroad company, at no inconsiderable expense, built an oven, painted a few cars, baked the successive coats of material applied, including even the varnish coats, and sent the equipment into service to establish some sort of a record for the baking system. So far as the writer is aware this equipment is still being tried out along the lines indicated, with comparatively little known so far as the public is informed of the possible outcome. This much, however, is assured:—the coats can be successfully baked, the luster of the varnish secured and the general good looks of the surface intensified. At the same time the railroad, naturally enough, has the one thing above all others, namely, durability, focussed as the main issue, and until that is established, a halo of uncertainty must bristle about the issue. To be of practical value in car work, the baking system must be made systematically reliable—that is, it must dry right, have a fine luster, pass the cars along quickly, and furnish exceptional durability. Lacking in any one of these requirements, the practice has nothing, so far as we can see, in ad-

vance of the ordinary air dried method. Within the next two or three years we believe the utility and practical worth of the baking system is destined to be demonstrated one way or the other. What the railroad men are experiencing in handling this new means of painting and finishing, the automobile men are likewise being troubled with. The running parts of the cars are being enameled and baked, but not so the body of the cars beyond the rubbing coats of varnish. Almost exclusively the finishing coats of varnish are being applied with the hand brush and then air dried. It is confidently expected by the mechanical engineers who are working tooth and nail for a successful outcome of the experiments that presently we shall see the hand brush and the air drying method give way to the mechanical processes and the oven baking practice. The introduction of a system of this kind means an outlay of enormous proportions and until it is an established fact, removed from the domain of uncertainty, it is fair to expect the railroads to exercise a due amount of caution in contemplating the venture. Meanwhile verification of every step along the forward march toward quicker methods of painting and finishing the railway coach will be watched with lively concern.

Protection of the Roof vs. Protection of the Car Body.

At the Nashville convention of the Master Car and Locomotive Painters' Association, during the discussion on the matter of maintaining steel cars, Master Painter J. H. Pitard, of the Mobile and Ohio, presented the thought covering the preservation of the steel roof that "there are two elements of destruction as to the roof that the body of the car does not in great measure have to contend with, and those are the sun and rain." Mr. Pitard mentioned cinders as another element which does not materially affect the body of the car, but which proves very destructive to the roof. He did not, of course, mean that the body of the car suffers no ill from the sun and rain, but rather that it suffers less from these elements. Horizontally exposed surfaces, naturally, are less affected by erosive contact, and by destructive agencies of a general character, than the same surfaces would if given a perpendicular position; for which reason, if for no other, it were wise to consider the wear and tear upon the roof as something much more destructive to the composition of the surface fabric, regardless of its constructive parts than any possible measure of wear visited upon the body of the car. What Mr. Pitard pointed out, in connection with this subject, was not at the time, we feel sure, given the credence—certainly not the manifest attention—which it was entitled to, namely, the advisability of applying thicker coats of paint to the steel or metal roof. It would be an impossible thing to obtain a unanimous verdict in the forum of paint shop opinion as to what should be the component parts of a paint designed expressly for the metal roof, but of this one essential we may

be sure, that a combination of oil and pigment of the best quality ranks foremost. With this combination established, and following out the suggestion of Mr. Pitard, the employment of heavier coats of paint will insure for the roof a finer and fuller measure of protection than, as a rule, it is getting today. Since the Nashville convention the fact is becoming rapidly apparent that the roof of the steel car is the vital point in the life of the vehicle, and that through any lack of protection of this part must we measure the proportion of decay attacking the remaining parts. Hot cinders, flying missiles, the merciless beating of the sun and rain, and the other elements which do so easily beset it, invite exceptional protection for the roof. Why not tender it?

The Correct Application of Paints, Colors and Varnishes.

Paints come and go, good bad and indifferent as they are, but the fact remains that the average brush wielder is not all that he ought to be in this important matter of surface application of the various materials entering into the paint and varnish structure. The "dry brushers," as Charles E. Copp long since called them, insist that the dry coat, the mere glimpse of the paint or color or varnish, is the evidence of a careful brushing out, and that to have a coat of material wear normally it must be uniformly distributed; all of which depends upon the material and upon the requirement of the surface. There is neither economy nor excuse to justify the "rubbing in" of a coat of pigment or of varnish, barring perhaps the priming coat, and even in respect to this coat there is a limit easily reached. Take the primary coats seated immediately above the primer; all of these need to go to the surface in free form, brushed out, it is true, to the point of an even distribution, but nevertheless freely going in place, with a body in depth and strength, conforming to the scientific information of the firm making them. So, too, the color coats, all of which deserve to have the advantage of a free and generous flow over the surface, controlled by a brush movement in every way capable of avoiding runs and sags and surface disfigurements generally. Admittedly, color coats belong to the list of thin film of light bodied pigments, and under no manner of reasoning may they be piled up, in application, to the wel being or attractive looks of the surface. At the same time, in carrying these colors to the surface, the brush should have plenty of pigment and the coat should be a full and complete one, with not an atom lost to its appointed place and space on the surface. To stretch them fairly to the breaking point and give them a gauze-like effect, rather than the velvety texture, is to weaken their physical properties and expose them to a service strain beyond their supporting strength. In the same frame of thought, we may approach the matter of apply-

ing the varnish coats, which of all coats, are the most important, and without the full depth of which, measuring coat by coat, neither beauty nor utility can be established for the finish. Varnish requires to go to the surface in full body and fine vestment, and these it cannot have except through the luminous depth of a richly flowed on coat at all points under the mastery of an ably handled brush.

Safety in Scaffolding Apparatus.

The first rosy hue of the safety first campaign has paled before the rush of current events to such an extent that the ardor of its advocates is no longer equal to the work of keeping men keyed up to the top notch of efficiency in promoting the advanced details of the plan. In the paint shop, one of the main things connected with making the labor of the man safer and surer consists in keeping the scaffolding apparatus, whatever kind it may chance to be, in a perfectly sound and safe condition. No standard set of rules may be set for the handling of this matter, because no standard in scaffolds today exists, there being almost as many different kinds in use as there are shops containing them. Practically all scaffolding systems are subject to weaknesses or disadvantages, and this one defect, apart from others scarcely less important, emphasizes the need of frequent inspection—weekly, at least. Frequently we hear of these scaffolding accidents, and the real wonder is that there are not more. The type that work with chains suffer most from the links wearing thin and breakable, and this type should have a regular weekly inspection for defects which spring up in a day. The type that works under the power of compressed air is likewise subject to disorders, suddenly developed, and these can only be disclosed by careful and frequent examinations. The hand operated, peg type scaffold is also a breeder of defects, which are fully able to give the unsuspecting painter a bad fall. As in previous cases, the only insurance against these is the often close inspection of the parts. Even the wooden horse and plank form of scaffold carries its elements of danger if let go without frequent looking over, so that taking the matter all in all, it seems important that safety in scaffolds be established through frequent and careful inspections. To make men contented and efficient it is essential that they be provided with working conditions and apparatus at least reasonably safe. Why not give this matter of safe scaffolding better attention and thereby insure for the workmen greater safety? The larger share of the shop force is constantly working on the scaffolding; these men deserve all the assistance that can be given them to render their industry safer and pleasanter. Better overhaul the scaffolding at once, and in so doing give them greater confidence in their footing.



Just How is There a Decrease in Price Through Advertising ?

By ERNEST V. MADISON

LET us go over into the furniture field for a case in point.

When the Hoosier Mfg. Co. of Newcastle, Indiana, first began to make kitchen cabinets they started to advertise—spending \$47.50 for their first advertisement.

In their own words:

“For a great many years the Hoosier Company did not take a penny of profit out of the business, but put everything back into the quality of the article, and we feel that it has been this policy more than anything else that has founded the present reputation the Hoosier Cabinet has among women.

“There has not been a single year since we began making cabinets that we have not increased the value put into the cabinet and improved manufacturing and packing methods as a result of increased volume.

“During the panic of 1908, we brought out a cabinet which we featured exclusively in our advertising. As a result of this campaign, our sales increased 36 per cent.

“A Hoosier Cabinet now is a much greater value for the consumer than the one which sold for the same money a few years ago; this in spite of the fact that lumber, in the past ten years, has greatly increased in cost and that our labor costs have come up about 20 per cent.

“We feel that our case offers an unusually clear example of the benefits that accrue to the consumer, dealer and manufacturer from good merchandise persistently advertised.”

* * * * *

While we are on this subject please bear in mind that the Hoosier Mfg. Co. is a larger user of trade journal space. They have found trade papers a most valuable advertising medium.

Their object to give a better article for the same price through an increased volume of the sales—is illustrative of the object of the manufacturers who are advertising in this issue of The Painters Magazine. Whether in the Furniture field or in the Paint field, the ideals of the manufacturers are the same.

In many cases these advertisers are spending immediate profits for the sake of building a bigger business and to give you a maximum value for your money.

It takes courage and faith to do this—especially the faith that you will prefer to buy products, the merits of which have been clearly told in advertisements.

THE ASSOCIATIONS

Illinois State Association

Master House Painters and Decorators Hold Their Annual Convention.

Springfield, August 1, 2, 3 and 4.

THE dining room of the Silas Hotel, in Springfield, was the scene of the twelfth annual convention of the Master House Painters' and Decorators' Association of Illinois, which was called to order at half past 2 in the afternoon of Tuesday, August 1, by R. E. McGinley, president of the Springfield local association, who, after a few words of welcome, asked Rev. E. F. Neumeyer to invoke the Divine blessing.

On behalf of the Mayor, Civil Service Commissioner Andrus next gave an address of welcome to the city, after which Mr. McGinley turned over the gavel to President C. H. Ruggles, of the State Association.

After the roll of officers had been called, Vice-President R. A. Bielefeld took the chair and President Ruggles read his address, as follows:—

President's Address.

Mr. Vice-President, Ladies and Gentlemen:—It is with feelings of sincere gratitude this afternoon that I present to you a few remarks, as president of your Association, assembled, in this, our capital city, for its twelfth annual convention. Not until one has undertaken to fill an office of this kind does he realize its importance and how unable he is to do all that he would like to do for the good of the Association. If it were not for the assistance of the other officers and members, he would soon be discouraged.

We are going to have a great convention this week. The Springfield Association has planned and worked for a social program that we will not forget for some time, and we have a business program that will be very interesting and instructive to us all. I hope you will study the program carefully, giving each subject consideration, so you may be ready to take part in the discussion and help to make each number more instructive. The papers have been written by men selected by your Executive Board; they have given their time and labor for your benefit and you can show your interest in their work by close attention and by taking part in the discussions, so as to bring out all points covered by the subject. Give us the benefit of your experience, which is different from that of any other member. By thus giving and receiving we get more benefit from our conventions, and become more able to overcome the hard problems that meet us day after day.

We have the question box, as usual. Do not hesitate to ask about anything that has caused you trouble, for some brother may have had the same experience and found a solution that will benefit you in the future. This should be one of the most instructive parts of our program, for these questions arise from trouble found in actual work, and an answer may be of much benefit to more than one member.

Your president helped to represent your Association at the International Convention held at Cincinnati in February. We had a good time and a profitable one. The International is certainly doing good work and on very broad lines. The interest taken in the reading and discussion of the papers, and the attention paid to the reports of the committees show that the members realize the importance of our yearly meetings, and are anxious to obtain all possible benefits from them.

One of the most interesting numbers on the program was the report of the committee on trade school in connection with the public school. This report told of the critical condition this country is approaching because of the lack of skilled mechanics in all lines of trade. It also told of the good work done by the trade schools, most of them in connection with the public schools. Any one looking into the future must realize that, in a few years, it will be almost impossible to do much good work because of a lack of skilled labor. The war in the old country will stop immigration to this country for a long

time, thus shutting off one source of supply that has helped us along in past years. Most of the pupils entering our grade schools graduate from the eighth grade at 14 years of age. In New York and other States without compulsory laws, 50 per cent. of these do not get any more schooling of any kind, and are thrown out into the world without any training that would help them support themselves. In Illinois and States having compulsory laws, they enter the high school because they are compelled to, but most of them leave school without any training that will help them to successfully enter the battle of life. If, on leaving the grade school, they could enter a course in a vocational school, under the same conditions as a public school, choosing a course for which they were adapted, they would then leave school capable of at once entering into the actual duties of life and be a help and an honor to the community in which they live. Gentlemen, the situation is most serious, and every organization of employers should take every opportunity of calling to the attention of the school authorities of the State of Illinois the immediate need of mechanical training in connection with our public schools. I believe this Association is interested enough to be one of the first to help impress upon our school authorities the need of early vocational training in our public school system.

Last February, the International secretary, in his report, gave a smaller membership the past year than one year ago in every State Association except New Jersey and Pennsylvania. Our Association, this year, has an organizer and a membership committee of five members. They have sent out hundreds of letters and pamphlets, besides visiting some of the cities and personally talking to the master painters about the benefits of organization, but apparently have accomplished very little, the painters seeming to be satisfied with present conditions, apparently unaware of the improvement that could be made in their financial as well as social conditions.

This year there has been an effort made to have a display of practical work done by our members. This is a move in the right direction, and if the members will take an interest in what they can do and how they do it, this could be made one of the most interesting parts of our meeting. We are all weak in parts of our trade and can learn more readily by seeing the actual work than any other way.

At their convention in Washington, the International Association recognized and showed its good will to its associate members by appointing a committee to attend the convention of the National Paint, Oil and Varnish Association, held at Cleveland last September. That committee reported one of the best conventions they ever attended, that they were shown every courtesy possible and recommended a continuation of this exchange of fellowship. The National Paint, Oil and Varnish Association reciprocated by sending a committee to the International Convention at Cincinnati, where they were given all the privileges of the convention. We have the largest number of associate members of any State, and should not be slow to show our good will towards them, so that we may work together for our mutual benefit.

Last December, your Executive Board met in this city to form a program for this convention, also to take any action necessary to finance the same. Before the meeting your president wrote to the Paint, Oil and Varnish Club of Chicago, inviting them to send a representative to the meeting. This was not done as a matter of courtesy, but as a matter of business, to see what they would do towards financing our convention. I hope the incoming president will not have that duty to perform. Most of the older associations, including the International, finance their conventions without advertisements or donations of any kind from outsiders, and I believe that the Illinois Association, one of the youngest and strongest, can do the same and become more independent and self-respect-

ing. We may have to economize on other items; and I believe our associate members would entertain the painters one day, as they do in the International, and if the yearly dues of the associate members were raised somewhat, and all other expenses eliminated, it would be much more satisfactory to everybody.

We may well be proud of our Association and what it has accomplished. Your president is intensely interested in its success, and would be very glad to have some action taken to finance our convention in a more self-satisfying manner and with more credit to ourselves.

In conclusion, I would impress upon you the fact that we have only about fourteen hours actual convention work, so that we must be prompt in attendance and earnest in our work to accomplish the most good. Do not forget the social part of our program; help the Springfield boys give the other fellow a good time; get acquainted with all of the other members, including the associate members, and find out what good fellows they are. The better we are acquainted, the more we can accomplish in working together. Do not neglect your trade journals—they are becoming better every year, and are full of information to those who read them carefully.

I want to thank all the officers and members for the courtesies shown me the past year, and for the help given me in making this convention a success. In choosing officers for next year, select those who show a real interest in the Association, and then give them all the support you can.

President Ruggles closed by thanking Mr. Andrus and Rev. Mr. Neumeyer for the kind words they had spoken and the Springfield local for the work they had done for the success of the convention.

The address was greeted with loud applause, and, on motion of Mr. Bush, was accepted.

The minutes of the Executive Board were read and accepted.

Secretary E. J. Bush next read his report, as follows:—

Secretary's Report.

It is my pleasure to again submit the annual report as secretary of this State Association.

While a great effort has been put forth by your officers, the Extension of Membership Committee and the State organizer to increase the membership of this Association, we cannot show any great results for the work up to the present time. We do know that much interest has been created through the State, and we hope to gain many new members at this convention.

The report, at the time of the last convention, showed we had paid into the International Association the previous February a per capita tax on 223 members. At that time, some of these members were delinquent. We culled out all these delinquents, and last February paid a per capita on 208 members.

Since that time, eighteen members have retired from business, removed from the State, have resigned or have been dropped for non-payment of dues. We have secured eleven new members, leaving the present membership at 201.

Seven associate members have resigned, but with the addition of three new members, we have fifty-eight associate members.

After persistent effort and much correspondence, I am glad to state that collections are in very good shape. We have only sixteen active and one associate member with dues unpaid.

Collections for the entire year, not including interest, amount to \$1,041, all of which has been turned over to the treasurer.

It may be interesting for you to know that, during the past year, I have mailed 1,730 communications, of one sort or another, pertaining to Association matters. This, coupled with the amount of book work necessary to keep matters in shape, means quite a lot of time taken from my regular business. I mention this because this time could be greatly reduced if the members would answer promptly and not make it necessary to write several letters on the same subject.

Our standing committees have given much time to their work and deserve the thanks of this Association.

The Executive Board met in Springfield, December 9, 1915, for the purpose of making preliminary arrangements for this convention and to formulate a program for the same.

With gratitude to all who have in any way assisted me in fulfilling the duties of this office during the past year, this report is especially submitted.

After the secretary's report had been accepted, on motion by Mr. Kummer, Treasurer R. H. Langston read his report, which was turned over to the Board of Trustees.

State Organizer H. T. Kummer then read his report, as follows:—

State Organizer's Report.

To the Master House Painters and Decorators of Illinois,
Greetings:—

Your State organizer has had many experiences of

pleasure, and others not so agreeable during the year's effort, in trying to further the good of the State organization.

Two requests came for the organizer's help—one from Harrisburg, and the other Elgin, both of which were answered. Your representative visited in Aurora, Charleston, Cairo and Belleville, after having corresponded with painters in those cities.

In each instance, the visit disclosed the fact that the contracting painters were members of the Journeymen's Union, and that they believe that the benefits, in securing work and during strike troubles, far exceed the benefits obtained through membership in the Master Painters' Association. These men did not seem to understand that a State society could raise the standard of their work and their trade, and that, coupled with the protection of liability insurance, which the master painters now are entitled to.

In Harrisburg, the eight painters who met at the preliminary meeting were all members of the Journeymen's Union, and, should they join the Master Painters' Association, it is a ruling of said journeymen that they lose membership and forfeit all rights and privileges of that organization. In Elgin, there were only three non-unionists, and in all the other cities the percentage is about the same.

Three associate members and one master painter were added to your membership. About one hundred and fifty letters were written and fifty contracting painters were visited. The work connected with these letters and visits is hardly realized by the Association. Not one letter in ten is ever answered, although a stamped, self-addressed envelope is inclosed. We wish somebody would introduce a system whereby painters could be made to exercise a common business courtesy in matters of correspondence, instead of only keeping our stamp.

Prior to our visits, we notify the proper parties that your organizer will be in town upon a certain day, and ask them to arrange for a meeting of the painters. Upon arrival, we find no effort has been made to receive him, and he often has to spend his time searching out the home residence of the contractor, who keeps all his shop equipment in his hat, and very often lives at the top of the highest, ice-coated hill, in winter, and at the end of a mile walk along the railroad tracks in summer. Then, when a few of these have finally been gathered together, the question of journeymen membership is always the stumbling block.

In the smaller towns, organization will probably be delayed until the publicity work and the interest of individual members will convince one man at a time of the great good of State organization. People in small towns do not yet realize the benefits of the get-together movement. They are not interested in the outside world, and persistent effort is the only thing that will finally bring to them the great understanding.

Your organizer recommends that each individual member of this Illinois Association makes it his duty and pledges himself to give a little thought and time to furthering the work outside his own home town. If he writes to friends in his own neighboring cities and gains the confidence that he receives as a neighbor, and that is not given to the organizer, who is a stranger, he can then introduce the work of the organizer, and not only strengthen that person's efforts, but help himself, as he is sure to do if he helps to strengthen the State organization. If each individual member will only talk about the master painters to other painters, his words will bear fruit, and the mind that has seen only the membership fee will gradually grasp the right idea and come into the fold.

The State organizing is not my work—it is your work. I lend my feeble efforts and give my time to the cause, as only the actual expense of traveling is allowed. If you, as a body, do not come to the help of the organizer and give just a little co-operation and enthusiasm to a cause outside your own job, very little progress can be made by any representative that you may choose to elect.

How many of you will pledge yourselves, now, to make some business for your State organizer and write to him about it at least once during the coming year? If each of you do this, next year's report will show you rich results.

On motion, the report was accepted.

In reply to a question, State Organizer Kummer said that three associate members and one individual member, from Elgin, had been the result of his year's work.

President Ruggles appointed the following

Committees.

Committee on President's Address.—R. W. Rummell, Peoria; C. L. Robertson, Aurora; C. C. Arms, Knoxville.

Committee on Resolutions.—John Krebs, Chicago; J. J. Lerch, Rock Island; Ed Cook, Chicago.

Committee on Nominations.—T. C. Will, Chicago; F. Morrisetti, Aurora; Charles De Werth, Peoria.

Committee on Question Box.—R. E. McGinley, Springfield; A. W. Rogerson, Springfield.

New Members Elected.

The following new members were elected:—

A. L. Lowncy, Williamsville; E. G. Bolt, Elgin; W. J. Connors, Griggsville; Samuel Van Doren, Fairview; F. B. Coe, Henry, and C. E. Langdon, Alton.

Secretary Bush stated that because of a strike, the Rock Island local association has been able to add four new members during the year.

A letter was read from Charles H. Webb stating that on account of serious illness in his family he was unable to attend the opening of the convention, but, if possible, would be present later.

Secretary Bush called the attention of the members to the map showing the location of associations and individual members throughout the United States, which had been received from International Secretary McGhan, and had been hung upon the wall. He then asked Mr. McGhan, who was present, to explain it, which he accordingly did.

On motion of Mr. McGinley, a committee was appointed to purchase flowers and send them to one of the members, John M. Kinible, who was dangerously ill.

President Ruggles then called on Secretary McGhan, of the International Association, who spoke as follows:

Address by International Secretary McGhan.

I have just left the meeting of the International Executive Board, at Cedar Point, at which same place was held the Ohio State Association convention, and then later went to Beloit, Wis., to attend the Wisconsin State convention. I then went to Asbury Park, N. J.; then came to this one. It is the purpose of the International convention to send some representative to each State convention, so I have sort of elected myself as messenger between the different associations, and in that capacity I have come here. The different associations have passed, by unanimous vote, a good-will resolution to you and a word of greeting to wish you God-speed in your efforts.

In Ohio, at a banquet of 250, the ladies present exercised their right of franchise and sent to the ladies here their expression of good-will, and expressed the hope of seeing them at New Haven, if possible, at the International convention.

The purpose of my visit is to convey to you whatever may be of interest from the conventions and associations I have just visited. On every hand, the inquiry is as to the best means of building up your Association. You have it in your hands right now, and that is insurance under the workmen's compensation act. Other States are taking up this question, and the Wisconsin Association has added to its membership not only with new members, but with the reinstatement of old members, and has recently reinstated about twenty members. Maryland has also taken this proposition up, and you should do the same thing here in Illinois. Gentlemen, I ask you, in the interest of the trade and in the interest of your Association, to see to this particular question. It will result not only in increased membership of your organization, but will be a great benefit to your industry, and is very important.

In forming the program for the convention at New Haven, the Executive Board have secured such ability, on questions of vital importance to you, that you can hardly in justice to yourselves stay away from the New Haven convention next February. Mr. Redfield, of Washington, has promised to address the convention, and if it should be entirely impossible for him to come, he has promised to send one of the experts from that department to talk on the cost accounting. Together with that we have secured the services of O. C. Harn, of the National Lead Company, to give a talk, and his talk will be entitled, "Business Talk." He knows a great deal about cost accounting, and these two numbers should certainly make that morning, or afternoon, of material benefit to every one present. We have also secured the services of Professor Bolley, of the North Dakota College, who is especially skilled in the handling of flaxseed, and he will talk on that subject. We have also secured the services of Professor Holly, of Detroit, Mich., and we have also asked Mr. Gardner to address the convention. He has suggested that the paint men would be interested in the paint pigment market of the world, the effect of the war on same, and the condition of the market after the war. However, he said, if the Executive Board desired him to choose some other title, he would gladly change, but the Executive Board saw fit to agree with him that this would be a subject of great interest, so you will get the benefit of the study and research and investigation of an expert on this subject. Then, as the majority of painters are also interested in wall paper, and most of the retail stores sell wall paper, we have given up a portion of our time to that subject. There will also be a discussion at New Haven of the trade school and the vocational training, and another portion of the day will be given up to the consideration of the report of the Committee on State Legislation, that should, by all means, be very interesting to all of you. There is not on this program one single painter, but every speaker is an eminent authority in his

line, and each thoroughly capable of teaching the master painters, in that International convention, many things of benefit to them. With reference to the trade schools in the public schools and the vocational schools, which was referred to in the president's address, and which will not doubt be considered in the next Congress of the United States, you will all be interested, as it will be a question much discussed at that time.

I would like, Mr. President, to take the greetings of this convention to that which I am to attend next, in Kansas City. I assure you it would be very much appreciated by them. (Applause.)

On motion of Mr. Will, Secretary McGhan was instructed to carry the greetings of the Illinois Association to the Missouri convention, at Kansas City.

Secretary Bush called attention to the fact that, in a certain Association, there had been a strike, and a motion was adopted that the members would not sign any agreement with the journeymen except as an Association. One of the members, however, thinking it would be of personal advantage, signed up by himself. Usually when this is done the others weaken, but in this case the Association immediately expelled the offending member, and the effect was that the balance of the members lined up pretty well.

The next thing taken up was the

Question Box.

Mr. Ruggles asked how a paint stain can successfully be taken from a cement floor.

Mr. Cook replied:—Get dirt or sand, the same color as the cement, and put on there, and you won't notice it, and it will wear off itself.

Mr. Bush said he had just finished the high school that had one of those composite floors, and kept his paint in one corner of the building, as there wasn't any place else to put it. When he had finished that corner looked like distress. He took cement and rubbed it all over the floor, and it is going to come out all right.

Mr. Cook said:—I was painting a stone front, and when we got down to the first floor, one of the men dropped a bucket of black paint on the stone. I came along just after he had done it and got some dirt of the same color and rubbed it on the paint, and the owner of the building never noticed it at all, and it is coming out all right.

A member said he had a floor that had some paint on it, and sprinkled it with Lewis' lye, and flushed it with water, and then it was all gone.

Mr. Ruggles said:—I used lye, but where the paint had been for some time it didn't come off.

Mr. Wickham said:—My man had an accident two years ago. We were painting a flat, and he let the bucket of paint fall down between the two flats onto the driveway. I threw water over the paint, to prevent it spreading all over the cement, then went to the nearest store and got some gasoline, and cleaned it off with the gasoline. I didn't have a bit of trouble, and it came off so clean you would not have known there had ever been any paint there.

After the trustees reported that they had examined the books of the treasurer and had found them correct, the session adjourned.

WEDNESDAY MORNING.

When President Ruggles had called the meeting to order, Secretary Bush read an invitation from the Chicago Association of Commerce to hold the next convention in that city.

Secretary Bush then called attention to the names of the following new associate members: Campbell Glass Company, St. Louis, Mo.; Phelan-Faust Paint Manufacturing Company, St. Louis, and the Thoerner Manufacturing Company, of St. Louis.

R. A. Bielefeld, chairman of the Committee on Extension of Membership, presented the following report:—

Report of Committee on Extension of Membership.

At the last annual convention of the Illinois State Association of Master House Painters and Decorators, held in Joliet, in August, 1915, there was a motion made and carried that a committee of five be appointed for the purpose of increasing and extending our membership, and \$100 was appropriated for the use of this committee, in covering the cost of postage and printing for this campaign.

This committee now renders a report of their work, expenses and results achieved. During the past year we worked upon a list of several hundred names, the majority of which was secured for us by our secretary, who went to a great deal of trouble to furnish us with the same. We, the committee, wish to extend our thanks to him for his efforts, which saved us a great deal of work and gave the committee something tangible to work upon.

This list was further increased from other sources. Out of this list of several hundred names, we sent out 600 letters, with included self-addressed postcards with

return postage. There were returned to the committee 186 letters and cards, with the following results:—

57 letters returned, marked "moved and left no address," &c.
 22 cards returned, marked yes.
 41 cards returned, marked no.
 27 cards returned, marked possible.
 6 cards returned, marked interested.
 6 cards returned, marked not at present.
 6 cards returned, marked too old.
 8 cards returned, marked out of business.
 8 cards returned, marked dead.

Besides this, there were three letters received, of which all were answered. Several repeat letters written, but we received no further acknowledgment. All told, we sent out 1,085 letters, 600 postal cards, 540 application blanks and some hundred convention programs.

From the above figures, you may see how the sentiment of the general run of master painters is. Some spoke favorably of joining the Association, and a certain amount gave a very decided "no" for their answer. Many, and it is surprising how many, have retired from the painting business and started some other line, quite a few have left the State, and a great many were too indifferent to even send back our return card, answering one way or the other.

The committee has expended the sum of \$56.50 in their efforts. We have sent out, all told, three different letters, endeavoring to enlighten the members of the craft, explaining the benefits of membership, &c., and, for the amount of money and efforts expended in this direction the committee can only report a small success of having obtained three new members.

This makes a rather high pro rata for each new member, but we are more than pleased with even so small a success. Our only wish is that these new members will be present at this convention, so that we may thank them in person for their interest in joining us and helping to promote further interest throughout the State.

Mr. President and brothers, your committee has carried out the duties imposed upon them to the best of their ability, and if they did not have a greater success it was not through lack of effort on their part.

On motion, the report was accepted and the Committee on Membership was discharged with a vote of thanks.

Secretary Bush spoke of assistance that had been given in the work of increasing the membership by The Modern Painter and The Carter Time, and on motion a vote of thanks was given them.

O. C. Holtz, secretary of the Builders' and Manufacturers' Mutual Casualty Company, addressed the convention on the subject of

Workmen's Compensation Insurance.

At the invitation of your Insurance Committee I have come here to give you a little talk on insurance. I am not going into details, as the pamphlets I have passed out among you will give you a concise explanation of the object of this company. The Builders' and Manufacturers' Mutual Casualty Company operates under the compensation law, and was organized by the employers of the builders' industry in Chicago. It had to have a starting point, and half of the contractors in Chicago were not insured under the old type of law. Before the compensation law went into effect, the small employer felt that it was immaterial whether he carried insurance or not, and was willing to take his chances. It always had to be proven that the employer was at fault. Under this law, the employer is always liable for injury. It is necessary to have protection under this law, and the employers of Chicago feel that the liability companies were really the ones that put the compensation law on the books of the various States. The best proof for that is that, as soon as the law became effective, the rates jumped from 200 per cent. to 250 per cent. of what they formerly were, which is a good argument that they had something to do with the enactment of this law. However, the law is on the books and we will have to content ourselves with it. When the rates went up so high, and it was almost necessary for every employer to carry insurance, some companies were writing a policy for one year, charging a premium of \$50, and they do that in many places to-day, but they have nearly cut it out in Chicago. They were also charging a double premium for work done on Saturday afternoon and Sundays, especially where union labor was used. Double time for Sunday work and making them pay a double premium, although there was no greater risk involved in Sunday work and the men received no greater compensation if they were hurt on Sundays or holidays. These abuses led the employers' associations in Chicago to get together, and as a result three men from each association were appointed on a committee to investigate the subject of insurance and formulate plans, and afterwards Builders' and Manufacturers' Casualty Company, which became effective January 1, 1915, and which has since that time been operating.

The object of the company, of course, was not to make profit, but to furnish insurance at cost, which we are doing to-day. Rates were made by a committee from each association. Mr. Langston, who is now a member of our

Board of Directors, sat on the committee when the rates were made. The committee decided that the classifications made by the various insurance companies were not properly suited to the building trades industry, and made an entirely new classification and schedule, together with rates, so that a man would not have to pay for a hazard any more than it is worth. You see, one rate is charged for exterior work, and another rate for interior work. There is a certain rate for inside work, not to exceed twelve feet, and another rate when the work is above the height of twelve feet, so on in the various trades, the carpenters' trade, and so on.

We have written, since our organization, about 480 compensation policies and about 420 public liability policies, and I am glad to say that every dealer from Chicago, at our meeting here, is a policy holder in our company. When an employer becomes a policy holder in our company we require a deposit of \$50, \$40 on compensation policy and \$10 on the public policy. This stands to your credit and it is simply a guarantee to other policy holders. Premiums are collected by the month. We send out a pay-roll to each member every four weeks. He makes out the same and sends it to us. That way, he is paying in small amounts. Your policy expires at any time you desire. You simply notify us that you no longer care to hold a policy, and if your monthly premiums are paid up, your \$50 is returned to you. We do not take any one who is not a member of his trade association. We are keeping a record as to the cost, each year, according to the statistics of large insurance companies. After three years' experience, we will know exactly where our rates are at. Stock companies do not operate so that each man pays the same rate for the same risk. Mr. Langdon has sent out a number of letters to different States in regard to this and has received quite a number of answers. In one place, a stock company will charge 87 cents for interior work, and in another place \$5. The price for interior work, in different places and different States, varies all the way from 87 cents to \$2.25, \$3.19, \$3.70 and \$5, and for exterior work from \$3.88 up to \$4.05. A little incident that happened at a discussion of this subject shows how they work it. Some one asked one of the men what rate he was paying, and this man hesitated and then said:—"Well, I don't like to tell, because the insurance man told me not to tell any one, as he was giving me a special rate." Then the president of that Association spoke up and said that he was not afraid to tell any one what he was paying, and for that class of work he was paying \$5.10. Then the first man spoke up and said:—"Why, they have been beating me. I pay \$6 myself." That is your experience, I fear. We need to get together and not allow conditions to exist, as at present, where one man in one place is paying 87 cents for interior work, another \$3.25, and still another \$5.

In our company, each man pays the same rate for the same work. We keep a schedule on each classification of money collected and expended for losses. After three years we are going to adjust the rates and reduce them in accordance with these statistics. There are not so many accidents as you would think in the paint business, and insurance is to be furnished at cost. We expect to pay dividends, at the end of the year, over and above cost of operation. The first year we had the expense of opening the offices, starting the company, and had the carpenters' strike, so we had twenty-one months' expense, and still made a 23 per cent. profit on the dollar.

Now, gentlemen, I don't want to take up too much of your time. I would like to go into this with you personally, and show you the advantage of being a policy holder in our company. We have developed, to some extent, in Kankakee, have business in Waukegan, and have some policy holders in Springfield, and would like to develop throughout the State. Our rate on interior work below twelve feet is 82 cents, on interior work exceeding twelve feet is \$2.76. The rate on exterior work is \$3.15. That means when a man is working on a hanging scaffold, when he is working below twelve feet, on exterior work, say, on a step ladder, the rate is 82 cents. It is only in hazardous places that a man has to pay the higher rates. I would like to get in touch with the different delegates of the different cities and show them the great good insurance in this company will be to them, and because the more policy holders we have the lower the cost of insurance will be. Although the stock companies tried very hard to put us out of business, when they saw they couldn't, they got together and raised the rates. I would suggest that you ask Mr. Langston, Mr. Bielefeld, Mr. Cook, and other Chicago men that are here, their experience with the company. These gentlemen are known to you, and their word, perhaps, will bear more weight with you than mine. I certainly want to thank you very heartily for your invitation to me to come here, and will gladly go to any city in the State. Again, I thank you. (Applause.)

Mr. Langston added:—"Being chairman of the Committee on the Extension of Membership, I would just like to say a word or two. It behooves every member of our Association to take mutual insurance, even if it costs a little more, because the insurance is given you at cost. If there is any surplus, beyond the actual cost, this is

paid back to you at the end of the year in dividends. You gentlemen don't realize what trouble we had in starting this company. I was one of the directors, at the time of the organization, and gave about three and one-half days a week of my time on this proposition for about five or six months. In fact, I had to give up—couldn't take the time—but there are men who are millionaires on the board, giving up their time for the benefit of the building trade industry, and when we organized our company, the stock companies tried every way in the world to cut the price and undermine our proposition, but they know they can never do it. Under the compensation act there is a standard amount to be paid for each injury, and we carry our mutual insurance on that basis and don't take any chances. They also tried to keep the contractors from going into this company, but they said:—"No; we are going into this mutual company because we know that we are going to get our insurance at cost." I say for every contractor, large or small, to carry insurance on his workmen, because he gets insurance at cost. Over the cost he gets a dividend back. If we hadn't started a mutual company, you would have been paying double the rates that are charged to-day. You will see that this will be the biggest mutual company ever organized, in a few years, when we can show the people what we have accomplished. I don't want to take any more time. I thank you.

Mr. Holtz spoke again, saying:—Mr. Chairman, I just want to show you that hazards in the building industry are not as great as the insurance companies hold. The great arguments of the insurance company is the enormous losses. Our company is insisting that every accident, regardless of how slight, if nothing more than a scratch, be reported. We have had 774 accidents reported, and out of the 774, only 191 were compensation, with an average time loss of three weeks. One hundred and ninety-one lost three weeks, on an average, and 159 that reported we didn't even have to send a doctor to; so you see, the loss or hazard is not so great.

Mr. Bielefeld moved the report of the Committee on Insurance be accepted and vote of thanks be given Mr. Holtz. Carried.

The next number on the program was the demonstration of the manufacture of chemical colors, and the practical uses of these colors, by A. W. Clark and Joseph Campbell, of the Heath & Milligan Manufacturing Company.

Mr. Campbell said:—Mr. President and gentlemen, I complied with your request to have some one manufacture colors, and so Mr. Clark, who is the chief color maker of the Heath & Milligan Company, has come to give you this demonstration. Mr. Clark will confine himself, as nearly as possible, to general terms, so that you may all understand it, and will use technical expressions only where absolutely necessary. You are at liberty to ask him any questions about anything you do not understand. I take pleasure, gentlemen, in introducing to you Mr. A. W. Clark.

Mr. Clarke spoke as follows:—

Manufacture of Chemical Colors.

Before we begin this demonstration, it will be well to make a few introductory remarks relative to each color that is to be produced.

Our first demonstration will be to make a small batch of Prussian blue. Right here I want to state that such blues as Millori, Prussian, steel, bronze and Chinese, are all produced from yellow prussiate of potash, or soda and copperas, or sulphate of iron, with different modifications of acids and oxidizing agents, together with variable quantities of water and degrees of temperature. The undertone and overtone of blues can thus be made to suit the demand of consumers.

I have here in these bottles two solutions; one is the yellow prussiate of potash, and the other is sulphate of iron. By pouring these two solutions together, thick bluish white precipitate is formed. By continual stirring this precipitate becomes bluer, due to the oxygen from the air. In the early days of color making the blue was made by prolonged stirring; but in modern times we cannot wait for this slow, cumbersome method, and now introduce oxidizing agents, such as the chlorate of potash and bichromate of potash, which in the presence of acids the oxidizing qualities of the chemicals are liberated and produces the blue in a very short time.

I am using chlorate of potash in the presence of sulphuric and muriatic acids, and, as you see, by constant stirring the bluish white precipitate turns a very dark blue almost immediately.

After the oxidizing is complete, the large tanks which we use are filled up with water, and the batch is allowed to settle. Ordinarily, the washing is repeated about four times, to eliminate all the acids and soluble salts contained in the mother liquor. As soon as the water becomes neutral, the blue is pressed into a filter press, dried at a low temperature and ground in a ball mill. Great care must be exercised in grinding the dry blue, as the slightest spark from a tack or a piece of metal causes the dry powder to ignite, and a total loss of the batch is

the result. The dry powder is next treated with oil, and ground in a coach color mill, and you then have the finished blue, ground in oil or Japan.

I will now show you how the chrome yellow is made. Various salts of lead, such as acetate or sugar of lead, chloride of lead and nitrate of lead, are dissolved in water and a diluted solution of bichromate of potash is slowly run into the lead solution, forming a yellow precipitate, or the chromate of lead. There are a great many modifications and combinations, which can be made, and the results are generally in conformity with the desires of the trade.

The lemon shade is produced by the addition of sulphate lead, and the orange shade is produced by the introduction of an alkali, usually lime, at boiling temperature.

I am using white lead in connection with nitric acid to form the lead nitrate. We believe the nitrate yellows are the most staple for ordinary weather conditions, and they do not have the disagreeable feature of turning dark or muddy, when used in connection with tinted paints, as, for instance, our ready mixed paints.

Some twenty years ago, and even now, to a lesser extent, a very bright vermilion color was made in large quantities. These were the old-style vermilionettes, or eosine colors. They were precipitated on an orange mineral base, for the best colors. The eosine, or dye, was first dissolved in hot water and run into a tub containing orange mineral, barytes, China clay, whiting, or any inert base that had been mixed with water. After the dye had been thoroughly mixed with the base, a mordant or precipitating agent was run in to set the color. This mordant could be either the sugar of lead, or nitrate of lead. These colors, though very bright, were not fast to light, but as they were the best they had then, large quantities were used. Until the introduction of the para reds, about twenty years ago, the eosine held full sway, but the great utility of the coal tar, or para colors, soon supplanted them, and outside of their use in other directions, as in dyeing textiles and printing inks, their use has fallen off immeasurably.

I will make a small batch, just to show you how simple the operation is.

The manufacture of para reds is much more complicated than the old vermilionettes. This red is formed by the coupling together of an alkaline solution of beta naphthol and an acid diazotized solution of paranitraniline. Both of these solutions, as you see, are comparatively clear, but on mixing them together they formed what is known as para red. Ordinarily they are precipitated on any inert base that may be desired, such as orange mineral, barytes, China clay, whiting, asbestos pulp, xinc, or, as is sometimes the case, on a combination of all the aforesaid bases.

The chief consideration in making these reds is to see that the chemicals balance and that no great excesses or waste is incurred. These colors may be made pure, and this product is used largely in color varnish. Owing to the war, the supply of the ingredients was one time at very low ebb, but several manufacturers, overcoming tremendous difficulties, have finally succeeded in turning out very usable products, and it is to be hoped that the output of these factories will, before long, alleviate the shortages which have caused so much worrying among the color manufacturers.

I might say a few words as to the prices on the various chemicals mentioned. The advance on colors and intermediates has been anywhere from 1,000 to 2,000 per cent. over normal times. The eosine dye, which I have just used, advanced from 70 cents per pound to \$18 per pound, and very difficult to secure at that. I have recently had a quotation on the same dye, made in this country, and it is \$12 per pound. This price will undoubtedly lower as the demand is satisfied and the manufacture increases.

As to the paranitraniline and beta naphthol, several concerns have erected factories costing about \$500,000 and are turning out usable products. The demand is away ahead of the output, and is liable to be for some time to come. The prices are ten to fifteen times higher than formerly. Congress probably will try and protect these manufacturers against the so-called "dumping," because there are tons of dyes on the other side, which will be dumped here after hostilities cease, and unless these deserving pioneers get some sort of protection, all their efforts and investment will have been lost.

The Deutschland, or submarine freighter, brought over a large quantity of dyes, but the price was too excessive for the paint trade. Most of the dyes will be used in the textile industry. A large amount of pharmaceutical goods were brought over.

My last demonstration will be to make a chrome green. This is made by a combination of Prussian blue and chrome yellow, struck on an inert base, such as clay, barytes and silica. I will use the blue which I made some time ago. The yellow is along the same lines as shown to you a while back. The blue and lead salts are run together, and the base of barytes and silica added. After everything is ready the weak solution of bichromate of potash is run in and a complete precipitation is made.

We always believe in striking the green on the base, because a better mixture is produced, and the wearing qualities are so much increased that, to our minds, there

is not much room for argument. Of course, it would be cheaper to make a pure green and add the raw inert material in the mill, but in grinding the pure green and getting the full strength out, the structure of the crystals is torn apart, and you have what is known as a flooding green; or, in other words, the blue separates from the yellow and a streaky, unsightly green is produced.

Innumerable weather tests bear out this contention, and when you open a can of green, ground in oil, with a blue scum on top, you can pretty near always figure that the product is a mechanical mixture and not one produced under chemical precipitating conditions.

President Ruggles:—We will now hear Mr. Campbell.

Mr. Campbell:—First take oxide of iron. What I mean is, iron ore. It isn't all gotten out of the ground, like the sample I have here. This is pure oxide of iron, as washed out of the earth. Most oxide of iron is roasted iron, or calcined, or washed. Indian red is made from oxide of iron, burned or calcined. Now the next one is Venetian red. They are made from orange. There is some yellow orange that contains 20 per cent. of oxide of iron. In a few minutes I will make Venetian red. It is not all made from the same matter. Some are made from a lot of by-products that are roasted or burned, calcined. Some are different depths of color; that all depends on the raw material that they were made from. Others don't make very good reds. This one has 20 per cent. of iron oxide and 25 per cent. of silica. The strength you get in ocher depends on the amount of iron it has in it. Sienna is of the family of umbers—same family as ocher. A lot of sienna is like that. Now the amount of staining power depends on the amount of iron it contains. First, I will burn it, as I want to drive off the water. Burnt sienna is the most useful pigment the painter has.

Voice:—Do I understand that ocher doesn't contain much iron?

Mr. Campbell:—Some of them do. Some contain much iron, but that is the best of them, of course. The best come from France and England. Most American ochers are nothing much more than clay. Now I am going to make a demonstration, because it is an interesting process. You can make colors out of American ocher. I didn't use anything but the ordinary ocher to make the Venetian red. You can also make iron lacquer out of ocher. This lacquer is used in all steel work.

Mr. Kummer:—Do you get Indian red from this country?

Mr. Campbell:—Yes. In the past very little was made in this country. If they knew how, they could have made it just as well as any place. After the war started they found out they could make it, as was the case with many things.

Voice:—Isn't Tuscan red made from Indian red?

Mr. Campbell:—Yes; Tuscan red is made the same way.

Voice:—Does burning ocher make a sienna?

Mr. Campbell:—Yes, I can calcine ocher and in a very few minutes make a lot of sienna. I can make this from copper and lime. It can be made a lot of different ways.

Voice:—Will not any chemical color fade?

Mr. Campbell:—Some high grades will not fade. Of course, they will all change color in time, due to their light being drawn away by the rays of the sun.

I am going to take up the question of ocher as a primer some other day when we have more time. I have here a pine board on which I am going to make some experiments, when you have more time, but it is now growing late.

The session then adjourned.

THURSDAY MORNING.

The session was called to order at 9 o'clock.

The secretary read a communication from the University of Illinois, which, not being clearly understood, was referred to the Executive Board.

A letter was read saying that Mr. Kimble sent his best wishes for a successful convention and regretted that the state of his health prevented his attendance. He thanked the association for the beautiful flowers so thoughtfully sent to him.

Ed Cook, chairman of the delegates to the International convention at Cincinnati, made a brief report.

Mr. Kummer, as International Executive Board member, reported in regard to the meeting at Cedar Point.

The next number on the program was a paper by R. W. Rummell, of Peoria, which he read, as follows:—

Why I am a Member of the Master Painters and Decorators' Association.

This is the subject given to me by the Executive Board to write and read at this convention.

I have found many advantages and derived many benefits by being a member of the Association. The reasons why I am a member of the Master Painters' and Decorators' Association are almost too numerous to mention.

Why I belong to our local Association:—It promotes good fellowship and makes you more friendly to your competitor, which could never be done in any other manner. The painting contractor seems to be the most jealous person in the building trades line, and has been known to

take work at a loss in order to beat his competitor. If you happen to get a contract that he has figured, he will act very unfriendly to you; in other words, will knock you wherever he can. The Association has not altogether put a stop to this, but has helped it a great deal.

(2.) My brother painter will assist and help me in every way he can by loaning ladders, scaffolding, and also in work.

(3.) I can learn how the other fellow is figuring and probably get more for my work than I would have otherwise. Some people convey the idea that there is no competition among the Master Painters' Association. This was said to me at one time when I asked one of the contracting painters to join our Association. I told him if that was the case, the big man would have all the good work and we little fellows would have to take what was left. Some of my keenest competitors have been brother members.

(4.) By being a member of the Master Painters' and Decorators' Association, you are given more distinction than has before existed. There was a time when the painter wasn't considered very much, but we are now in a different light to the merchant, tradesman and individual.

I am a member of the State Organization of Master Painters and Decorators for these reasons:—

(1.) It was organized to bring together as many of the contracting painters of the State as possible. I have attended most of the conventions and have made the acquaintance of many painters whom I would have never met otherwise.

If you happen to be away from your home town, you will not hesitate to call on one of your brother master painters. He will give you the glad hand and certainly make you welcome, instead of being afraid that you have come to beat him out of a contract or prospective job. I think the average member of our Association will treat you better and make you more welcome than most of the fraternal societies, who are imposed upon, more or less. Our member is too proud for that. It puts you in touch with the painters of larger cities in a way that if he raises the wages of his workmen you can govern yourself accordingly and keep your money; whereas, they would go where they could get the most money.

(2.) There are many things to be learned at the convention, and I can say I have been fully repaid for the time and expense the convention has been to me. You meet men that have different or better ideas than you have. Much has been learned by the aid of the question box that would have taken a great deal of time and labor to thresh out. Likewise, from the demonstrations of different paint and varnish men and chemists.

(3.) It takes me to many towns and cities where I have never been. I have been through factories and have seen the most beautiful parts of the towns where our convention was held, which I might never have seen otherwise.

(4.) The convention makes the best kind of a vacation and affords the pleasure of meeting the dear old friends you haven't seen since the last convention.

I was talking to our secretary, Mr. E. J. Bush, about a year ago, and he handed me a letter, or rather an answer to a letter, asking a certain painter to join the Association. It read something like this:—

"What benefit will I get out of my \$2?" I don't think this man ever attended the master painters' convention. I hope he is here to-day—he will change his mind.

We have a very good local association in Peoria. During the winter months we meet only once a month. At these meetings, we have a lunch, and afterwards a theater party. Once a year we have a picnic or outing. This is generally held around July 19.

This spring we led a clean-up campaign. We put signs on our wagons:—"Clean up and paint up." Underneath, the Master Painters' Association. (Holds up sign.) I know the way this sign is printed it looks like clean up and paint up the Master Painters' Association. (Laughter.) But that wasn't our idea at all. We also got out an advertisement and inserted it in two of our leading papers. I know one of the linotypists told me it was the first time he ever saw a bunch of competitors advertising together. In the center of this ad we had:—"The Master Painters' Association recommend that you place your orders for painting now." Around this we had individual ads of the different stores, and underneath we wrote:—"We trust you will place your order with one of our members, and rest assured that it will be promptly and efficiently done, and at as reasonable a price as is consistent with first-class work. Our members carry liability insurance, thus protecting you from accident."

Mr. Kummer said:—I want to add a few remarks to that. The difference there is to belonging to a Master Painters' Association is plainly illustrated by a little incident that happened to me on one of my trips. I happened in a town when it was below zero. As I was entering the town on the interurban, I saw a sign in front of a store, "Wall paper." So I thought:—"There is a painter; and I got off at the next corner. When I went into the store I was told the proprietor wasn't there. The man who met me told me that he was the proprietor's brother, and

asked me to sit down, and his brother would be in pretty soon. I wasn't entertained by any one, but was treated pretty cool. Of course, it was a cold day, and I didn't expect anything else. Finally, the brother came in, and I introduced myself to him, but I got a very cool reception indeed. I talked to him about the organization, but he had no ear for it at all. So I left; but before leaving, I asked if there were any other painters in the city, and he told me, yes—Mr. So-and-So was a painter, and there was the telephone and telephone book, and I could look him up and call him up if I wanted to. I called this painter up, and told him that I would like to meet him at any place he said. So we made arrangements to meet and had a nice talk with one another; but the point I want to make is this:—The next day happened to be Sunday, and this particular brother, or master painter, was in church. He played in a Sunday school orchestra, and the reception that he gave me was wonderful. He was so very cordial to me, and I couldn't help thinking why was it he was so courteous to me in church, and treated me so coolly in his store? And I have decided that this was the difference:—that he knew I was a brother in the church; and that is the same way when two painters are brothers in the Master Painters' Association. They have a kindred feeling for one another, and every time they meet they have a good friendly handshake and talk with one another. (Applause.)

Mr. Cook:—I don't want to take up any more time, but I just want to say that perhaps I have been up against this question of fellowship as much as any man in the room. One time, in the city of Chicago, a painter didn't know his competitor; but now, since they belong to the Association, when they drive by your place they stop in to shake hands and have a little talk. Last week, I didn't think I would come down to the convention, as I hadn't been feeling very well, owing to the extreme heat in our city. But on Monday morning my good wife brought my grip down to the store all packed, and I said:—"Well, are you going to ship me off anyway?" She said:—"I might as well, for I knew you would go anyway, as I saw you sit studying last night." It is a fact that days before the convention, the face of you boys rise up in front of me, and I believe that the loyalty and inspiration toward your fellow men is fully as strong in this organization as in any secret or fraternal organization. I think it is of great benefit for men of the same business to get together in an organization, and you will find men who are willing to give you any information pertaining to your business and help you in any way they can—who are willing to give up their time and business, if necessary, to help their fellow men. I believe in an organization like this, for it brings men together, and they mix and mingle with their fellow men, and have a smile and a laugh once in awhile, and after all, that is what we are living for. If we could get other master painters throughout the State, and see the spirit that exists between the brothers of this order, I don't think you would have any trouble in getting them to see the benefits they would get out of their \$2. Another way to put the matter up to them, when they ask you what benefit they can get out of the \$2, is to tell them to join us and see. We have got members in our local that way. We have an average of eighteen, out of forty members, at our meetings every two weeks. I don't care how hot it is, very few meetings that I miss, because we get together, maybe have a scrap, shake hands, and go out all good fellows. I like to tell a fellow member once in awhile what I think of him, and I know he likes to tell me the same, but I don't want it to go outside of the room. I think Brother Rummell is to be congratulated on his excellent paper. (Applause.)

Mr. Lerch moved that Mr. Rummell's paper be accepted and a rising vote of thanks be offered him. Unanimously carried.

After the Nominating Committee had submitted their report, Floyd Weymer, of Lincoln, read the following paper:—

The Importance of Credit Rating to the Master Painter.

One very important element is time, especially in these days of high-priced labor. A master painter can't afford to have a gang of men lying idle, while he is waiting for material. If he has not a credit standing, he is very likely to have that experience frequently. An order handed to the credit department of any well-regulated business house, from one who has no credit standing, naturally will be subject to the delay consequent upon investigation by the credit department of the prospective debtor's responsibility. Sometimes this delay is very considerable—frequently wholesalers have had to wait two weeks or more for a report from principal agencies, and the delay in getting information on out-of-town applications for credit, who are not rated, is greater still. Of course, this is wrong. It should not be so, but it is the condition which exists—the one the credit man has to meet. Even if an order, tendered from one who is not rated, is accompanied

by references and other information, time is required to confer with references and consider information given.

Of course, a master painter may say he doesn't want credit—he will pay cash for his goods; but here, again, he is subject to delay or great inconvenience. Frequently he will find it almost impossible to have a delivery point, at proper time, cash with which to pay bill. Then, again, a master painter may say he doesn't need general credit, and therefore does not need a general credit standing, because he is giving all his business to a house which is willing to give him all the credit which he wants—in other words, a house which is carrying him, or, to put it differently, financing his business for him. The average master painter can't always find a house that will do this for him; but even if he does so, he is at considerable disadvantage, because, if he confines all his purchase to one house, he is at the mercy of that house—he has got to be satisfied with the prices they please to make, the quality of the goods which they are willing to supply, and the kind of service they care to give. He has none of the benefits of competition in prices; he has no advantage of the selection of goods, and frequently has to put up with their slow and insufficient service.

A master painter may say also that he prefers not to have a credit rating, because of the objection of being hounded to death by salesmen trying to sell him goods. I do not think this is a valid reason, because frequently the salesman who pesters the master painter most for business is the salesman who finds it difficult to dispose of his goods on account of the lower character of the house he represents. Generally he has not the quality of the goods, the prices, nor the service to offer which can be given by a house of higher class. This salesman is much more likely to annoy a master painter who has no rating than he is the master painter of good credit standing, for he knows that the latter, with his credit standing, can have the choice of the best houses with whom to transact business, and the salesman realizes that he has much the better opportunity to sell goods to the unrated painter than he has to the man of better standing.

A reasonably good credit rating gives a master painter a prestige of value almost beyond computation, particularly as a business getter. Suppose I had a large job of painting to do, amounting to thousands of dollars, and suppose I am a man not intimate with the painting trade, but a man well acquainted with modern business methods. Naturally, I will look around and try to find some friend who is informed concerning painters. Possibly I will talk with several friends on the subject, and they will mention to me the names of different painting concerns who might do the work for me. I will look up, first thing, the credit ratings of those concerns. If I find that John Doe & Co. have no rating, and John Smith & Co. have a rating, the probability is very strong that I will give John Smith the business, for I want some guarantee that my work will be done properly, and I realize that the house of questionable financial strength is not in position to give a guarantee that is worth anything. In my opinion, a good credit rating is about the best advertisement that a master painter can have.

Then, in the matter of prices, terms and general consideration, the man of known good credit standing gets advantages which the man of questionable standing can never hope for. In every well-regulated business house there is close co-operation between the sales department and credit department. The sales department knows that it is not good business to make as low prices, as liberal terms, and give the general favorable consideration to a customer of questionable credit standing as is to be given to the gilt-edged credit. The house cannot afford to give its rock-bottom prices or special bargains to a man on whom it feels it is taking a long credit risk, particularly if that credit risk develops into one which is slow pay. Take, for instance, the sale of such a prominent commodity as linseed oil. I can't afford to give as favorable consideration to a buyer who is going to take several months' time on it as I can to a man who will pay promptly on regular thirty-day terms, more particularly as this commodity, like strictly pure white lead and many others in our line, is sold on exceedingly small margins of profit. Many opportunities are offered by sales managers to master painters of known good credit standing which are not likely to be offered to those of questionable credit. Every manufacturing and jobbing house has, at times, special bargains, and is willing to make attractive prices in places where they know they will get their money promptly. Those bargains are naturally offered to the better class of trade.

The same idea is true concerning the general solicitation by sales managers and salesmen of business. The better class of manufacturers and jobbers, those who have the most desirable goods, prices and service to offer, are inclined to confine their efforts mostly to the buyers of known good credit standing. The average sales manager and salesman have found, from many past unsatisfactory experiences, that it doesn't pay them to use their time in cultivating a questionable credit. It is generally a young salesman, lacking in experience, who brings in orders from questionable credits. After he has had nu-

merous orders turned down, taken from those on whom he has spent a lot of time and effort, he begins to realize that he cannot afford to lose time in that way. Then he diverts his work to the better class of trade, knowing that when he gets an order from one of good credit standing his work is finished and the order is going through. He is not going to have the disappointment of having it turned down after a lot of labor to secure it.

Reverting to the master painter, who is giving all his trade to one house, and says that on that account he does not need a credit standing. That man is bound to be subjected to the delay, referred to above, in many cases, because he will find, from time to time, that the house to whom he is confining his trade cannot furnish everything. He will be absolutely obliged to make some purchases elsewhere.

Sales managers, when soliciting business by advertising through circular letters, quoting prices, &c., generally work on selected lists, which means lists made up of names of those who have been selected because they have known credit standing. The sales manager has found frequently that he has been wasting his ammunition by directing it at the questionable credit (after he has had such experience as the salesman who, after long effort in securing the order, had it turned down because of poor credit).

The master painter may say he doesn't want his trade solicited by circular letters. In my opinion, he makes a mistake in taking that attitude, for he is not in the same touch with the business situation, doesn't know as well what goods are available as the man who is receiving all kinds of advertising literature from the best houses in the country; in other words, he does not keep up with the times as does the man who gets a large quantity of advertising literature.

than is warranted by the few points advanced. However, I would say, finally, to the master painter, especially the

The arguments advanced above could be elaborated considerably, but probably I have been more prolix already one new in business:—"Lay your cards on the table." Don't hesitate to give information freely to credit men and mercantile agencies—they are not your enemies; they want to be your friends. You will find that confidence will be met by confidence. Get acquainted with credit men. You will find that they are not the icicles that they are sometimes pictured, but are just as good, warm-blooded, generous-spirited fellows as you are. Their advice and assistance is invaluable to one who expects ultimate success. Make haste slowly. Get your foundation well laid and the superstructure will be easy, and you will be bigger, happier, healthier and richer in the end for having started right.

Mr. McGhan:—As I said yesterday, the question of credit is to be taken up at the International convention by Mr. Redfield, the Secretary of the Department of Commerce, and it is my intention now to have the Department of Commerce furnish us with an accounting system, which will have the further indorsement of the Association of Public Accountants in New York, and the Association of Credit Men, and I am sure this sheet will help the painting trade. I was very much taken with the paper of Mr. Weymer. He has evidently looked into the credit end of the business very thoroughly. Gentlemen, I would say, watch your overhead cost, as Mr. Weymer brought out in his paper. Do not go on paying money out of your business in overhead that might be going into the profits. This question of overhead is a subject that leads to such interminable arguments. May I not ask Mr. Weymer if he does not think that this question of overhead is one of the most important to a contracting painter to-day?

Mr. Weymer:—Yes, I do.

Mr. Bush:—Mr. McGhan, you have looked into this question, on which great authorities differ. How do you figure the overhead—on the cost or selling price? If you figure overhead on the selling cost it makes quite a difference, from figuring it on the net cost.

Mr. McGhan:—All great authorities demand that you figure it on the selling cost, but it is practically impossible for a contracting painter to figure it on the selling cost; but you should see that each department bears its share of the overhead. In a large department store, the jewelry department will bear its proportion against the tinware department, considering the volume in aggregate sales.

Mr. Bush:—No doubt, the average master painter doesn't pay enough attention to his overhead, but figures that if he pays \$50 for the material and labor on job, for which he gets \$60, that he has made \$10, when probably he has lost \$10.

Mr. Weymer:—One point that I would like to make, in regard to the importance of a credit rating, is illustrated by an incident that happened to me. I was working in a little town by the name of Hopedale. We had some material on the job that wasn't satisfactory. Of course, the men were there, and as there was direct railroad, we had to drive two and a half miles, and we didn't have the material at our store in Lincoln; so I sent to the Chicago Varnish Company, Chicago, for the goods. They

immediately sent the goods. If I had been worth \$50,000 and had no rating, the Chicago Varnish Company would have waited to look up my standing before sending the goods, and I would have been delayed and had to take the men off the job, which would have cost me a great deal more to bring my men back to Lincoln, then back again to this town. But as it was, they kept right on with the job. That is only one incident, but it shows where a credit rating saved me money. These companies would not have sent me the goods without a credit standing, and you could not blame them for it, either.

Mr. Kummer moved that Mr. Weymer's paper be accepted and a vote of thanks be offered him. Unanimously carried.

Mr. McGhan said:—I have here a short paper, which I was to read at Kansas City, and which touches upon this question. I would be glad to read it to you if you do not think it would take up too much time.

President Ruggles:—I am sure, Mr. McGhan, that we would all be glad to listen to your paper.

Mr. McGhan then read the same paper on cost accounting which he had read at the Asbury Park convention of the New Jersey State Association, and which was printed in full in the report of that convention, in the August issue of The Painters' Magazine.

Mr. Campbell was then asked to continue his

Demonstration of Color Manufacture.

He spoke as follows:—

I have here a little piece of board given me, at the Executive Board meeting, by Mr. Weymer, of Lincoln, Ill. After a short time the surface became black, and Mr. Weymer is very anxious to know the trouble. Linseed oil, in drying, absorbs oxygen, some as high as 20 per cent. in actual weight of amount of oil present. After the paint begins to harden, it begins to throw off oxygen in forming the paint film, and only 12 or 14 per cent. of oxygen remains in the painted surface. Humidity affects paint to the extent that sometimes it will remain tacky for some time. It is my opinion that this painted surface was affected by humidity, or possibly, before the surface was dry, dirt blew into it from some windstorm, and the dark or black you see is simply dirt. So I will just wash off this board and show you. (Washes part of the board.) This first washing was done by myself, directly after receiving this sample, and it has remained clean and white ever since. If there had been any physical or chemical change in the paint, it would have soon darkened again. We also examined the surface under magnification, and find there is nothing the matter excepting the above statement. So all you will have to do, Mr. Weymer, is to have your customer wash the board and the surface will remain white. There is nothing at all the matter with the paint.

The next thing I want to take up is yellow ochre primer. The primer is the foundation, upon which you build all other coats, and should be of the best material. When you paint with lead, prime with that material, if possible. Never use a cheap primer, because it causes more trouble in the paint business than anything else that I know of. Yellow ochre hasn't any penetration and will almost always peel. Take in yellow pine, for instance—the peeling will start on the hard places where very little penetration takes place. This is probably true of all kinds of lumber, but especially of this lumber. If you use good material for priming you won't have any trouble with the peeling. Another thing, you gentlemen must remember, is, that you are working under very different conditions than did your fathers. The lumber you are using has been cut once, and grown up again; and then, years ago, when they cut lumber for use, they cut it in the winter time, when the sap was down. Now they cut it at all times. When you are painting a house, you will come across four or five different classes of hard pine. Years ago, it was all one class of hard pine, all over the building; or if it was soft pine, it was all one class of soft pine. Now, you gentlemen, to be successful painters, have got to study the character of every bit of the lumber in your building to get the proper penetration. If you don't, you can't expect to do really successful work.

Voice:—Yellow ochre was used years ago, and some architects specify it yet.

Mr. Campbell:—Yes, I know they do, and I will show you what happens. I have some very good oil here that I am going to put on this board. (Puts oil on board.) Here is some very good ochre. I am going to sprinkle the ochre over the oil to show you how hungry that ochre is for linseed oil. I am going to put a little lead over the oil right along by the side of the ochre—a little lead and zinc—and see what happens. We will now wipe the ochre away from the board, and you will see that it is perfectly dry. That ochre has robbed the board of all the oil on the surface, although it is a soft piece of pine. You can't get the white lead off because it acts as a cement. That ochre is 40 per cent. silica and 20 per. of oxide of iron. This is the best ochre, and it has soaked every bit of the oil out of the board. How can you expect successful priming with that? I could not take a lump piece of ochre and make a Venetian red out of it. There isn't

the staining power to it. The staining power is the oxide of iron, and the best clay ochre has very little iron in it.

The average man, when he primes, starts with a little ochre and a lot of oil. If you grind this ochre, as we grind it at the factory, in a heavy mill, saturated with oil, it still isn't fit for priming, because it has more affinity still for linseed oil than the board. I have here some flakes of paint. I told a man, who told me his paint was scaling, to send in the scales, and I have them here with me. This house was painted over yellow ochre, and it peeled, and has been painted for the third time over it, and is still peeling, and will never stop. I will hand these samples out among you. Mildew is also a cause of a lot of trouble.

Voice:—What steps would you take with a house that had peeled the third time, to give it a good job?

Mr. Campbell:—It would have to be burned off. Now in paint penetration, you can't make linseed oil penetrate without using sufficient turpentine, too, for the penetration. In hard pine I use benzol. I use 20 per cent. of turpentine and one-half of benzol, which will force penetration into hard pine, cypress and lumber of that kind.

Mr. Kummer:—Will benzol penetrate old paint?

Mr. Campbell:—Yes, it will penetrate old paint, but is better for hard pine and woods of resinous nature.

Voice:—A house was primed with yellow ochre, many years ago, and in order to make a good job it was necessary to burn it off. Now, isn't it a fact that the yellow ochre is in the pores of the wood, and you can't guarantee a good job?

Mr. Campbell:—You needn't be afraid of the ochre going into the pores of the wood; but when you burn it, the oil comes out. So don't select a paint rich in oil, but paint it with a flat coat, then put your coats on top of that.

Voice:—Is it ever advisable to use yellow ochre as a primer?

Mr. Campbell:—No; never. A gentleman asked me why was it that some oak that he had covered with shellac and then varnished had turned black. Gentlemen, as I told you a little while ago, wood is cut at all times of the year. If red oak is cut in the winter time, it isn't so hard to handle, but when you put shellac over your filler, the shellac develops tannic acid in the wood, and as the lumber was cut when the sap was running, this acid in the shellac attacks the sap in the wood, and as a consequence turns it black. If oak was cut in the winter time, when the sap wasn't running, we wouldn't have so much trouble; but they haven't time now to wait for winter, and, as a consequence, the painter has all sorts of trouble.

Mr. Kummer:—How can you tell, before you paint the oak, whether it has been cut when the sap is running?

Mr. Campbell:—There is no way that I know of, except to paint a small piece of it and test it. You cannot tell from the looks of it.

Mr. McGinley:—We had a job, a little over a year ago, which we painted with oil and lead. After the paint had been on for five or six hours it commenced to run in spots. Under the eaves, where it didn't have such a good chance to dry, it didn't run as much as where it was exposed.

Mr. Campbell:—Your oil probably was very new, and that may have caused the trouble.

Mr. Weymer:—I painted a house; left it in good condition. A little later pithy spots appeared, just the same as if there had been a shower. What was the cause or that?

Mr. Campbell:—It was in hot weather, wasn't it?

Mr. Weymer:—Yes; warm weather, in the spring.

Mr. Campbell:—It is usually caused by the action of the sun. Linseed oil contains water, as does everything, and this water forms little blubbers, and where they break they form a pit.

Mr. Cook:—Don't you think a good deal of the trouble of the painter is due to himself? Lots of painters don't study the condition of the house they are going to paint at all. I, for one, mix my paint myself, and I mix it a little different for every house I paint. Why, I have seen painters working in the rain, and others going out after a rain to paint a house. I have seen others prime the house, say, to-day, and paint the second coat tomorrow. They don't give it time to dry, and I don't care how good materials they use, they can't expect a good job.

Mr. Kummer:—What limit of time would you suggest between the first and second coats?

Mr. Cook:—From seven to eight days.

Mr. Campbell:—Yes, you should have a week, if you don't want your work to flatten out on you. Turpentine isn't a dryer—it only acts as a dryer in reducing the consistency of the paint. Nothing is right to use in paint but raw linseed oil. Turpentine acts as a carrier through your paint and makes it more solid and dry better.

Voice:—Would you suggest using raw or boiled oil?

Mr. Campbell:—Raw oil all the time; never boiled oil.

Voice:—I find that if you use raw oil on a job it seems to wear out quicker than if you used boiled oil.

Mr. Campbell:—I don't see why it should. Old English painters boil all their oil. Years ago, when I was serving as an apprentice, we had a stove in the middle of the shop, and put the kettle of oil on and started it boiling;

then put it on top of some bricks that we put on the stove, and in that way boiled it ourselves. I know we have some good old English and Scotch painters who use about one-third. It does give a better gloss than the raw oil, and it is a fact that it is a little bit heavier in body than the raw oil, but we have very little; in fact, I don't know where you can get kettle-boiled oil to-day.

Mr. Dumyahn:—Isn't it true that 30 per cent. of the outside painting trouble comes from the paint not being properly rubbed out?

Mr. Campbell:—I know that causes a great deal of trouble. Gentlemen, if you have no more questions to ask, I will stop, as I have already taken up too much time. I thank you. (Applause.)

Election of Officers.

The election resulted in the choice of the following officers for the ensuing year:—

President, R. A. Bielefeld, Chicago.
Vice-President, Jacob Layendecker, Springfield.
Secretary, E. J. Bush, Peoria.
Treasurer, R. H. Langston, Chicago.
Organizer, Ed Cook, Chicago.

Executive Board.

John Greve, Rock Island.
J. C. Norton, Chicago.
R. E. McGinley, Springfield.
John Schifeling, Peoria.
T. Morrisetta, Aurora.
W. L. Simon, Bloomington.

For the Board of Trustees:—T. C. Will, Chicago.

The Advisory Board:—Max McClure, St. Louis; W. A. Woodmansee, Cincinnati; Joseph Campbell, Chicago.

L. A. Bertrand, of Kankakee, was selected to represent Illinois on the International Executive Board.

The following were elected delegates to the New Haven convention of the International Association:—Hugo Fritsche, Chicago; C. H. Rugles, Joliet, and T. C. Will, Chicago. Alternates:—R. H. Langston, Chicago; F. Morrisetta, Aurora, and F. X. Merkle, Springfield.

Rock Island was selected as the city for holding the 1917 convention.

FRIDAY MORNING.

Under the heading, "Painters from Our Town," members from various sections of the State reported briefly the conditions existing in their several localities, both as to the trade and the influence of the local association, if one existed, or the prospect for forming one.

A Talk Along Practical Lines.

Joseph Campbell was requested to continue his talk of the day before, and said:—

I would be very glad to tell you anything I know. I want to show you here something that possibly some of you have never seen before, and that is the bean from which we get China wood oil. (Holds up bean.) The Chinese take it out. No one knows exactly how they extract the oil. They carry it miles to market, passing it from first one Chinaman to another, and each one puts a little something in it, so that, by the time it gets to market, we don't really know what it is.

Voice:—Is it all right to use slush paint for priming?

Mr. Campbell:—It is very dangerous to use slush paint for priming. A painter who uses it will generally take two or three gallons of slush paint and put in from fifty to seventy-five pounds of dry ochre, and use that for a primer.

Voice:—Wouldn't it be all right if you used slush paint that was composed of one kind of paint that had been kept in good condition?

Mr. Campbell:—That wouldn't be slush paint. It would be all right to use paint left over from some other job, if you had kept the paint in good condition and it was suitable to your job.

Mr. Bush moved a vote of thanks to Mr. Campbell and the Heath-Mililgan Company, and Mr. Clark, and the motion was unanimously carried by a rising vote.

Mr. Campbell:—Gentlemen, I thank you. I know you mean it when you say this. I hope to be with you at the next convention, and if we are on one program we will give you something new, something entirely different, that will possibly be interesting to you. I believe in education, and don't believe the Master Painters' Association can get along without the manufacturers, and I know that the manufacturers can't exist without the master painters. There is no use fighting the unions, or anything else, as long as ignorance and violence run them, for you can't do anything with them. The way to do is to get them interested and see that there is something in the paint business, and that it is to their own interest to progress and learn all they can. You never have any trouble with a man when he is working for his own interest. You must educate the painters some way, either through the trade schools, or some other way; but I think one of the best ways to educate them

is through this Association. Go to the different towns and tell them the benefits and show them. I want to say right here that I would be willing and glad to go with the organizer of this Association, to any town he might name, and give a demonstration and do anything I could to help you interest painters and get them to join the Association. All I would want, would be a few days' notice, so that I could make arrangements. I thank you. (Applause.)

Mr. Kummer:—Along this line, I want to make a few remarks, in regard to a resolution passed in Chicago, stating that we would, as much as possible, recognize the manufacturers belonging to this Association. In my travels throughout the State, I have noticed many members have goods on their shelves from manufacturers not members of this Association. I know one manufacturer in St. Louis who absolutely refused to come into the Association, and I told him if he would not, come into the Association I could not buy his goods, and I did not, but he is in the Association now. Of course, I do not want any one to think this is a boycott, but it is only fair that we patronize the manufacturers and houses that are members of this Association. We have a large selection to make, as there are a great many manufacturers members of this Association.

After the president had been installed in office, the retiring officers were given a vote of thanks for the work they had done for the Association during the year.

On motion a committee was appointed to draft a regular form of installation.

On motion, \$200 was placed at the disposal of Organizer Cook to pay necessary expenses incurred.

After some discussion in regard to plans of organization, the convention adjourned.

The entertainment features of the convention were a reception and dance at St. Nicholas Hotel; an automobile ride and luncheon for the ladies; a visit to the Illinois Watch Company's factory; a picnic in which athletic contests were one of the features; a theatre party and a banquet, at which Secretary A. H. McGhan, of the International Association, acted as toastmaster.

THE COLORADO CONVENTION.

State Association Master House Painters and Decorators Meet at Fort Collins.

ON Tuesday, July 25, delegates and members of the Colorado State Association of Master House Painters and Decorators met, on their way to the seventh annual convention, at the State University in Boulder, Colo., and were shown various tests on oil and paint in the State laboratory, by Professor James Hunter and his assistants.

The State University entertained the delegates at lunch, and at 3 p. m. they proceeded to Fort Collins, Colo., where the convention was called to order by President John P. Hughes, of Denver.

After the usual preliminaries, a communication from A. H. McGhan, secretary-treasurer of the International Association, extending greetings for himself and for the International Executive Board, was read.

A paper on "Cost Accounting and Overhead Charges," by A. H. McGhan, Washington, D. C., was read by C. D. Cooley. The paper created great interest, and a vote of thanks was ordered to be sent to Brother A. H. McGhan.

Other papers read were "Enthusiasm for Our Association," by L. C. Reitze, Denver, Colo.; "Trade Affiliation," by S. M. Duncan, Colorado Springs, Colo.; "Overcoming Climatic Influences," by S. C. Brake, Denver; "What the Laboratory is Doing, and Could Do," by Prof. J. A. Hunter, State University, Boulder, Colo., and "Flaxseed," by Prof. Larshall, State Agricultural College, Fort Collins, Colo.

Under unfinished business the matter of a State license was taken up, and a report was made by T. H. Miller, Denver.

Under new business many arrangements were made for the making of a larger organization, and upon motion the State of Wyoming was brought under the wing of the Colorado State Association, until such time as the Association in that State becomes large enough to take care of itself.

Secretary-Treasurer O'Connor's report showed an increase in membership of ten new active members and two associate.

The convention was the most successful one ever held. On the last day, the delegates went in a special train to Cheyenne, Wyo., to be entertained by the master painters of that town, and for the purpose of creating more enthusiasm among them.

Cheyenne, Wyo., was selected as the place for holding the next State convention.

The following officers were elected:—

President, John P. Hughes, Denver, Colo.; first vice-president, J. Sherman, Cheyenne, Wyo.; second vice-president, W. A. Deirof, Colorado Springs, Colo.; secretary-treasurer, Arthur P. O'Connor, Denver, Colo.

Delegates to International convention:—T. H. Miller, J. Sherman, S. M. Duncan, Chas. Heidbrak, Arthur P. O'Connor and H. S. Branscomb.

INDIANA STATE ASSOCIATION.

A T a meeting of the Executive and Advisory Boards of the Indiana State Association of Master House Painters and Decorators, held at Richmond, September 14, plans were discussed and a very interesting program mapped out for the convention, which will be held in Richmond, January 16, 17, 18 and 19, 1917, with headquarters at the Weatcott Hotel.

MASSACHUSETTS CONVENTION DATES.

THE Society of Master House Painters and Decorators of Massachusetts has decided to hold its next annual convention at Horticultural Hall, 300 Massachusetts avenue, Boston, on Tuesday, Wednesday and Thursday, January 9, 10 and 11, 1917. There will be the usual exhibition of practical work and of dealers' materials. Two sessions a day will be held, from 10 a. m. until noon, and from 2 until 4 p. m.

The committees having charge of the entertainment features will spare no efforts to make the social program perfect in every particular and fully equal to anything that has gone before. Every one who has ever attended a Massachusetts convention knows that this means an exceptionally fine entertainment program.

The Society endeavored to avoid a clash of dates with the other State conventions, meeting in January, but found it impossible to get away from the dates set. Horticultural Hall is the only available place in which to hold the convention. It is an ideal location, having a large meeting room, a spacious, well-lighted and high exhibition hall, with a smaller gallery adjoining for the display of practical work, as well as a good dancing floor and ample accommodation for the service of the buffet luncheon. This building is used continuously, and as there are other bodies who have for years had the other weeks in January, and the week of the second Monday is the only one that is open to them, the Massachusetts Society is forced to set the dates that they have arranged.

Horticultural Hall is in the Back Bay district, well located in a good quarter of the city and easily accessible by electric cars from the business district and the different railway stations. As so many of the local associations composing the Massachusetts Society are within easy reach of Boston, it is not necessary to select any hotel, but out-of-town visitors can obtain accommodations at any of the city hotels and be within easy reach of the headquarters at Horticultural Hall.

NEW YORK STATE CONVENTION.

THE New York State Association of Master House Painters and Decorators will hold its next annual convention at Rochester, January 16 to 19, 1917. It is expected that a large attendance will be present. A very interesting and practical program has been arranged, full announcement of which will be made later.

A meeting by the Executive Board of the New York State Association Master House Painters and Decorators was held at Rochester, August 12.

Primarily the meeting was called to formulate a program for the thirty-second convention to be held at Rochester.

The out-of-town guests were entertained by the local Association, leaving at 3 p. m. for an automobile ride to the parks and lake.

At 7 p. m. the members sat down to an excellent dinner tendered by the Rochester local, which was enjoyed by all. Delegates were present from Middletown, Elmira, Syracuse and Buffalo. At the conclusion of the dinner, President Geo. B. Hawken, of the Rochester Association, called the meeting to order and extended a hearty welcome to those present, then introduced Bernard F. McSteen, president of the New York State Association.

The president made a few remarks pertaining to the

formation of the program, then called for suggestions, and after some discussion the following papers were adopted to form part of the program:—

a. "Education as It Relates to the Trade," by Wm. H. Oliver, New York.

b. "Cement Coating," by H. A. Gardner, assistant Director Institute of Industrial Research, Washington, D. C.

c. Address by O. C. Harn, advertising manager National Lead Company.

d. "Efficiency," by D. J. Donovan, Buffalo.

e. "Trade Schools," by A. H. W. Rogers, instructor at the Rochester Trade School.

f. "Wall Paper Decoration," by a representative of the M. H. Birge & Sons Co.

g. Addresses on "Compensation Insurance," by representatives of State, mutual and old line companies.

h. Suggestions from the Salesmen's Association.

The treasurer's report showed the following:—

Balance	\$856.00	
Receipts	328.30	
Total		\$1,184.30
Disbursements	332.44	

Balance	\$851.86
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On motion of Mr. Wood, a vote of thanks was extended to the Rochester Association for their courtesy in entertaining the members.

There being no further business, the meeting adjourned at 10.15 p. m.

The following letter was recently sent to all members of the New York State Paint Salesmen Association, and it is hoped that it will add many additional members to the New York State Association:—

Dear Sir:—You received a letter and several application blanks for membership to the New York State Master Painters and Decorators' Association, and as officers of our association, we wish you would put forth every effort to secure new members for them before the next convention.

These are the men that give us our orders, and we now have an opportunity to do something for them, which we know will be appreciated by the officers and their association.

A large membership and a large convention in New York State will help us all, and we trust that all our boys will see this as the officers do, and do their part.

Yours truly,

John D. Du Visser, President.

Joseph L. Williams, Vice-President.

S. W. Mueller, Secretary-Treasurer.

CANADIAN ASSOCIATION.

PRESIDENT PHINEMORE contemplates an early calling together of the Executive of the Canadian Master Painters and Decorators' Association to complete arrangements for the coming convention, which will take place in Toronto in December. The program, as previously published, will be carried out in the main, but the social entertainment and recreation features will have to be changed somewhat to suit the shifting of the dates from July to December 12, 13 and 14.

The meeting of the convention in the winter, instead of summer, is somewhat of an experiment. If the meeting proves a greater success because of the change, it is not altogether unlikely that the change may become a permanent one.

The call for the convention will soon be in the hands of all the members.

TORONTO ASSOCIATION.

A MEETING of the Toronto Master Painters and Decorators' Association was held in the offices of Secretary Stewart N. Hughes, on Wednesday evening, September 13th, at 8 o'clock.

President Robinson was in the chair, and explained that the meeting was called for the purpose of discussing and arranging the program for the coming fall and winter sessions.

After a full discussion, in which all those present took part freely it was moved and seconded that Messrs. Weekes, Taylor, Paris and Landon be appointed a committee to draft a program, to be submitted to a meeting of the Executive Committee for adoption, said meeting being subject to the call of the chairman of the Executive.

The first regular meeting of the Association will take place on Thursday, October 12, at 3 p. m. The afternoon will be taken up with routine business. Supper will be served at 6.30, after which an excellent entertainment will be given. Dr. Sheard will be the principal speaker.

On motion, it was decided to re-engage rooms in the Odd Fellows' Temple on the same terms as last year.

After a free discussion of matters pertaining to the welfare of the Association the meeting adjourned.

NEW JERSEY EXECUTIVE BOARD.

A REGULAR meeting of the Executive Board of the New Jersey State Association of Master House Painters and Decorators was held at the rooms of the Newark Association on Thursday evening, September 14, those present being President Udall, Vice-President Turton, Treasurer Bartholomew, Secretary Witt, Past-Presidents Christiansen, Stewart and Brewster, and Messrs. Woolston, Schlosser, Potter, Hecht, Wilhelm, Rogge, Jones and Doggett.

Treasurer Bartholomew reported a balance in bank of \$440.33.

The organizer reported the appointment of H. F. Woolston as deputy organizer.

A committee consisting of Messrs. Christiansen, Greenhalgh and Witt were appointed to acquaint the wall paper houses with the resolution passed at the convention in regard to the pricing of wall paper.

The president and secretary were authorized to sign an agreement with the Manufacturers' Insurance Company.

Mr. Brewster offered Newark as the place for holding the open Executive Board meeting in December, and on motion this was adopted.

Messrs. Doggett, Woolston and Witt were appointed as a committee to procure samples of a paster and certificate to be used by the members.

At the suggestion of Mr. Woolston, the next Executive Board meeting will be held at Plainfield, on October 18.

DEALERS' NIGHT IN THE BOSTON ASSOCIATION.

THE Master House Painters and Decorators' Association of Boston, Mass., have always endeavored to keep in close touch with the dealers in painters' supplies, and their representatives, and for many years past have devoted one evening in the autumn to their entertainment.

On Wednesday, September 27, the newly renovated building of the Association was the scene of a most pleasant gathering, when representatives of many of the manufacturers and dealers in paints, colors, and varnishes were welcomed as the guests of the Association.

The able committee having charge of the arrangements were Charles F. Smith, chairman, C. F. W. Hanson, E. Schupbach, H. Christianson, P. J. Imberger (Commissary), J. F. Allen, Wm. Sundell (and W. Sundell, Jr.), and Wm. List.

The meeting was opened by Ernest Schupbach, who acted as chairman, owing to the illness of Chairman C. F. Smith. Mr. Schupbach introduced E. C. Beck, president of the Boston Master Painters' Association.

A buffet lunch was then served in an adjoining room, after which professional vocalists and musicians from the Quigley Theatrical Agency entertained the company.

Short addresses on the subject of a closer relationship between the manufacturer and the master painter were made by William E. Wall, of Somerville, Mass.; Harry Wright, of Gould & Cutler Co. and the Paint Salesmen's Club, New York; E. A. Munns, of the E. A. Munns Kalsomine Company; E. W. Osborne, of the Eagle-Picher White Lead Company; Ralph Jones, promotion manager of Geo. D. Wetherill & Co., of Philadelphia; ex-President James Mouncey, of the State Society, an honorary member; Howard Ryder, of the Bunker Hill Varnish Company; F. J. Norton, of Acme White Lead and Color Works.

A character sketch by Ralph Jones, accompanied on the piano by G. Thomas Harper, was one of the features of the evening. Charles H. Schneider, of the Boston Association, rendered selections on the pianoforte, and P. J. Imberger, Jr., also of the Boston Association, a violin solo.

Among those present were E. W. Osborne, Eagle-Picher White Lead Company; John Weingartner, Amberollo

Varnishes; Howard Ryder, Bunker Hill Varnish Company; Harry Wright, Gould & Cutler Company; E. A. Munns, E. A. Munns Kalsomine Company; Ralph Jones and G. Thomas Harper, Geo. D. Wetherill & Co.; J. D. Tierney and A. W. Price, National Lead Company; E. A. Hunter, Chicago Varnish Company; F. J. Norton, Acme White Lead and Color Works.

TESTIMONIAL TO R. H. PERRY.

THE accompanying illustration shows somewhat distinctly a handsome testimonial that has recently been presented to Robert H. Perry by the Pennsylvania State Association of Master House Painters and Decorators. As the photograph is too faint to permit the wording to be easily read, we reprint the text of the testimonial here:—

A testimonial to Robert S. Perry, who was elected a life member of the Master House Painters and Decorators' Association of Pennsylvania at the twenty-eighth annual convention, Pittsburgh, Pa., January 11-13, 1916, in recognition of years of service devoted to raising the standard of quality of paint for master painters' use, and whose technical knowledge and wise counsel contributed effectually toward the degree of excellence found in the paint products offered for sale at this time, and as a pioneer advocate for formula and honest labeling of paint packages, when such advocacy required courage and resourcefulness.

The services referred to above are gratefully remembered and appreciated by the Master House Painters and Decorators' Association of Pennsylvania.

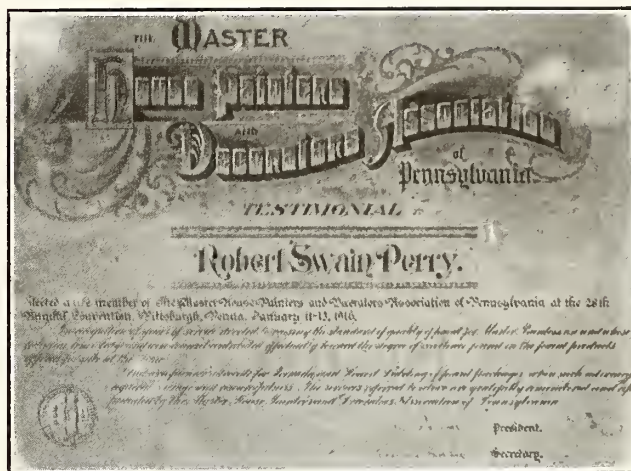
John Dewar, President.

Thomas Lane, Secretary.

The following is a copy of the resolution offered in the twenty-eighth annual convention of the Master House Painters and Decorators' Association, at Pittsburgh, January 13, 1916, making Robert S. Perry a life member of the Association. Mr. Dewar spoke as follows:—

"Mr. President, at this time there has been a duty imposed upon me that I have accepted willingly because of the pleasure that is entailed in performing it. I have been asked to present the name of a gentleman before you that he might be elected a life member of the Pennsylvania State Association of Master House Painters, and whose word is accepted under each and all circumstances, a man whose works and life are above reproach, who knows nothing of cunning, who knows nothing of chicanery. His life has been an open book and his works will follow him. Today a very great part of the advancement in the painting industry of the last fifteen years is owed to him. He has been the guiding master, and the paint materials that we handle today, and the knowledge we possess now, as never before, as to their character, we owe practically altogether to him, and his able assistant, Mr. H. A. Gardner.

"The paint manufacturers of this country, some years ago, organized an educational bureau, whose members should look into and advise what was best for painting under diversified conditions. As a leader of this body, he worked day and night for the best interest of manufacturers and consumers of paint in this country, and always in harmony with his colleagues. Representatives of this Pennsylvania State Association worked with him and know whereof they speak. When the pure paint bill was before



Photograph of Testimonial to R. S. Perry.

the Federal Government, he appeared before the Congressional Committee of both House and Senate and advocated the passage of a bill that would state on the packages their true contents. He had nothing to hide in his dealings with the consuming public. He had nothing to hide from any man. He incurred, to a certain extent, the reproach and enmity of some manufacturers because of his loyalty to his conviction that the consumer should know what he had purchased. Notwithstanding that, he stood out boldly as an exponent of truth. What less could we do than ask him to accept a life membership in this organization of Pennsylvania?

"Therefore, Mr. President, I move you that Robert S. Perry, president of the Harrison Brothers Paint Company, become a life member of the Pennsylvania State Association of Master House Painters and Decorators. This being a token of their esteem and high regard for him, as a man and manufacturer." (Applause.)

Paint Trade Association Directory

International Association Master House Painters and Decorators:—President, William J. Albrecht, 2344 Cherry street, Toledo, Ohio; secretary, A. H. McGhan, Southern Building, Washington, D. C. Convention, Hotel Taft, New Haven, Conn., February 13-16, 1917.

National Paint, Oil and Varnish Association:—President, Frank P. Cheesman, 100 William street, New York; secretary, George V. Horgan, 100 William street, New York. Convention, Hotel Traymore, Atlantic City, N. J., October 9-12, 1916.

National Association of Paint Jobbers:—President, W. A. Alpers, Cleveland, Ohio; secretary, E. R. Drake, 212 West Washington street, Chicago, Ill. Convention Hotel Traymore Atlantic City, N. J., October 9-12, 1916.

Paint Manufacturers' Association of the United States:—President, R. H. Gibbs, Pittsburgh, Pa.; secretary, George B. Heckel, The Bourse, Philadelphia, Pa. Convention, Belmont Hotel, New York, October 19-20.

Wall Paper Manufacturers' Association of the United States:—President, Henry Burn, New York; secretary, Fred B. Lindsay, 49 Liberty street, New York.

National Varnish Manufacturers' Association:—President, J. B. Lord, Boston, Mass.; secretary, George B. Heckel, The Bourse, Philadelphia, Pa. Convention, Hotel Astor, New York, October 17, 1916.

Master Car and Locomotive Painters' Association:—

President, John F. Gearhart, Pennsylvania Railroad, Altoona, Pa.; secretary, A. P. Dane, Reading, Mass. Convention, Chicago, Ill., September 11, 12, 13, 14, 1917.

Maintenance of Way Master Painters' Association:—President, George Reiboldt, C. & M. & St. P. Ry., Milwaukee, Wis.; secretary, F. W. Hager, The Denver Road, Fort Worth, Texas. Convention, Hotel Walton, Philadelphia, October 17, 18 and 19, 1916.

Massachusetts State Society Master House Painters and Decorators:—Secretary, Alexander Peters, 477 Tremont street, Boston, Mass. Convention, Horticultural Hall, Boston, January 9, 1917.

Colorado State Association Master House Painters and Decorators:—Secretary, Arthur P. O'Connor, 306 Mining Exchange Building, Denver, Colo. Convention, Cheyenne, Wyo., 1917.

Connecticut State Society Master Painters and Decorators:—Secretary, O. V. Marsh, 7 Ford place, Hartford, Conn.

New York State Association Master House Painters and Decorators:—Secretary, Carl Goeddert, 37 South Fitzhugh street, Rochester, N. Y. Convention, Rochester, January 16, 17, 18 and 19, 1917.

New Jersey State Association Master Painters and Dec-

orators:—Secretary, Henry Witt, Jr., 348 South Eleventh street, Newark, N. J.

Pennsylvania State Association Master House Painters and Decorators:—Secretary, Thomas Lane, 316 Gross street, Pittsburgh, Pa. Convention, Philadelphia, January 9-11, 1917.

Ohio State Association Master Painters and Decorators:—Secretary, Joel Kennedy, 426 Reading road, Cincinnati, Ohio.

Indiana State Association Master House Painters and Decorators:—Secretary, E. G. McNeal, 3012 Central avenue, Indianapolis, Ind. Convention, Westcott Hotel, Richmond, Ind., January 16, 17, 18 and 19, 1917.

Illinois State Association Master House Painters and Decorators:—Secretary, E. J. Bush, 236 South Jefferson street, Peoria, Ill.

Michigan State Association Master House Painters and Decorators:—Secretary, Paul N. Winterich, 750 Grand River avenue, Detroit, Mich.

Wisconsin State Association Master House Painters and Decorators:—Secretary, Leonard Forester, 59 Thirty-second street, Milwaukee, Wis. Convention, Fond du Lac, 1917.

Iowa State Association Master House Painters and Decorators:—Secretary, Paul T. Presley, Dubuque, Iowa.

Missouri State Association Master House Painters and Decorators:—Secretary, P. S. Porter, 314 Pearl street, Springfield, Mo. Convention, Joplin, Mo., August, 1917.

Canadian Association Master Painters and Decorators:—Secretary, Stewart N. Hughes, 884 Yonge street, Toronto, Ontario. Convention, Toronto, December 12, 13 and 14, 1916.

Western Canadian Association Master Painters and Decorators:—Secretary, William C. Clark, 561 Maryland avenue, Winnipeg, Manitoba.

NOTE.—It is our intention to publish each month a directory of all National and State Associations in the trade. Where dates and locations for conventions are not given, they have either not been definitely fixed, or we have not yet been notified. Secretaries will confer a favor by promptly notifying The Painters Magazine as soon as dates and places for holding conventions are fixed, or of any change in address. Should any Association have been omitted or should there be any errors in the foregoing, we would be glad to receive the necessary information in order to make proper correction.

From Secretary McGhan

OVERHEAD COST.

Letter from Secretary McGhan to Chairman Edward N. Hurley, of the Federal Trade Commission.

September 20, 1916.

Federal Trade Commission.

Gentlemen:—Attention—Mr. Edward N. Hurley.

Several of our trade journals have published your "Cost Accounting" system. It is no doubt admirably suited to the business of the retail merchants, but has led to an interpretation relative to the application of overhead cost to the contracting painter which, in my opinion, will lead to confusion—notably, the comments suggested in The Painters Magazine and Paint and Wall Paper Dealer, of current issue, which apply overhead to the business of the contracting painter in the manner you suggest for retail merchant, namely, the percentage of sales or the percentage of cost of labor and material method of apportioning overhead to a particular job, which, in my opinion, will not produce accurate result when applied to the contracting painter.

Reasons:—Our men are frequently engaged upon work where material is of negligible value (illustrations—penciling, pumice stone, sanding, rubbing, and general preparatory labor)—whereas we have, in our trade, the unit of labor which comprises upwards of 75 per cent. of the cost of operation.

Now, the present purpose in addressing you is to ask if, in your opinion, it would not be permissible, and a good business method, to apportion the overhead cost of operation in the business of contracting painting to that constant unit of the day labor, in the proportion as may have been ascertained.

This unit of day's labor in our business is upwards of 75 per cent. of total cost of operation, and is constant—fluctuating to a minimum degree, but possible to carry with its fluctuations the average of previously ascertained overhead cost of conducting business.

The schedule, herewith submitted, sets forth those items constituting the overhead cost of conducting this business. I may be permitted to say an equal danger lies in overestimating as in underestimating this very important element of business—illustrated by The Painters Magazine and Paint and Wall Paper Dealers' illustration of 20 per cent.—when a whole city says 15 per cent. the difference is great—over 30 per cent., and confusion results, and the present purpose frustrated of presenting to the trade a simple, safe and easily understood method of applying overhead, that the journeyman may understand it, and also it may be included in the curriculum of the many trades schools opening up.

My method is to divide the total expenditure for items of overhead during a given period, by the number of days of labor performed therein—that will produce the amount

which should be added to each day of every man spent on a job, or estimated as necessary on a contract. The unit, thus secured, is based on a day's time, subject to the minimum of fluctuation—it is constant—it is a factor of upwards of 75 per cent. of total operation, the application is quickly understood by the average man, and is of such character as payment is to be made every six days in wages—a very quick turnover.

Expert accountants support me in the position that the unit of distribution that is best adapted to our peculiar condition is the unit of day's labor—that is, the amount which must be added to each day's labor to consume the aggregate overhead.

Your very proper statement also is to the effect:—"The best system of accounts for any business is one which furnishes the information required with the least effort."

I would thank you for your consideration of this inquiry, and assure you your reply will be appreciated.

Awaiting your valued response, I beg to remain,

Yours very truly,

A. H. McGhan, Secretary.

Reply to Secretary McGhan by Chairman Hurley.

September 25, 1916.

Mr. A. H. McGhan, Secretary-Treasurer International Association of Master House Painters and Decorators, Southern Building, Washington, D. C.

Dear Sir:—I have your kind favor of September 20 and am glad to know of the interest you and the members of your Association are taking in cost work.

It was necessary for us, in our pamphlet, "A System of Accounts for Retail Merchants," to treat the subject of cost in very general terms. Each trade or industry, as you know, has conditions peculiar to itself which call for accounting variations, the fundamental principles, however, being the same.

As to the distribution of overhead, the basis, must necessarily vary with different trades. Generally speaking, the most reliable basis is the element of direct cost, with the minimum of fluctuation. In the contracting painting business this element would be labor, a day being the unit. Dividing the known overhead of a given period by the number of day's labor during the period would seem to give the most convenient and reliable basis of distribution. Then to each day's wage would be added the daily overhead rate, in order to ascertain the total cost of a day's service.

Appreciating the good work the International Association of Master House Painters and Decorators is doing to improve trade conditions, I am,

Very truly yours,

Edward N. Hurley,

Chairman Federal Trade Commission,
Washington, D. C.

Master Car and Locomotive Painters

Association Holds Forty-seventh Annual Convention at the Hotel Breakers, Atlantic City, N. J., September 12, 13, 14 and 15.

BOTH in point of attendance and in the interest taken in the business sessions, the forty-seventh annual convention of the Master Car and Locomotive Painters' Association of the United States and Canada, held at the Hotel Breakers, Atlantic City, on Tuesday, Wednesday, Thursday and Friday, September 12, 13, 14 and 15, measured up to the high standard set by this organization for all its annual meetings. Where every annual gathering shows a serious purpose to advance the interests of the members and of the employing companies and to improve the practice of car and locomotive painting, it were invidious to compare one convention of this organization with another, but surely the meeting held last month at Atlantic City never has been surpassed in educational value to the members, in earnestness in the work that was being accomplished or in results that will be of practical benefit to the railroad companies by any of the conventions that have preceded it. The attendance was large—fully up to the standard—although ten days before, when a general railroad strike was feared, there had been some doubts whether it would be possible to hold a convention at all.

The election of officers, on the first day of the meeting, resulted in the choice of John F. Gearheart, of the Altoona shops of the Pennsylvania, for president; J. W. Gibbons, master locomotive painter of the Santa Fe at Topeka, for first vice-president; E. L. Younger, of the Little Rock shops of the Missouri Pacific, as second vice-president, and the re-election of A. P. Dane, of the Boston and Maine, who has so faithfully served as secretary-treasurer for many years past. The choice of Chicago as the city for holding next year's convention takes the meeting to a central point, where it will be easy for most of the members to obtain transportation and where it will be possible to secure the attendance of a larger number of the painters from car building factories and electric railways than at a meeting held either in the Far West or on the Eastern seaboard.

Atlantic City proved again that it is an ideal location for holding a convention during the first half of September. The weather was all that could have been desired, warm enough to permit bathing with enjoyment, yet not so warm as to be uncomfortable, when sessions are held in a room so far above the Boardwalk and so open to the breezes as the Roof Garden of the Hotel Breakers.

As usual, the entertainment features were in the hands of the supply men, who handled them with their customary skill and looked after the comfort and pleasure of everybody, especially the ladies, so that all at the convention had an enjoyable time during the hours not devoted to business, and as Atlantic City offers so many attractions, outside of formal entertainment features, the committee in charge wisely left the afternoons free, so that the members might enjoy the bathing or spend their time as they liked.

When the hour came to open the session on Tuesday morning the Roof Garden was well filled with members and the ladies accompanying them, and the supply men, who were busy with a meeting of their own, was not needed to make up a large attendance. Back of the presiding officer hung the silk banner which has been displayed at every convention for years, and flanking it were the two large flags—"Old Glory" and the Canadian flag—that are the property of the association and are used at every meeting.

President H. Hengeveld, who is master painter of the Atlantic Coast Line, at the Waycross, Georgia, shops, made an ideal presiding officer, and ruled over the sessions with fairness, yet firmness. While allowing ample time for discussion and indeed encouraging it, in order to bring out every point of special interest, at the same time he never permitted the proceedings to drag or the interest to flag.

In a meeting, where every subject was well discussed it were perhaps invidious to point to any special features as more noteworthy than the rest, nevertheless there were three that stand out pre-eminent. The report of the Test Committee was of more than usual interest and value, and from the practical standpoint may well be termed a masterpiece. The essay by J. W. Gibbons, presenting "the Association's views of the volume of railway legislation in the effect on the business of the country," deserves the thoughtful attention not only of railroad men but of every chamber of commerce and business organization in the country and should be brought to the

attention of those who make our laws. The discussion on the economy of purchasing paints made on railroad specifications, participated in by W. O. Quest, master painter of the Pittsburgh and Lake Erie, and Dr. M. E. McDonald, chemist of the Pennsylvania Railroad, presented views that are diametrically opposed to one another, yet each offered strong arguments and both papers should be taken together and carefully considered by the railroad purchasing departments. The other subjects discussed were points of practical railway paint shop procedure, and while each one treats of matters that mean increased economy for the railroads, they are not of such general interest, either to the paint trade or the general management of the railroads, as the three subjects that we have particularly mentioned. Nevertheless each man



President John F. Gearhart.

who prepared a paper deserves commendation for the thorough manner with which he did the task assigned to him.

Opening Exercises.

The convention was called to order by President Hengeveld at 10.20 A. M., and the whole assembly rose and, led by Mrs. D. A. Little, sang two verses of "America."

Rev. Mr. Niles then invoked the Divine Blessing upon the convention, concluding with the Lord's Prayer, in which all joined.

Joseph C. Currier next addressed the convention on behalf of Atlantic City.

The mayor, he said, was out of the city, and in the absence of the city clerk and city solicitor, he, as a humble citizen, had the honor of welcoming the convention thrust on him. He closed by delivering the key of the city to President Hengeveld and assuring the members that all its doors were open in welcome.

Charles A. Cook responded to the address of welcome, saying: We are recipients of a cordial invitation to partake of the attractions of this wonderful city. There is

no city in the world its equal. There is only one of its kind. We assure you we shall so comfort ourselves as to merit a welcome to The City by the Sea.

President Hengeveld next read his annual address, as follows:

President's Address.

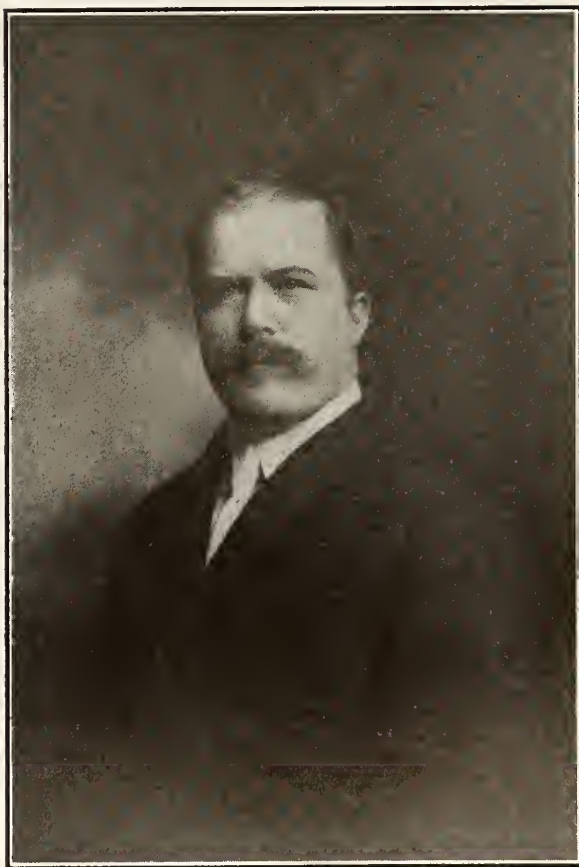
Ladies and Gentlemen and Members of the Master Car and Locomotive Painters:

With almost the entire European continent still engaged in a terrible struggle, apparently determined to kill and destroy until exhausted, and when we consider that this glorious country of ours might also have been compelled to enter this horrible conflict, it is with thanksgiving to Almighty God for having permitted us to remain at peace, that I greet and welcome each of you on this our forty-second anniversary, in this beautiful city by the sea; a city of which any one who ever visited here before is so justly proud.

This is the fourth time that our Association holds its meetings here. First, in the year 1904; second, in 1908; third, in 1911, and this our present, in 1916. I do not believe the committee will be criticised for selecting this place, after it was discovered that the first place agreed upon, Wilmington, Del., was unable to take care of us.

In connection with this being our forty-seventh anniversary, I wish to call your attention that we are fast approaching our fiftieth, or golden anniversary, and while it is yet too early to begin preparation to celebrate this event, it is not too early to take note of its approach and prepare our minds for it.

As this Association first saw the light of day in the



First Vice-President J. W. Gibbons.

city of Boston, November 6, 1870, it would, in my humble opinion, be more than appropriate if our golden anniversary were celebrated in that beautiful and historical city. It would indeed be a fitting climax to a half century of useful endeavor, bringing this organization from its infancy to the large, powerful, influential and instructive association of today, back to the place of its birth on that occasion.

The hearty welcome, which has been extended to us by the gentlemen representing this city, makes us feel that during our stay, which is necessarily brief, we are among friends, with ample spare time to take advantage of the many opportunities this city offers for healthy recreation and enjoyment.

Our first consideration, however, should be to attend

these meetings regularly; that is our principal business here; take part in the discussions and deliberations, and so be in position to convince your superior officers that it is to their interest to send you here.

In this connection, I want to call your attention to the relationship which, in my opinion, should exist between the master painter and his superiors. It is often said that we are not given the same consideration that is extended to heads of other departments. Did it ever occur to you that whenever and wherever these conditions exist, it is yourself who is largely responsible? If your superiors have no confidence in your judgment, or if you permit suggestions to go unchanged, which your experience has taught you to be absolutely wrong, in other words if you let the other fellow run your job—who is to blame if you are not given the same consideration so readily granted heads of other departments?

Let me suggest to you that the master painter, who is a success in everything that the word implies, is he who makes his personality felt in all his business relations with his superior officers. These gentlemen are, as a rule, broad minded, and only too glad to acknowledge and recognize the ability of their department officers, and are usually willing to abide by their judgment in matters pertaining to their particular line. In these days, when the demands made upon the railroads for increased compensation are of such a prevailing nature, the master painter has it in his power to render a great service to the company he represents. Practice the strictest economy in all departments under your supervision.

Insist upon your men performing their duties faithfully, watch the material proposition closely, insist on having the best the market affords, at a reasonable price, watch the leaks and see that every pound or gallon is used for the purpose for which it is intended.

I am quite sure, if you will do your duty along these lines, you will be assisting and doing your part toward lessening the burdens which railroads are required to bear these days.

The many articles published in various periodicals and in our own case, in our official organ, are often of great assistance to all of us. Did it ever occur to you that the man who reads, the man who utilizes at least a portion of his leisure hours in gathering valuable information, and tells about what he reads, and shares with others the information he has garnered, comes each time into more complete possession of the facts and information? It is a giving which does not impoverish, indeed it is enriching, most of all it is not selfish.

I am glad to report that the committees which were appointed have done their work in such an admirable manner that it calls for special commendation, and the thanks of this Association is due them for their untiring efforts. Much of the success of any association is due to the way the committees perform their duties. The various subjects to be discussed during this convention are of very important character, and I want to assure you a great deal is to be learned from the discussion of them. It opens up new fields of thought, heretofore not explored by a great many of us.

I trust that each of you will take advantage of this opportunity to enrich your minds, and become naturally more able to grasp the problems which confront the master painters of today.

Our financial condition, I am glad to say, is much improved, our indebtedness is almost entirely wiped out. The credit for this is due, almost entirely, to our very efficient secretary who has worked faithfully to bring this condition about. Our membership for the year shows an increase of thirteen members. When taken into consideration that, during the year, seventeen were dropped for non-payment of dues, lost four by death, and one resigned, I believe we can congratulate ourselves for the work done along that line the past year.

It is with sincere regret and sorrow that I have to announce the death of our late president, Mr. T. J. Hutchinson, which occurred on the morning of June 10, 1916, in the city of London, Ont. It was my pleasure to become intimately acquainted with this gentleman and, I am sure, all of you will share my sentiments when I state that this Association has met with a distinct loss in the death of this able man. In addition, we have lost by death J. J. Toomey, associate member, who died December 27, 1915; Mr. Thornton Hopkins, who died July 31, 1916, and Mr. T. J. Rodabaugh, honorary member, who died in March, 1916.

Suitable resolutions will be drawn and presented to this body, at the proper time, paying tribute to their memories.

You will note that, during this address, I have refrained from making any recommendations or suggestions, in reference to changes in our laws, which are usually embodied in the presiding officer's address. This matter is thoroughly covered by Committee on Revision of By-Laws, appointed last year, and their interesting report will be submitted to this Association at the proper time during this session.

I would indeed be lacking courtesy did I close without

mentioning the ladies, mothers, daughters and wives. God bless them all for their presence here this morning, to encourage us in our work, to share with us the many things which, no doubt, the Entertainment Committee has provided, and if necessary keep us in the narrow path spoken of in the Good Book.

In conclusion, I want to thank the various committees for their assistance during the past year. To the secretary and others, who in any way assisted to make this year successful, finally for the honor conferred on me as your presiding officer, words fail to express my sincere appreciation, and my earnest wish is that this Association may grow and flourish and become a power of good, recognized by all for what it really is, one of the most progressive associations among the many railway organizations.

The ladies having retired, the business session was called to order.

Secretary-Treasurer A. P. Dane next read his report, as follows:—

Secretary-Treasurer's Report.

To the Officers and Members of the Master Car and Locomotive Painters' Association of the United States and Canada:—

Gentlemen:—I have the honor to present, for your consideration and approval the following report of your secretary-treasurer for the year ending August 31, 1916.

Unfortunately we were unable to meet in Wilmington, Del., this year, owing to an unusual increase of hotel business in that city, making it impossible to contract for sufficient and suitable accommodations for the attendants.

We were fortunate, however, in securing for our headquarters this beautiful hotel, with its grand and extensive additions, which have been erected since our last visit to this acme of seaside resorts.

The Advisory Committee, which met at Pittsburgh, Pa., February 22 was represented with full ranks, Mr. E. L. Younger of Little Rock, Ark., in the chair, together with a goodly number of members and associates, a detailed report of which will probably be presented by the chairman.

A splendid list of subjects, essays and queries were formulated for a program, of which 500 copies were distributed July 1. This amount proved insufficient to supply all wants and requests, and will be increased hereafter.

Three hundred and fifty cloth-bound volumes and fifty paper-cover, making in all 400, were mailed to all members and railway officials (when requested), railroad commissioners, public libraries and to those who are particularly interested in the efforts of this Association.

For the past few years I have thought some arrangement might be made, whereby an increase of funds could be made available without depending entirely upon receipt of dues to defray the running expenses of the Association, and along these lines I suggested to the Advisory Committee at Wilmington, in 1914, that we add to our annual program sheet several pages for advertisements, the revenue from which would pay a greater part of our expenses and would enable us to lower the annual dues to a minimum figure.

This suggestion, however, was objected to by some of the committee and I dropped it. If those who objected will devise some method to improve our finances, I think it is their duty to do so and if possible to stop this constant dropping out of membership each year.

We closed our books last year with a membership of 292. We mourn the death of four members: Messrs. Toomey, of the Ball Chemical Co.; Hopkins, of the Beckwith & Chandler Co., and our very dear friend, Ex-President Hutchinson, retired; also Brother Rodabaugh, retired. We have been obliged to drop, for non-payment of dues, 17, with one resignation, leaving 270. We have added during the year 26 active and nine associates, making a total of 305, a gain of 13.

As your treasurer this year I was determined, if it was possible, if a balance should exist, it should appear on the desired side of the ledger, and I am pleased to report a list of receipts and expenditures which happily show a slight balance of cash in the treasury.

On motion the report was accepted.

E. L. Younger, chairman of the Advisory Committee, read their report, as follows:—

Report of Advisory Committee.

To the President and Members of the Association:—

The Advisory Committee appointed by the president at the forty-sixth annual convention, held at Detroit, Mich., held its meeting at the Fort Pitt Hotel, in Pittsburgh, Pa., on Tuesday, February 22, 1916. All the members of the committee, which consisted of J. D. Wright, George Warlick, H. Heffelfinger, O. P. Wilkins and E. L. Younger, were in attendance at this meeting, and in addition thereto we had with us several members of the Association whose aid and counsel was sought in arranging the program for the 1916 convention.

After the committee had given careful consideration

to the many good subjects submitted to us, a selection of the subjects, essays and queries which now form a part of the program for this convention was made. A number of excellent subjects were submitted to the committee which we found with great reluctance that we would be unable to use and these subjects were left in the hands of our secretary for consideration by the Advisory Committee in 1917.

Mr. C. A. Cook, of the Hotel Committee, who was also chairman of the Advisory Committee for 1915, in his report to the Association placed special emphasis on the responsibilities of the members of our Association. Among other



Second Vice-President E. L. Younger.

things he said:—"Where members have been assigned the preparation of different papers, it is their duty to this Association to give cheerfully their time, best thought and best efforts in preparation of the subjects selected for them, unless they have been excused beforehand upon a reasonable request."

This statement strikes us as being so worthy of attention that we ask permission to incorporate it in our report for 1916. Our Association is a system of parts, so correlated as to form a broad and comprehensive whole, and the success of the larger order is based on the faith, allegiance and activity of the smaller units. The member, therefore, who is interested in the growth and welfare of the Association can best work toward that end by performing the tasks assigned to him to the best of his ability, thus relieving those who have borne a large share of work and responsibility.

Respectfully,

George Warlick,
H. Heffelfinger,
O. P. Wilkins,
J. D. Wright,
E. L. Younger, Chairman.

J. W. Gibbons, chairman of the Test Committee, read the following report:—

Report of Test Committee.

Mr. President and Gentlemen of the Master Car and Locomotive Painters' Association:—

Your Committee on Tests respectfully call the attention of the members of this Association to an article by Mr. H. H. King, associate professor of chemistry of the Kansas State Agriculture College, published in the Topeka Daily Capital, January 24, 1916, wherein he states as follows:—

"That lack of paint protection causes a greater an-

nual loss through deterioration than the aggregate Kansas fire loss for twelve months."

He also says:—"That people generally paint because of the ornamental effect, little realizing that they are preventing a heavy loss through deterioration by so doing."

If his statement is true in regard to loss by deterioration due to lack of paint on the property of the people of a great progressive State like Kansas, your committee believes that they are justified in stating that there is a



Photograph 1. Treated water storage tank at roundhouse, Topeka. Metal well protected with coat of lime scale. Tank fourteen years old.

greater loss on railroad property, through deterioration due to lack of paint protection, than from all other sources combined. It is evident, from the number of articles appearing in the railway journals and magazines, that the officials in charge of the maintenance of the railroad property are coming to a realization of this fact and are studying the question more closely than ever before.

We pride ourselves upon the fact that this Association is entitled to a great deal of credit for this awakening and we should continue to lead in the work of securing adequate paint protection for the property under our charge. Each of us, at times, have realized that the paint we applied had very little value in the protective sense and only gave a temporary ornamental effect, and the conditions under which we were compelled to apply the paint were such that very little protection could be expected from it. We believe our duty, as individuals and as an Association, is to clearly point out the road that must be followed if we are to obtain the protection desired in the highest degree possible.

With this idea in mind, this committee last year proved by a number of tests that heat-treated linseed oil made the best paint vehicle for the protection of iron and steel. We also gave quotations from a number of recognized authorities on paint to substantiate our claims. To further substantiate the proof submitted, we have secured some paints made with the same pigments, but the vehicle in one set was raw linseed oil and in the other heat-treated linseed oil. These paints were applied on sandblasted steel plates and, when dry, plates were fastened on the roof of a passenger car.

Plate "A" was painted with leaded zinc and lamp black mixed with heat-treated linseed oil.

Plate "B," the same pigment mixed with raw linseed oil.

Plate "D," composition paint, red lead base in heat-treated oil.

Plate "E," same pigment, mixed in raw linseed oil.

Plate "G," the pigment is a carbon mixed with heat-treated oil.

Plate "C," the same pigment mixed with raw linseed oil.

The plates, on which the paint mixed with raw linseed oil was applied, are badly corroded. The others are in fair condition. A number of the plates were painted with different compositions of red lead and inert materials mixed with the different oils, but we did not have sufficient exposure to secure definite results, but film tests made of these materials indicate that comparatively the same results may be anticipated.

These films were allowed to dry for ten months, then submerged in water for 60 days, taken out and allowed to dry for one week, then submerged for 30 days.

Films "A" and "B" were painted with the same material as plates "A" and "B." Film "B" is covered with water blisters, plate "A" is comparatively firm and almost free from blisters. Film "D" is composed of red lead and silicates of magnesia, mixed in heat-treated oil. It is smooth and firm.

Film "E" is the same pigment, mixed in raw linseed oil, and is badly blistered.

Film "Z" is composed of red lead and silica mixed in heat-treated linseed oil. Film is firm and smooth.

Film "J" is composed of the same pigment in aged raw linseed oil. It is rough and blistered.

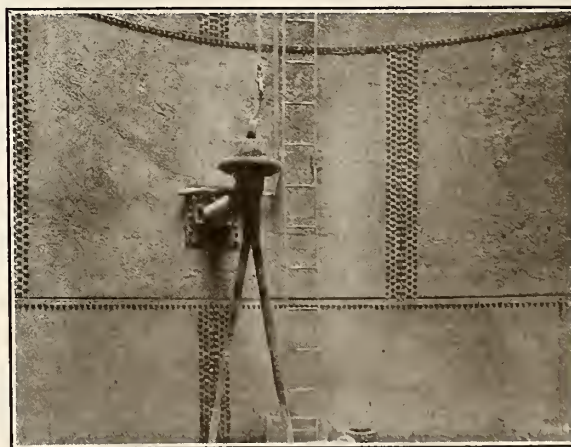
There are several other films in this exhibit which contain heat-treated linseed oil. They were all subjected to the same treatment as the others and they are all free from blisters. Your committee believes the results conclusive.

All authorities that have studied the question agree that sulphur fumes and acids from the wash and burning of coal constitute the greatest menace to the proper protection of railroad equipment. Therefore, your committee have run tests to ascertain what composition of paint materials offers the greatest resistance to sulphuric acid. The plates used in this test were each given three coats of paint and when thoroughly dried a 40, 50, 60 and 70 per cent solution of sulphuric acid was dropped on the paint.

Plate No. 1 was painted with red lead mixed in heat-treated linseed oil. In 24 hours the film was discolored but was firm and free from blisters. (This discoloration was found in all the red leads used and might indicate the presence of an organic dye.) This film blistered under the 70 per cent acid in 105 hours, under the 60 per cent in 140 hours, under the 40 and 50 per cent. It stood 165 hours before showing blisters.

No. 2, composition paint, red lead base in a chemically-treated linseed oil, at end of test 192 hours, it showed a few small blisters under the 70 per cent. solution of acid. Other solutions changed the color of films only.

No. 3, basis lead chromate in heat-treated linseed oil,



Photograph 2. Treated water storage tank at roundhouse, Topeka. No pits except a few scattering ones on bottom portion of lower sheet.

at end of test shows one blister under 70 per cent. solution, under the others it changed color of pigment slightly.

No. 4, leaded zinc and carbon mixed in raw linseed oil, blistered under 70 per cent. acid in 96 hours, under 60 per cent. in 120 hours; at end of test shows small blisters under the 40 and 50 per cent. solution.

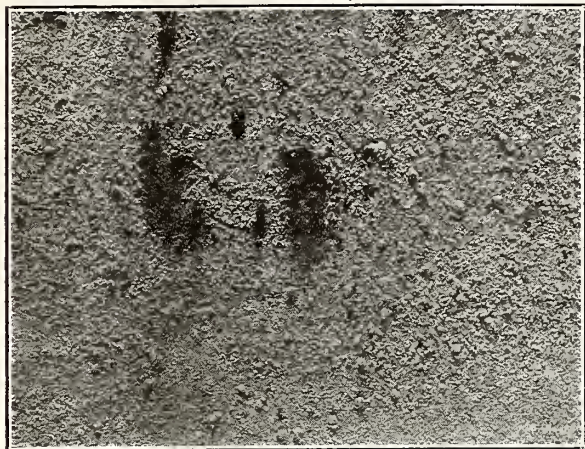
No. 5, same pigment as No. 4, mixed in heat-treated oil. Blistered under 70 per cent. solution in 140 hours. At end of test, small blisters under 60 per cent. and none at all under the 40 and 50 per cent. solution.

No. 6, carbon mixed in heat-treated oil run. To end of test, film is in good condition.

No. 7, mixture of carbon and small amount of red lead in heat-treated oil; small blisters under 70 per cent. acid at end of test; under other solutions film is in good condition.

No. 8, carbon paint mixed with heat-treated and blown oil reduced with naphtha. At end of test, small blisters under 70 per cent. acid. Film in good condition under other solutions.

No. 9, carbon mixed with chemically-treated linseed oil,



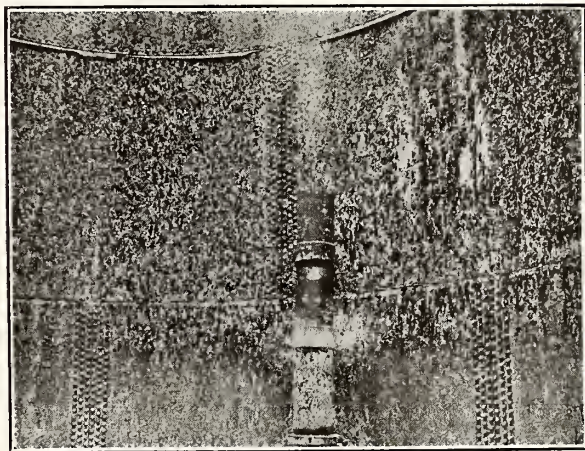
Photograph 3. Treated water storage tank at roundhouse, Topeka. Close view of the few pits shown in lower left hand corner of photograph 1.

advertised as acid-resisting paint. Small blisters under 60 and 70 per cent. solutions in 48 hours. Badly blistered in 72 hours and film destroyed under all solutions by end of test.

No. 10, China wood and linseed oil, heat-treated, no pigment, blistered under 60 and 70 per cent. solution in 160 hours; no further change noted at end of test.

No. 11, same vehicle, gas black and calcium carbonate pigments; blistered badly in 24 hours; film destroyed in 72 hours.

No. 12, heat-treated linseed oil and asphalt. Film in good condition at end of test. Only effect apparent under



Photograph 5. Treated water storage tank at pump house, Topeka. Same location shown in Photograph 4, only closer view.

any solution was a slight depression where acid was placed on film as though it had become thinner at those points. This paint does not soften up under lubricating oil or heat, as so many asphalt paints do.

No. 13, carbon in raw linseed oil; blistered slightly under 70 per cent. solution in 48 hours; film destroyed in 96 hours.

No. 14, mineral oxide, heat-treated and blown oil, thinned with naphtha. Badly blistered in 48 hours; film destroyed in 72 hours.

No. 15, red lead in raw linseed oil, blistered in 24 hours; film destroyed under all solutions in 72 hours.

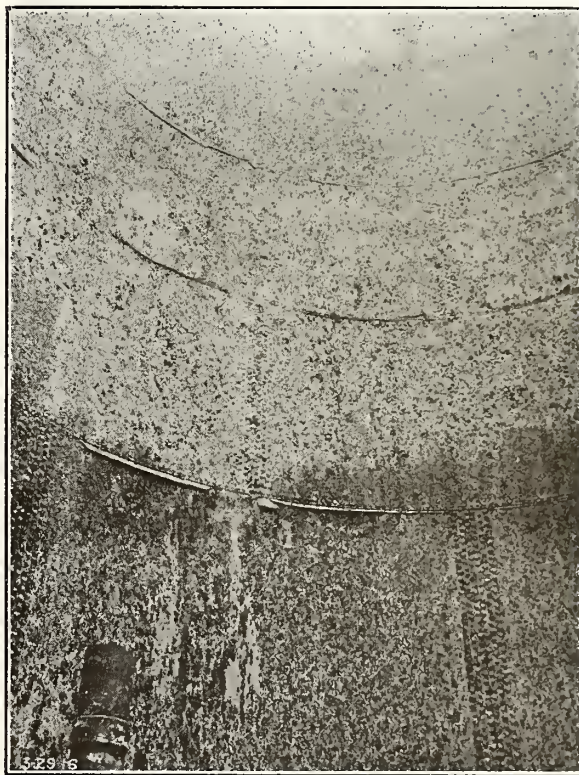
No. 16, red lead in heat-treated oil; small blisters wherever acid came in contact with film in 160 hours.

No. 17, graphitic carbon and lamp black; heat-treated oil stood under all acids until end of tests; film in good condition.

No. 18, carbon and red lead in linseed oil. Stood test to end. Film in good condition.

This completes what might be termed a series of tests conducted by this committee to determine the relative merits of paint materials for the protection of steel and, we believe, we have conclusively proven that a heat-treated linseed oil is superior to raw or chemically-treated linseed oil. Second, considering service condition, and price, a composition paint with red lead base is the best paint for priming or under coating, although they are more or less susceptible to the action of acids. Third, carbon paints, when applied direct to the metal, permit corrosion to form rapidly, but when properly selected and mixed with heat-treated linseed oil, make an ideal finishing coat for certain classes of railway equipment, on account of its acid-resisting qualities.

When we consider that, in these tests, we used dilute sulphuric acids ranging from 40 to 70 per cent. acid and that, in actual service, the deposits of acids rarely, if ever, exceed a 10 per cent. solution, we can positively state that a combination of primers and overcoats such



Photograph 4. Treated water storage tank at pump house, Topeka. Badly pitted on bottom sheet. No pits above fourth sheet, which is the average water line. Tank eight years old.

as those outlined above, if properly applied, will also give us a practical acid-resisting paint, but will also give the maximum amount of protection from corrosion possible to secure by paint, but it should be thoroughly understood that, in order to get the best service from paint, it should have an opportunity to thoroughly dry before being put into service.

We have duplicates of the plates used in the acid test and for the edification of those present will repeat this test before the Association.

Electrolysis—Its Effect.

To demonstrate the effect of electrolysis on steel, we present a series of photographs showing the interior of treated water storage tank of the A., T. & S. F. Railway at Topeka, Kan., and quote the following from the report of the chief electrician as to tests made to ascertain if there was electrical action in these tanks.

"We have conducted a number of tests and find there is a current generated within the tanks, it being particularly noticeable in the treating tank. The temperature of the water entering the treating tank has a great deal to do with the amount of current flowing, that is, the hotter the water the greater the flow of current. At the treating tank the heating element within the tank forms the positive pole of the battery and the shell the negative. The same polarity exists in the storage tanks at the same

location. The effect of electrolysis in these tanks is to eat away the sheets forming the shell of the tanks. At the roundhouse there is about the same amount of current generated in the tank, but it is flowing in the opposite direction from that in the other tanks, the result being there that the rods, which are used for operating valves within the tank, corrode rapidly, but the sheets do not."

Photographs No. 1, No. 2 and No. 3 show different views of the interior of storage tank at roundhouse. The interior of this tank was never painted and tank is now fourteen years old and in good condition, being well pro-



Photograph 6. Treated water storage tank at pump house, Topeka. Close view of average condition of bottom sheet shown in Photograph 4.

tected by deposit settled out of the treated water in the form of a lime scale. The rods spoken of above by the chief electrician had been renewed a short time before photographs were taken.

Photographs No. 4, No. 5, No. 6, No. 7 and No. 8 are different views of the storage tanks at pumping station. No. 9 is a view of treating tank. Neither of these tanks were painted on the interior. The black magnetic oxide present on the sheets of these tanks were the first indications that electrolysis was present.

Under the supervision of Mr. W. A. Powers, chief chemist of the Santa Fe System, we have conducted tests of a number of paints, some of which had been highly recommended as having insulating properties. The accelerated



Photograph 7. Treated water storage tank at pump house, Topeka. Close view of the most badly pitted portion of bottom sheet shown in Photograph 4. Portion at left center was cleaned free from scale and rust to show extent and character of corrosion underneath.

test was made by filling a dish that had previously received three coats of paint, with water, treated in the same manner as the water in the storage tanks, and then attaching a galvanic battery, the negative pole being the dish, the positive was run into the water. Only one paint has stood up under this test for over two weeks; this was a mixture of a specially prepared paint to which was added a certain portion of Portland cement. This paint has been under the test for two weeks and shows no break or change on the surface and shows no results of

electrical action. This test will be continued until we have obtained definite results and if anyone has information as to a paint that will stand this test I am sure that Mr. Powers will join the chairman in extending thanks for any information given.

Panels Exposed for Weather Test, December, 1914.

- Panel No. 1. Special surfacer.
- Panel No. 2. Special surfacer.
- Panel No. 3. Special surfacer.
- Panel No. 4. Red lead and lamp black.
- Panel No. 5. Shop-made surfacer.
- Panel No. 6. Primed with finishing varnish and then coated up with shop-made surfacer.

Note.—Panel No. 2 was putty glazed. Panel No. 5 was putty glazed.

Explanation:—All of the above panels were finished with two coats of a single make of outside body finishing varnish.

Names of the manufacturers of the materials employed in this test may be obtained upon application to the member of the committee having it in charge.

Panels are available for examination by members of



Photograph 8. Treated water storage tank at pump house, Topeka. View looking down from top of tank shown in Photograph 4. No pits.

the Association and others in attendance at the convention.

Galvanized Iron Panels Exposed for Weather Test, December, 1914.

- Panel No. 1. Primed with outside body finishing varnish.

- Panel No. 2. Special primer.
- Panel No. 3. Primed with red lead and lamp black.
- Panel No. 4. Panel cleaned with murlatic acid and then painted with a standard roof paint.
- Panel No. 5. Panel cleaned with sal soda solution and painted with a standard roof paint.
- Panel No. 6. Special primer.
- Panel No. 7. Primed with red lead.

Note.—All panels painted with three coats of a standard roof paint.

Remarks:—All panels appear to be in about the same condition of wear, with the exception of No. 1 and No. 3. These latter show considerable evidence of wear and deterioration.

Above panels are at the disposal of those desiring to examine them, and information concerning the manufacturers of the materials used in the test may be obtained from the member of the committee making the test.

Mr. Wilkins said this was one of the most remarkable reports ever presented and he moved a rising vote of thanks, which was unanimously given.

Mr. Pitard said that within the past two or three years a new form of red lead had been made which remains soft when ground in oil. He asked which form was used.

Mr. Gibbons said the committee had used a red lead bought dry and containing a high percentage of litharge. They had made no effort to determine the difference between the two forms of red lead. They had used both, but there is very little difference. In his judgment the vehicle was the principal element in the paint. By a red lead base paint he meant red lead with inert extenders. He had used a mixture of red lead, magnesite and silica.

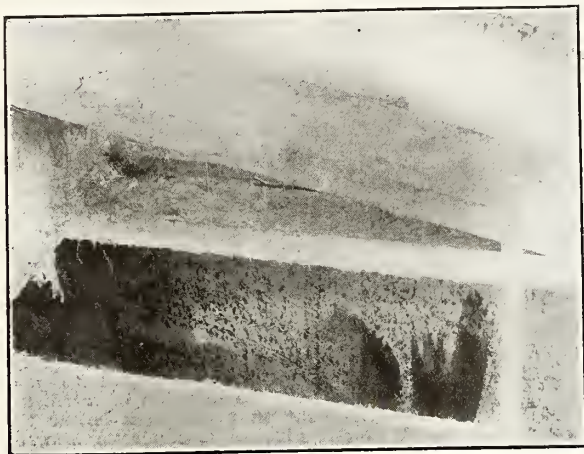
Mr. Wilkins said that on the Norfolk and Western they had found that a red lead containing about 10 per cent. of litharge was better than the pure red lead as a

priming for steel cars. The so-called pure red lead did not dry so readily.

Mr. Becker said that red lead and litharge was an old formula of 40 years ago.

Mr. Burn wanted to know whether anything in the way of special brushes had been used. The application—the brushing—had a good deal to do with the durability of paint.

Mr. Gibbons said the same man painted all the panels, using the same kind of a brush on each, the aim being to get comparative results. Drying is important and the



Photograph 9. Water treating tank adjoining tank shown at pump house, Topeka. Looking down through hole in filter at top. Tank stands full of water all the time. Pitted nearly as bad as bottom sheet shown in Photograph 4. Tank eight years old.

best way to get the drying effect of the litharge is to have it in the red lead when it is made.

Mr. Haynes asked if any application had been made or corroded plates.

Mr. Gibbons replied that no tests of that kind had been made. The treated oil had been explained last year in the Test Committee's report.

A member said it was very different painting a thoroughly cleaned plate and a car that has not been perfectly cleaned.

Mr. Gibbons stated that they had emphasized the impossibility of expecting paint to give protection under unfavorable circumstances. It is our business to educate our superior officers.

Mr. Gearhart said a certain firm had thought it was best to allow tanks to rust before painting them and they were making comparative tests between painting rusted and cleaned sheets for the American Society of Testing Engineers.

A member said he had tried this fifty years ago and got the best results by sandblasting the surface.

Mr. Fryer said that as long as a particle of rust is allowed to remain on the surface it will go on increasing.

Mr. Butts said that on steel roofs that had been sandblasted and painted with a mineral paint and pure linseed oil some panels corroded and others did not. Ordinary iron will not corrode, whereas steel will corrode, and it was a problem for the chemists to study the steel.

B. E. Miller said they had found that sandblasted steel would corrode in spite of all they could do, and it seemed to be something the matter with steel.

Other members corroborated the previous speakers.

Mr. Burn said that a painter ought to be able to determine whether it should be necessary to apply more coats of paint to the parts of the structure that are rusting more rapidly. In boats they put more coats of paint on the frames than they do on the hull plates, because the frames rust faster.

Mr. Keil said that experience showed him that when steel was allowed to rust before painting it would be destroyed by corrosion very much quicker than where it is sandblasted. Don't paint over rust.

Charles E. Copp reported for the Committee on Revision of By-Laws:—

Report of Committee on Revision of By-Laws.

Mr. President:—Your Committee on Revision of By-Laws have attended to their duty and beg leave to submit the following report for action of the body at the 1916 convention:—

We have given due consideration to the recommended changes by your predecessor in office and concur in some and non-concur in others.

ARTICLE II.

We recommend the insertion of the words:—"To promote the interest of the railway companies represented" in

Article II, so that the paragraph shall read:—"The objects of this Association are to promote the interests of the railway companies represented and for the mutual improvement of its members." Balance of Article II to remain unchanged.

ARTICLE III.

Your predecessor recommends the abolition of the office of second vice-president. In this we do not concur. Your chairman, in conversation with Mr. Bailey since the last convention, who is the sole survivor of the two men who started the Association, if indeed he is not the only one living of the first sixteen master car painters who met and organized it, found that he was decidedly opposed to this change, and said that he would sooner add another vice-president, making three. In this your chairman concurs, and believes he will have the concurrence of the other members of the committee. The New England Association of Railroad Veterans has six vice-presidents, numbered from first to sixth, so that in case of absences there is assurance that its meetings will be provided with a presiding officer. Moreover, it is a good method to set up representative men for candidacy in this way for promotion if they are found worthy. In case of our Association, men have been elected as second vice-president who have been for good reasons dropped before they attained to the office of president. Then again, a man, however good in other respects, when elected as second vice-president enters the parliamentary school, so to speak, and becomes especially interested to watch the proceedings and make himself what he ought to be when he shall have the reins of the president's office placed in his hands. He also has a good chance to study the association's needs and weak points and be ready to recommend remedies for them.

We believe the election annually of a president and vice-president would increase the political scramble for office instead of diminish it, and work to the detriment of the association. Undoubtedly your predecessor regarded the election of members to office as slow by our present method of centering our efforts upon one man, who is elevated to the office of second vice-president each year and promoted to first vice and then to president, but your committee are of the opinion that it is better to go slow and sure in this regard, and cite the past history of our Association as proof of the wisdom of the present law and practice on the subject. We recommend that new and young men of promise in our membership have recognition, and that their ability be tested in committee positions, and that they be advanced to official capacity as fast as practicable. There have been men among us whose ability has been of signal character—born leaders—and recognized at once, and they have been speedily advanced. But merit should govern all appointments and elections, especially men who are safe from the drink habit, if we would maintain a position of respectability and honor as an association. We see no need of any changes in our by-laws on the score of the election and duties of officers. If the office of second vice-president is not abolished, then the proposed renumbering of the articles in our by-laws will not have to be done. They will remain as they are, with the exception of some sections thereof, as Article VII, "Duties of Second Vice-President," will stand.

ARTICLE IX.

We do not recommend the merging of the Test and Information Committees into one committee, as proposed. We have membership enough of ability to cover both, and there is work for all if they will interest themselves and do it. And we ask that they be given work to do if any is lacking. We see no need of restricting membership to two successive terms in either committee. In Section 2, under "Duties of Committees," regarding the meeting of the Advisory Committee, the words "and their legitimate expenses shall be paid by the Association," is to be stricken out in accordance with a vote taken at the Nashville convention. (Page 104 of proceedings.)

ARTICLE X. ASSOCIATE MEMBERSHIP.

Section 3 may be omitted as suggested, as it is embraced in Section 2.

ARTICLE XI. FEES AND DUES.

We do not recommend raising the annual dues from \$3.50 to \$5, as suggested by your predecessor. If the income is not sufficient to cover the expenses then it would be well to look into the matter of expenses to see if they may not well be reduced.

ARTICLE XIII. MEETINGS.

We recommend the raising of the quorum from ten to twenty members, as suggested, as a possible safeguard for the transaction of business.

A new section was added to Article XII providing for the suspension of members in arrears.

On motion of Mr. Little the report was adopted as a whole.

The Committee on Passenger Car Roofs, through Mr. Pitard, asked that their report be deferred until the next convention.

C. A. Cook, chairman of the Entertainment Committee, made a brief report.

Election of Officers.

John F. Gearhart, of the Pennsylvania Railroad, Altoona, was unanimously elected President.

J. W. Gibbons, of the Santa Fe, was unanimously elected First Vice-President.

E. L. Younger, of the Missouri Pacific, was elected Second Vice-President.

A. P. Dane, of the Boston, Maine, Reading, Mass., was unanimously re-elected Secretary-Treasurer.

Secretary Dane read a letter of invitation sent by President Hengeveld to R. E. Smith, general superintendent of motive power of the Atlantic Coast Line, and his reply regretting inability to be present and expressing his appreciation of the excellent work done by the Association for the railroads of the country.

On motion of Mr. Dane, Mr. Smith was then elected an honorary member of the Association.

The next thing taken up was

Subject No. 1:—The initial treatment and maintenance of steel passenger equipment roofs, deck screens, deck sash and ventilators for their proper preservation.

J. D. Wright, of the Baltimore & Ohio, Baltimore, Md., read the first paper, as follows:—

Mr. President and Gentlemen:—

The preservation of the parts enumerated in this subject, on account of the severe exposure to which they are subjected, seems to present one of the most difficult problems connected with the painting of steel passenger equipment cars. The heat from the sun, moisture from dew, frost, hail, rain and snow, tend to destroy the life of the paint coatings applied for their protection. The gases from locomotives, especially in the tunnels, are more severe on the roofs, decks, deck screens, etc., than on any other part of the car. The abrasion caused by cinders and, in many cases, from the feet of employes while walking on the roofs to fill water coolers, tanks and refrigerators, wears away the protective coatings and in time exposes the metal.

While the subject in hand is on the initial treatment and maintenance of the parts in question, their preservation is so much affected by their construction that it may not be out of place to point out, at the outset, the advantages derived from having plain surfaces to protect, free from corners and pockets where cinders may lodge and collect moisture, and in this manner make dilute acid which acts chemically on the metal, wherever it can be reached. In this connection it may be of interest to quote from a paper I read before the convention last year on "Suggestions on the design and construction of steel passenger equipment cars to make them better fitted for the protection offered by paint coatings." Speaking of the roofs we then said "that we feel that the joints of steel roof sheets should project as little as possible above the main surface of the roof" and in connection with the deck and screens "that it appears desirable to construct steel cars without deck screens, and use ventilators in place of deck sash for ventilation." These suggestions were made with a view to reducing, as much as possible, all projecting surfaces likely to suffer from the abrasion of cinders, and to avoid pockets and inaccessible places, and make all parts easy to reach when coatings are applied for their preservation.

Corrosion of steel roofs, decks, deck screens, etc., is the principal cause of their deterioration and the metal in these parts should be protected adequately from the outset to prevent the corrosion from getting a start. If once started, we all know what an exceedingly difficult thing it is to stop, especially on the parts under consideration. There appears to be a difference in the formation of the corrosion which takes place on the steel roofs as compared with the rust that forms on steel sheets which are in a vertical position. The former seems to start with a pit which gradually extends its circumference and eats its way deep into the metal, while the rust on vertical sheets remains more on the surface. This is probably due to the fact that on the horizontal sheets the moisture, which is always present when corrosion takes place, hangs in the cavity of the pit and accelerates the corrosive action, while the vertical surfaces naturally dry off more readily. We are also inclined to think that many of the pits on the roofs are started by hot cinders which fall on the horizontal parts and burn their way through the paint coatings, and in this manner expose the metal.

The steel should, of course, be properly cared for from the time it leaves the mills until the parts are assembled and applied to the cars, and not allowed to rust. During the process of construction all overlapping joints should be filled in with a thick protective mixture and made water tight. The under side of the roof sheets, the back of all deck sheets, and all hidden parts should be thoroughly cleaned and receive two coats of a good metal pre-

servative paint before being covered up, after which the exposed surfaces are ready for the initial treatment.

Initial Treatment.

The cleaning of the metal is the first and one of the most important steps in the initial treatment. All oil, grease, dirt, scale and rust should be entirely removed before any coatings are applied for the protection of the metal. Benzine will remove the oil and grease, but the sand blast is, by far, the best means of preparing the steel for the paint coatings. It not only removes the dirt, scale and rust, but also roughens up the surface of the metal so that the priming coat has a better opportunity to "hold on" to the steel.

We will assume that paint is generally recognized, at the present time, as being the most suitable material for the protection of steel. What is paint? Mr. Houston Lowe, in his work on "Paint for Steel Structures," defines it as being "pigments, plus binder, plus paint maker," and the same author says that "paints for steel may be divided into three general classes, namely:—Oil paints, varnish or resin paints and tar paints." Each of these general classes may be again divided into any number of grades and varieties with varying degrees of merit.

After the steel has been sandblasted the next step is to decide the kind or kinds of paint to apply and the number of coats. I think we can exclude the entire class known as "tar paints" as being unsuitable for this work. Oil paints will give more satisfactory results, but, better still, are paints made with both linseed oil and varnish in combination, with sufficient volatile liquid to make them dry and work properly. The addition of varnish to the linseed oil makes a paint that will flow better than a straight oil paint, and it gives a less porous film, and one more even in thickness.

For the first, or priming coat, we consider it good practice to apply a thin paint carrying a small quantity of very finely ground pigment so that it will penetrate as far as possible into the pores of the metal. The pigment may be oxide of iron and inert material. This coat should be applied immediately after the metal has been cleaned with the sandblast, before there is time for corrosion to form on the freshly cleaned metal, and it should be well brushed during its application. I might add that there are a number of good metal primers on the market, one of which may be used, if desired.

The succeeding coats should have good body, a generous supply of pigment being used in the mixtures. We have found good oxide of iron paints suitable for these intermediate coats.

The finishing coat must conform to the standards of the different railroads, but we consider a good lamp or carbon black paint the most suitable because it gives a non-porous film with excellent wearing properties. This should also be a combination linseed oil and varnish paint with only enough volatile liquid to make the paint work properly. In connection with the finishing coat, I might say that we have found it good practice to discard the use of body colors on the decks and deck screens and paint all parts one color, black, from body eave molding on one side of the car to the body eave molding on the opposite side. This simplifies the painting of these parts, especially at the terminals, as it is then necessary to carry only one color to the top of the car.

To overcome the abrasion caused by cinders, also the troubles due to hot cinders falling on the steel roofs and burning out the life of the paint film, we find it good practice to sprinkle sand in the last coat of paint at the initial treatment. This, however, is not necessary on railroads where oil is used for fuel in the locomotives, or if cinders give no trouble, but I believe all coal-burning locomotives throw more or less cinders when working on grades.

As to the number of coats that should be applied, I would mention the fact that it is now almost a universal practice to apply to the exterior body of new steel passenger equipment cars from three to five coats of surfacer, two of color, and three of exterior finishing varnish, or a total of eight to ten coats, and our observations lead us to believe the bodies are pretty well protected. The roofs, decks, deck screens, etc., however, get only three or four coats as a rule, though the exposure is much more severe on these parts. From this it would seem that we may be applying more coats than is actually necessary for the protection of the steel on the exterior bodies, and less than necessary on the roofs, decks, etc. Of course, some of the coats are applied to the body for the purpose of producing a good surface, and the color coats have little body, but, even so, the comparative number of coats applied to the roofs, decks, etc., as compared with the bodies seems incongruous. We are of the opinion that additional coats may well be applied to the roofs, decks, etc., at the initial treatment, and to good advantage. Four coats should be the minimum, and five may be better.

Maintenance.

The maintenance of the roofs, decks, deck screens, etc., is fully as important as the initial treatment, for they should be maintained, at all times, in such a manner that there is no chance for corrosion to get started. I hardly

think it a feasible proposition to lay down hard and fast rules stating the exact time these parts should be repainted, for on the mountain divisions, where there are numerous grades and tunnels, a few months' service may be more severe than a year's service in a prairie country where there are few grades, and no tunnels, or where oil is used as fuel in the locomotives. Again, some cars make considerable more mileage than others. In our opinion, watchful care is more essential than anything else to the preservation of these parts of the car. A paint with only moderate wearing properties, applied at the right time to prevent corrosion, will give better results than the best materials applied at irregular intervals, or after the parts have become corroded. I have been told that some railroads have painters at the principal terminals to watch the roofs and decks, and touch them up, or repaint them as may be necessary to keep them at all times in good condition. This may prove to be the most economical method in the long run. Unless the equipment is sent to the shops with considerable regularity, it is not safe to neglect these parts until the cars may be sent in to the shops for other repairs. They must be repainted at the terminals in accordance with their needs.

In conclusion we would again suggest the advisability of applying additional coats to the roofs, decks, deck screens, etc., at the initial treatment, and because of the variation in the service and exposure to which the various cars are subjected, we would emphasize the necessity for repainting as often as may be required to prevent deterioration.

The second paper on this subject was read by O. P. Wilkins, of the Norfolk and Western, as follows:—

Mr. President and Gentlemen:—

To my mind the most important question before this convention is the protection of our steel passenger equipment. I believe this of more vital importance and of more far-reaching consequences than any subject that we might consider in connection with the steel car, particularly that part of the car above the letter board. Insufficient protection to the roof parts of our steel passenger cars would be most difficult to correct in the future, would be fraught with great danger, and might, in the coming years culminate in disaster. Our future reputation, progress and prosperity may be determined by this convention. Our recommendation upon this matter may determine, far in the future, whether our pathway shall be one of success and good standing, or fraught with uncertainty, difficulties, defects and humiliation. I deeply feel that the importance of our subject warrants this convention in making some definite recommendations, especially so with reference to inspection and maintenance at terminal points.

The history of the steel car teaches one sure lesson—that protection and beauty to a steel surface can only be secured by the application of a paint film, made up of the proper pigments and vehicle, and that the lack of a deep sense of appreciation of this matter will sooner or later mean a rapid decay of the whole structure. In this connection we must not lose sight of the fact that the protective values of a paint film are governed as much by the degree of care in applying the paint as by the contents of the mixture:—A good composition, prepared along scientific lines, can be made to render poor service because of improper application, and the results obtained be no better than that of a crudely prepared mixture. Therefore, the maximum of effectiveness can be realized only when the best of materials are used, under proper conditions, and to a correctly prepared surface with competent employees.

The advent of the steel passenger car has brought with it some new questions to be solved. At first we embraced the thought that, inasmuch as we had finished and protected, with a large measure of success, locomotive tenders and locomotive cab roofs, the steel passenger car would be a "cinch," but time has demonstrated that the steel passenger car is subjected to greater punishment, and along a line entirely different from that endured by the locomotive. We have learned that the cinder exhaust from the locomotive is more deadly in its effect on our passenger car roofs than the sulphur is to the tender loaded with coal and water. We have good reason to believe that if our passenger car roofs are allowed to continue in service with scant inspection and a lack of knowledge with regard to the protecting values of a good coat of paint, it will be but a comparatively short time until the whole structure becomes a mass of corrosion, which eventually will require the renewing of many parts.

Having furnished the reasons, as we see them, for our subject, let us consider the remedies that might be inaugurated to forestall the well known results if ignored. There are three elements that must enter into a proper protection for our steel passenger car roofs, decks, screens, sash, etc., to wit:—The preparation of the steel, quality of paint, and the application of the material. As I said before, no matter how well the surface is prepared, if the right kind of material is not used the effort is practically lost, and no matter how well we prepare the surface, nor with what care the coating is compounded, if

it is improperly applied we may look for an early failure. With this well in mind it behooves us to lay a good foundation, and proceed along lines that are known to produce the best practical results.

We have admitted, indirectly, that we have more or less trouble in protecting the upper parts of our steel passenger cars, and the main reason is because we have adopted the same method as that employed in protecting locomotive cab roofs, and the same not being a cure-all remedy did not produce the same results.

We sometimes wonder if it would not be well to reverse the order of things and finish up the top of the car instead of the sides with varnish. The hood ends, rivets, seams and joints in roof sheets, and abrasions caused from nails in shoes of employees are the real source of our trouble, and herein lies the problem, the solving of which is up to the master painter. In passing, may I call your attention to the fact that a car roof is subjected to more real punishment from the sun, rain and all atmospheric changes than the sides of the car? And did you ever observe the difference in punishment administered to a car roof next to the locomotive, and one further back in the train? It has been my personal experience to find that postal car roofs suffer less punishment from the



President Hengeveld and Secretary Dane.

sandblasting effect of cinders than the cars further back in the train.

The question naturally arises as to what constitutes the best initial treatment, and how should it be maintained in service. We believe the first operation, the foundation on which we build, is to thoroughly sandblast the surface, removing every trace of corrosion and scale, and prime immediately with a first class primer of known value. It is of the utmost importance that the priming be done before the accumulation of any moisture, otherwise the sandblasting would be of little value. We have made numerous tests, extending over a period of some ten or twelve years, the results of which have warranted us in adopting red lead and raw linseed oil exclusively as a primer for all structural steel, including all steel freight, and passenger cars, locomotives, bridges, etc. Having primed the roof and thoroughly dry, apply three coats of high grade roof paint, allowing ample time between each coat for proper drying. For this operation, we recommend a high oil carrying capacity pigment such as lamp-black, graphite, and finely divided iron oxide.

The hood ends are improved and offer greater resistance to the cinders if the last coat of roof color is given a good, liberal sprinkling of sand.

For maintaining the steel roof we suggest that it is of paramount importance to have a thoroughly competent man to inspect the roof at terminals, and when he finds the paint film breaking, he should not lose any time in applying a coat of standard roof paint. Employees re-icing and watering cars should be required to wear rubber heels on all shoes to prevent the nails from scratching the painted surface. We are a firm believer in the old saying, "An ounce of prevention is worth a pound of cure," and

when applied to our steel passenger car roofs means economy in every sense.

Deck Screens.

Our subject does not invite criticism in the use of the deck screen, yet we have often wondered if there was any real merit attached to its use. Its use is most generally confined to the equipment having the tilted or hinged deck sash opening, and merely limits the size of the sparks to be admitted to the car. The cinder and dust accumulation on the side deck, behind the screen, is a constant source of trouble owing to the fact that it retains moisture. However, we have the screen and we must take care of it.

Like all other parts of the steel car, I believe the metal frame should be thoroughly sandblasted, primed immediately with red lead, and then followed up with a good surfacing system in keeping with the other parts of the car. Our system, on the Norfolk & Western, embraces but a few operations, which are as follows:—After the priming is dry, apply one coat of a well known surfacer, knife in the rough places, sandpaper and apply two coats of enamel and one coat of body varnish.

For maintenance we suggest careful, competent inspection at terminals, and when the occasion demands apply a coat of enamel. When the car is shopped remove all screens, clean out all the inaccessible places, remove all corrosion and touch up the bare spots with red lead, apply one coat of enamel and varnish complete.

Deck Sash.

The initial treatment and maintenance of deck sash should be in accordance with the other parts of the car. If steel, they should be finished in the same manner as the body of the car, except that if they are made out of what is known as "furniture steel" the sandblasting would be of little or no value. If wood sash are used, the regular surfacing system should be employed, finishing up with at least two coats of body varnish.

For maintenance the same care should be exercised in looking after the sash as that employed on other parts of the car, and give them the required attention at the proper time.

Ventilators.

Ventilators, like the roof of the steel car, get the lion's share of everything. Ventilators are used on top of the roof and on side of deck, and may be made from galvanized iron, black iron, or tin. Regardless of location, they should be kept well painted and protected from the elements. The initial treatment in the case of galvanized iron or tin should first be given a coat of red lead priming, and if black iron or steel is used they should, of course, be sandblasted. After the priming, follow up in same manner of treatment as the roof.

This is a short summary of my views in connection with the initial treatment and maintenance of the upper parts of steel passenger equipment. And if we are to be successful in this day of speed and inferior materials we must keep our eye upon the rail of inspection and our hand upon the throttle of action, with the thought always in mind that if we are to succeed in the prevention of corrosion our progress must be in advance of the agencies that make for destruction.

It is the sincere wish of the writer that the subject will be discussed from all its angles, and that those having the care of steel passenger cars entrusted to them will give us the benefit of their experience, which, after all, is the only guide we should follow.

The third paper on subject No. 1 was read by H. Hefflinger, of the Pennsylvania Railroad, Philadelphia, as follows:—

To the President and Members of the Master Car and Locomotive Painters' Association:—

It may be tiresome to hear again that, before any steel surfaces of a passenger car are painted, they must first be made free from scale, rust, grease, acid, etc., and yet this is the initial treatment the parts mentioned in subject No. 1 should receive.

To my mind there seems to be only one way to guarantee a thorough cleansing of these parts and that is by sand-blasting, either before or after assembling, as the use of wire brushes, scrapers and sand or emery paper will not suffice in reaching all the defective places. I am almost fully convinced that to procure the best results in protecting the metal surfaces, after being sandblasted, is by using elastic primers that should be baked on when it is possible to do so.

Of course it will be understood that these primers should be applied to all surfaces where metal bears on metal before assembling, and all concealed parts, such as the hoods, under surface plates forming the roof, and the ventilators on cars having stationary sash must receive a second and third coat of paint before complete assembly, preferably by using an approved steel or iron paint of two colors, to make sure of safe inspections. The same rule should be followed in painting the top of the roof; that is,

is should not receive less than three coats of a well tried out elastic mixture.

The decks, deck screens and deck sash should be primed, outside and inside, with the same kind of material used as a primer on the body. The outside of these parts should then be followed up with two coats of body color (not too flat), and two coats of the same kind of finishing varnish as is applied to the body outside. The painted finish of the inside of decks and deck sash, after being well primed, depends somewhat on the finish the interior of the body is to have up to the varnish coats.

Barring this feature it is evident that, to get the maximum wear out of painted surfaces on the interior of steel passenger equipment cars, they must be covered with as slow a rubbing varnish as possible, sacrificing to some extent the finer finish a quicker rubbing varnish would make. Unless this is done a checked or perished surface will develop in a short time, owing, you know, to the exposure the quick or non-elastic varnish receives through condensation and extreme changes in the temperature of the steel.

In my opinion these parts mentioned in subject No. 1 must be cut away from the body and classed by themselves for the proper treatment and maintenance, for it matters not in what condition the paint seems to be on the car body when receiving class repairs, these parts should be thoroughly examined on the exposed or outside portions.

If the roof is badly rusted it should be sandblasted and painted the same as if new. If not badly rusted it should be gone over with wire brushes and scrapers and given at least two coats of a well brushed out elastic paint. The first coat to be applied as soon as practicable after car is received, so as to allow as much time as possible between coats while car is held for class repairs.

The deck outside, having stationary steel sash, should be scrubbed and rust cleaned off with scrapers and wire brushes. A coat of primer should be applied when needed, followed up with two coats of color and varnish, using finishing varnish in the color.

The crown molding on deck, if curved inward, forming a spout-like shape, should be beaten with wooden mallets or clubs to loosen the rust and dirt on the inside before painting. I have noticed, in some cases, this style of molding and the face of deck bearers on ends of the inside of steel passenger cars to be entirely rusted through. One car, in particular, we had in our shop last fall, on which we found all but the upper deck molding returns to be rusted away. The rust had started to eat the edge of the roof plates also. Before the sections of the new moldings were replaced I had two coats of our standard freight car color baked on them. Each coat of paint was baked for five hours at 300 degrees Fahr. The paint was mixed without japan. This was done to see what effect the riveting, which was done cold, would have on the baked paint. As far as could be seen the paint was not injured in the least, whereas had it been air dried paint it would have been spoiled, unless, perhaps, it were left to dry for several months.

Deck screens must be removed from all cars as they pass through shops for class repairs, so that they can be thoroughly cleaned and repainted, also to give free access to the deck sides for their proper treatment. They should be replaced before the last coat of paint is applied to the roof, and should receive a coat of finishing varnish after they are in place.

Deck sash must be carefully gone over and the loose putty, or cement, removed, or rust will form on the rails and mullions in a short time where the bedding is loose or falling out, and if not cleaned and repainted will rust entirely through the thin steel before another shopping season.

Concerning ventilators, would state that I made mention that the face of deck bearers on ends of the inside of steel passenger cars were in some cases badly rusted. This, of course, is caused by condensation through the downtake system of ventilation at these points, with no escape for accumulated moisture. The roof intake ventilator hood can be removed, well cleaned and paint sprayed on. The downtakes are formed from copper, but how are we to keep in proper preservation the cup or spout-shaped steel portions which are concealed?

It doesn't seem feasible to overcome this trouble unless it be through reconstruction, and until we are helped along these lines we must depend entirely upon the coats of paint the concealed parts get before they are assembled. To attain the object of such coatings so as to reduce their deterioration to a minimum, I believe they should be very elastic in nature, with very little japan, if any, and baked on the steel.

Discussion of these papers was postponed until Wednesday morning.

On motion the convention adjourned at 12.45 p. m.

WEDNESDAY MORNING

President Hengeveld called the meeting to order at 9.30 a. m., and before taking up the discussion on Subject 1, asked W. A. Buchanan, as chairman of the Committee on Locomotive Tenders, to read his report, which he did as follows:—

Report of Committee on Locomotive Tenders.

To the Officers and Members of the Master Car and Locomotive Painters' Association.

Gentlemen:—At the Detroit meeting a resolution was passed to ascertain how locomotive painters in the various parts of the country treated tanks of locomotives, both interior and exterior.

A committee of ten was appointed by the president, of which I was made chairman. Upon receipt of notice, I mailed a copy of letter to each member, with a request to state their views. A number have very kindly complied, and I have attached their letters to my report. All are agreed that it is money well spent to thoroughly protect our locomotive tenders.

Just what was the thought of the mover of the resolution in regard to interior of tanks is not quite clear to most of us. However, for once, I take it he meant coal spaces, and top and bottom of tank.

I have never been called upon to paint the inside of a cistern. However, I do know that it is recommended as a good practice in regard to water tanks, etc. If it will prolong the life of them, why not the life of the locomotive tender?

Personally, I prefer the sand blast for removing paint and flash scale from steel surfaces; after which a good metal prime must be applied, as soon as possible after the blasting is done, and allowed to thoroughly dry before the second coat is applied; after which the puttying and knifing coat is applied, then apply your roughstuff coat, colored with dry ochre, which served as a guide coat, and rub next day. Thoroughly sandpaper, then apply two

5. Coat surfacer.
6. Coat surfacer.
7. Guide coat.
8. Rub.
9. Color letter and number.
10. Coat engine varnish finishing; if plenty of time; if not, one-half rubbing varnish and one-half engine finish.
11. Coat engine finishing varnish, allowing usual time to dry.

OLD WORK WHERE PAINT IS IN FAIR CONDITION.

Clean all dirt, grease and loose paint off, remove rust, if any. Touch up or coat all over, as the condition warrants, putty, if work is in bad condition. We put one coat rubbing glaze on, then rub. In this way, work goes out looking as if new; cracks may show up later, but in all cases doing work in this way we do not use guide coat, as old paint is sufficient. This is for cabs, tenders, steam domes, sand boxes and number plates.

New cabs inside are given:—

- One coat primer.
- One coat flat green.
- One coat enamel.

Jackets are primed when new.

When old, one coat surfacer. In all cases we put black varnish on jackets and all parts below running boards except frames and pipes, which are coated with asphaltum.

We paint boilers inside and out with mineral paint, also coal space and top and bottom of tenders. We whitewash engine frame to locate cracks.

Cab roofs are painted before canvas is put on, then three coats roof composition.

G. A. Gildersleeve.
Fort Wayne, Ind.



A. P. Dane—A. J. Bush—Vail and Clark—B. E. Miller—W. H. Estabrook.

coats of black enamel, or one coat of Japan lampblack and one coat of black enamel, letter and stripe, and apply one coat of rubbing varnish and one coat of good elastic finishing varnish.

Through an experience of a number of years, this treatment has proven very satisfactory. Surfaces thus built should last four or five years before again being obliged to sandblast.

W. A. Buchanan, Chairman.

The proper method of painting locomotive tenders, cabs, etc., has been assigned to me as a subject. In giving my views I will be brief, as the subjects to follow will be more interesting and more benefit will be derived from them.

Locomotive painting is one of the first duties of the railway paint shop. The older employes of the paint department have seen individual names, the bright colors, shaded letters, numbers and stripes all disappear, until now very little pencil work, except letters and numbers, are placed on the locomotive. But this is history.

I believe the members of this Association will agree with me that the paint shop is not complete without an up-to-date sand blast. Corrosion of metal is one of the greatest subjects and utmost care should be taken to seal metal with a good elastic metal primer before it has been exposed to moisture.

I may state that the way to do a given piece of work, say the locomotive and its accessories parts, are as many as there are different minds to superintend.

1. New work or burnt off and sand-blasted, which is the equivalent. Remove all rust and loose material, prime with some elastic primer for metal or wood, as the case may be.

2. Coat surfacer.

3. Putty. Glaze and level up surface.

4. Coat surfacer.

Mr. W. A. Buchanan, Chairman.

Dear Sir:—In expressing my views, from a practical standpoint, considering the present day railway locomotive shops.

Submission of treatment herewith.

Interior body of freight tenders, new or old.

1. Remove all scale, rust and old paint with emery, sand blast or other means adapted for this practice, and apply one coat of primer.

2. Glaze or knifing process.

3. Necessary coats of roughstuff or surfacer.

4. Rub down and apply two coats of locomotive finish.

5. Letter and striping, if customary, and apply one coat of varnish.

NOTE.—The passenger tenders to be treated in the same manner, except the striping and lettering to be done in gold and given two coats of varnish.

Interior of new tenders:—Apply one coat of mineral brown mixed with linseed oil.

Interior body of new cabs, passenger or freight:—Apply one coat of primer, putty holes and apply two coats of standard enamel.

Interior body of old cabs, passenger or freight:—Clean and apply two coats of standard enamel.

Exterior body of freight cabs, new or old:—

1. Remove old paint, sandpaper and apply one coat of primer.

2. Putty, glaze or knifing process.

3. Necessary coats of roughstuff or surfacer.

4. Rub down and apply two coats of locomotive finish.

5. Number and stripe, if customary, and apply one coat of varnish.

NOTE.—The exterior of passenger cabs, new or old, to be treated in the same manner, except the striping and numbering, to be done in gold and given two coats of varnish.

Yours truly,

G. E. Graham.

Rocky Mount, N. C.

Mr. W. A. Buchanan, Chairman.

Dear Sir:—Referring to your letter of October 14, 1915, subject, "Locomotive Cabs and Tanks," beg to advise that our practice for painting locomotive cabs and tanks is as follows:—

For new work on cabs outside, we prime cabs with lead primer, then apply three or four coats of some good surfacer, rub down with pumice stone, apply one coat of engine finishing enamel black and one coat of engine finishing varnish, except cab panels, which we give one coat of flat black, letter and apply two coats of varnish over same.

Inside of cabs.—We prime inside of cab with one coat of oil primer, color green, putty and apply one coat of color and varnish, green.

NOTE.—The reason we do not use the enamel black on our cab panels is that it causes the lettering to crack and we would have to wait a considerable length of time for same to dry before lettering. We find by using the flat black that we can save time by lettering the same day, and, if necessary, varnish and complete the job the same day. This method, of course, we use on quick jobs.

Painting Outside of Tenders.—New Work.—When necessary to remove paint, we use the sandblast. When convenient to do so, we find this the best method of removing paint. We then apply one coat of lead primer, then one coat of surfacing composition, then putty if necessary, then two or three coats of surfacing, rub down with pumice stone and sandpaper, then apply one coat of flat black, letter and apply two coats of finishing varnish. We paint the bottom, coal space and deck of tank with one coat of any good metallic paint. We do not paint the interior of our tanks at present, but I think this would be a good thing to do. The reason this is not carried out, I think, is on account of being in too big a hurry to get work out of shop.

NOTE.—When doing light repair work on our cabs and tanks when the paint is in fairly good condition, we simply wash off with soap and water and putty and sandpaper when necessary, then cut in with flat black, when lettering is to be done, touch up letters and apply one or two coats of engine finishing varnish.

Yours truly,
W. F. James.

A member said that some of the suggestions made would have been all right thirty-five or forty years ago, but they are too slow to satisfy modern demands that a locomotive must be received in the morning and got out of the shop in the afternoon.

Mr. Loomis said he had a good deal of experience removing paint without a sandblast. They have tried different removers, but find the oldfashioned way of scraping is most effective, as they must work while the other mechanics are at work. They have a circular specifying the way the work is to be done, but are only able to give as much as they have time for.

Mr. Keil said that no paint will withstand the solvents used to soften the water. No one paint, not even red lead, will stay on over a week. He had tested it on plates and found it to be fact, and the same thing is true of the interior of the tanks.

Mr. Gibbons said they use a treated water on the Santa Fe. A calcium carbonate settles out of the water and gives a form of protection to the steel. Most of the methods of treating water gives this lime scale, which is a better protection than any oil paint you can put on.

The report was received and made a part of the records. A motion by Mr. Dane that the committee be continued and instructed to report at the next convention was adopted.

A telegram of thanks was read from General Superintendent of Motive Power R. E. Smith, of the Atlantic Coast Line, for his election to honorary membership.

F. W. Brazier, of the New York Central, was called on and made an address, which was personal in its character, and he requested that no notes be made of it. He was listened to with close attention and greeted with loud applause at its close.

Mr. Brill, chairman of the Information Committee, reported that they had received no requests for information during the year.

Discussion on Subject No. 1.

Mr. Butts stated as his experience that he had watched the wearing quality of steel roofs and he found corrosion started quicker on roofs that were sanded than on oil painted roofs. Mr. Wright had said moisture lingered on horizontal surfaces. There is the same thing true of a sanded roof, because sand holds the moisture. After the paint has become hard and dry there is a tendency to crack and peel in spots. The only reason for sanding is to protect the metal from the cinders. We sand the turn of the roof, but not the flat surfaces.

Mr. Quest said they had cars that had been sandblasted all over and they did not have enough paint as a base before sanding, and they had all kinds of trouble. The only thing they could do was to dry clean and repaint and there was no sand used in repainting.

Mr. Miller said they had the same experience on the Lackawanna with sanded roofs that Mr. Butts had had on the New York Central. They had received some cars from car companies with roofs that had been sanded all over and they began to rust badly in less than six months.

Mr. Pitard said something could be said both for and against the use of sand. The principal objection is that sand holds moisture. Some time ago the care of the roofs on his road was put up to the terminal man. He touched up constantly. Then, in good weather, they put on a heavy coat of paint just before running the cars out, to which the cinders will cling and give a protection.

Mr. Greimer, of the Pullman Company, said they had been sanding all roofs, but his opinion was that no sand should be used.

Mr. Himburg said that on some cars, where as a test half the roof was sanded and half not sanded, the sanded parts rusted very quickly.

Mr. Bigelow said nothing had been said of the weather conditions when metal should be painted. We sandblast a car and prime it on a muggy day. He believed metal should be heated enough to expel all moisture before it is primed. Long before the moisture shows, it is present. If it were a bright, sunshiny day in summer, the car could be run into the sun and warmed before priming. In winter the painting should be done in a heated shop.

Mr. Burn said the principal objection they had found to a sandblasted surface is the difficulty of protecting it with paint immediately after cleaning. They clean off all the scale and rust with a pneumatic hammer and do not get any of the difficulties attendant on sandblasting.

Mr. Davenport said the idea had struck him that it would be a good plan to give a car roof three good coats of paint, let them thoroughly dry, then give a heavy coat of paint and finely powdered asbestos and possibly give that a coat of paint.

Mr. Gibbons said the point raised by Mr. Bigelow about not painting in murky weather was very pertinent. The same condition would exist whether the roof were sandblasted or cleaned by any other method. It is up to the chemist to say whether the steel is right or not. There is steel made with the impurities that cause rust by electrolysis reduced to the minimum. With a steel free from these impurities, it would not be necessary to sandblast.

Mr. Burton said they had some roofs with an edge on which sparks collect. Underneath, the roofs had nearly rusted through. They now used red lead and roof paint. He moved that it is the sense of the Association not to place sand on the flat portions of roofs after painting.

The motion was unanimously adopted.

Mr. Cook offered the following resolution:—

That it is the sense of this association that the following three essential points are involved in the initial treatment and maintenance of steel passenger equipment roofs, deck screens, deck sash and ventilators for their proper preservation.

1. Careful and thorough preparation of the material to be protected.
2. The selection of coatings of demonstrated protective qualities.
3. Periodical examination and treatment at terminal points.

The next thing taken up was Query No. 1.

To what extent is it necessary to remove trimmings from passenger car equipment undergoing paint shop treatment?

The discussion was opened by J. W. Fryer, who read the following paper:—

Mr. President and Members of the Master Car and Locomotive Painters' Association:—

Gentlemen:—To what extent is it necessary to remove trimmings from passenger equipment undergoing paint shop treatment?

The above subject you have assigned to me is one of considerable importance. There is no certain method for handling the work, for the treatment that will prove satisfactory at one time will not answer the next, although on the same car. I will take one car for illustration. A private car was placed in shop with orders that it must be finished the same day by quitting time without fail. The following work was to be done:—Roof, platform steps and all outside ironwork to be painted; trucks and all glass cleaned; outside body of car cleaned and renovated; inside omitted. In a case of this kind it is not necessary that the trimmings should be removed, for time will not permit, and besides there would be nothing gained.

Next, I will take the same car, where a good job is expected, or, for general painting interior and exterior. In a case of this kind all trimmings should be removed before the car is placed in paint shop. Next we will take a baggage car. We all know that not as much care is taken with this class of car as with coaches, sleepers, diners, private cars, etc. It is not necessary, as these cars receive very rough usage. They are rarely ever entered, only by

road and shop men, besides the trimmings are not very numerous, and they usually are painted, especially after they leave the factory where built. On the interior the guard rails and deck sash are about all that is necessary to be removed on the inside, and, in fact, on the outside the deck screens should always be removed on all cars undergoing general paint shop treatment.

Next, we will take the dining car for general painting, which should have all trimmings removed, but they were not. This was a first-class car and was finished accordingly. Inside water rubbed and polished, after car was finished in this manner; then locks, hinges, window guards, rails, etc., were taken off, polished, lacquered and replaced. The result was that fingerprints and smeared places were all over the car after all care possible was taken to finish the car properly. After all this trouble the appearance of the inside finish was injured all because their part of the work was not done at the proper time.

Next, a day coach for what we would term as light repairs, where the outside of the car is touched up, cut in and varnished, and the interior touched up and renovated. It is not necessary to remove any of the trimmings, except perhaps the hat racks and steam pipe shields. The cinder deflectors and deck screens should be removed if time will permit. I wish to make special mention about deck sash and screens. These two items are the most important parts of the trimmings and should be carefully inspected, and also taken out each time the car is placed in shop for general paint shop treatment. If the sash are not taken out the carpenter can't see to his part of the work as it should be. The painter can't even clean them as they should be, either on the outside or the edge, and if not properly cleaned and varnished they will certainly not look as they should, and will remain this way until such time will permit to have all varnish removed. To show the necessity of having these sash removed and at the proper time, will call attention to car placed in paint shop with sash left in car. The painter, for his convenience, removed sash and found nearly all sash beats loose. About five of these sash were returned to the carpenter for repairs; in fact, the tenons on one end of two of these sash were entirely decayed, and while in the carpenter shop this was discovered by some of the men and large nails were used in place of the tenons, and after all it was necessary to make two new sash which should have been done before being sent to paint shop. Special watch should be taken of the deck sash and screens on still equipment. Cinders will accumulate behind the screens and become wet by the rains, and if not removed the top part of lower roof and deck will soon commence to rust and destroy not only the roof, but also the lower part of deck.

Next, the smoker or combination car. This car should be treated about the same as other day coaches, only particular attention should be given to see that the steam pipe shields are removed, properly cleaned and painted, not only for appearance but for cleanliness. This part of the trimmings usually is very dirty from spittle and tobacco users mostly. If these parts are not properly cleaned there is danger of contracting consumption and other diseases of different kinds. I have not gone into details to mention or name the different parts of the trimmings, and do not think necessary, as all foremen present are familiar with the trimmings used on all passenger equipments.

From an article I noticed in The Painters Magazine and also other means, I am convinced that considerable trouble is caused by the trimmings not being removed at the proper time. This also is important and should be given some consideration. If lock hinges, sash and blind lifts, etc., are not removed and properly cleaned, it will certainly mar the appearance of the car, and besides will save some time and expense trying to keep varnish and paint off same, which is hard to get the men to do.

Trusting the above ideas will be of some benefit, and if so, I will consider the time required preparing this paper well spent. Other papers have been prepared on the subject by other members of the committee, which no doubt will be more beneficial than the paper just read. We are here for the purpose of giving and exchanging ideas that will enable us to handle our work to the best advantage, not only for our own personal benefit, but also for the benefit of the company we represent. We owe a great deal to them, for they have not only furnished us free transportation for ourselves and families, but also allowed us our time while away and furnished a substitute during our absence.

Mr. Butts said he did not think cars should be allowed to go through the shops without removing the screens. They are a nuisance if the car is properly ventilated. The cars should be so constructed that there is no place for the cinders to lodge. It is our practice to remove fixtures of all kinds. We scarcely ever let a car go through the shop a second time without removing the sash.

Mr. Quest asked to get on record that a car should not go through the shop without removing the sash.

Mr. Younger took the same position, and Mr. Bigelow agreed with him. He said that a wooden sash will rust itself fast to the metal by reason of moisture. Hat racks

and interior trimmings are a nuisance to the man who is even washing a car. Some of the smaller fixtures that are painted may be left on. The principal point is to keep the water from getting in back of the trimmings.

Mr. Houser said he thought it was not necessary to remove the old sash in old-style wooden coaches.

Mr. Butts said he had referred to all steel equipment. In a hurried job it is not necessary to remove all the sash at every shopping.

Mr. Breese said he thought all sash should be removed if it was varnished.

Mr. Cook offered the following resolution:—

It is the sense of this Association that all interior trimmings be removed when a passenger car is going through the paint shop for class repairs.

The motion was adopted.

Subject No. 2. Headlinings painted white or very light shades: How should they be treated and should they be varnished?

The first paper was read by Theo. Himburg, of the Denver and Rio Grande, Denver, Colo., as follows:—

Mr. President and Fellow Members:—I will attempt to interpret the above subject in as brief a manner as possible. While I have experimented to some extent with building up new and repainting old head linings over old



The President and the Peddler.

paint, changing the colors from dark to light shades, also using flat color and enamel or varnish color alike, I must say that good results can be obtained with either flat color or varnish color.

I always finish a varnish color or enameled surface with at least one coat of pale head lining varnish, while two coats of varnish are applied over flat color.

Several years ago I finished up one head lining with enamel and let it go without varnishing. The color was changed from a light green to a dark ivory by applying one coat of flat color, using plenty of varnish as a binder. After the usual method of puttying and sandpapering, a coat of semi-enamel, which dried with very little gloss, was applied. This was followed up with a coat of varnish color which dried with a good gloss. Striping and ornamenting were omitted. This car was shopped again in fifteen months and, after head lining was washed, I found that it would not pass with varnishing alone, but had to be repainted and varnished on account of not having withstood the several washings always necessary between shopping periods. I brought up several other head linings in the same way, except that I finished them with one coat of varnish, and from this method good service was obtained, except that it did not have a very smooth finish.

Just recently it was necessary to place a new agosote headlining in one of our steel coaches. I washed this head lining with gasoline to remove the grease spots and primed it with a lead primer, the vehicle being one-third boiled linseed oil and two-thirds turpentine. This was puttied the following day, and after priming coat stood forty-eight hours was sandpapered and three coats of flat lead, sanded between coats and tinted to an ivory shade, were applied. I might add the last coat was not entirely flat. The liquid being one-third rubbing varnish and two-thirds turpentine, in order to get a smoother surface for the striping and ornamenting. Then two coats of clear elastic varnish were applied. I avoid repeating with the second coat of varnish the following day when it is possible to do so, but the powers that be will not always permit this.

For ornamenting I prefer a plain gold line about three-

sixteenths inch without cornerpiece of any kind. I have rubbed no linings during the past several years.

In building up a new head lining surface, if the material is wood veneer, I follow the same method or system of lead priming and flat coating mentioned above, except that I knife in one or more times if necessary before flat coats are applied.

No doubt most of us have been requested by the managements to increase our output, and in order to decrease the shopping period of each car shopped for paint, and in order to economize on account of the increased market prices in paints and paint materials, we have resorted to the varnish color method which is a cheaper way of doing work. When completed it also has the appearance of a cheaper job. I use the flat color and clear varnish system because I have always been fortunate enough to have superiors who insist on quality and something that is pleasing to the eye as well as quantity.

I might continue giving you more of my experience in bringing up a surface with patent materials, a number of good ones being on the market, but you are all as much or more familiar with these systems as myself.

The second paper on this subject was read by F. W. Bowers, of the Erie Railroad, Kent, O., as follows:—

To the President and Members of the Master Car and Locomotive Painters' Association.

Gentlemen:—It affords me great pleasure, I assure you, to be called upon to serve as one of the committee on subject No. 2, namely, "Head linings painted white or light shades: How should they be treated and should they be varnished?"

There are very likely different opinions on this very important subject as to head lining painting, and as to methods, colors and protection of same, for the many railroads have different ideas and views on this subject.

The Erie Railroad, whom I am employed by, in former years had all wood and pulp head linings of their first class through line coaches painted white in flat colors, striped and ornamented in gold, after then edged in black and two coats of transparent varnish applied. Afterwards when dry rubbed with pumice stone and water and polished with oil, leaving an eggshell gloss, which finish was attractive and gave the interior of the coach a cheerful appearance.

When coaches came in paint shop, at next two or three shoppings, the lining was scrubbed as the rest of the coach and then repolished with oil. In some cases, especially the panels of the lining, where the gas lamps are situated, which were somewhat colored by the heat of the lamps, we cut the striped and ornamentations in with the former flat white color and finished same as in former occasions when head lining was last painted.

Conditions since then have changed and simpler and less expensive methods have been adopted, a great percentage of the former decorations are in part and in some cases wholly eliminated, especially the latter on second and third class coaches.

There are a few roads that still adhere to head linings being painted white, but many of them changed to different shades of green, terra cotta, salmon, blue, etc., which, with some decorations and a varnish finish, to my judgment gives the same an equally attractive appearance as the white painted head linings. While the most of railroads adhere to the varnish finish, some few have dispensed with same, applying paint in an enamel form or a color varnish instead, in order to eliminate varnishing of same. Also the discontinuance of striping and ornamentation.

In answering the subject and basing my judgment from an economical as well as from an artistic standpoint, I firmly believe that head linings that are painted white or light shades should be varnished.

Mr. Mollendorf said they are painting their head linings with enamel and found they can get along cheaper with as good results. Some of these cars have been out two years and have been washed three times.

Mr. Butts said that their officials decided on a light French gray lining. He had little faith in the durability of a varnish color, but he had used a color of this kind which had been highly recommended with satisfaction that had lasted three years. Ordinary varnish color will not stand shop cleaning. We have abandoned gold stripes on everything but special cars. It is impractical to put a stripe on a varnish color.

Mr. Miller asked how often the head linings are cleaned at terminal points.

Mr. Butts replied three or four times between shops.

Mr. Miller said you can get the same results with a flat color.

Mr. Houser said a varnished head lining can be used four or five years.

One member said that when necessary they use a renovator.

Mr. Brown, of The Painters Magazine, suggested getting out of the rut, and trying something entirely outside of the ordinary practice in head linings. He had seen an item about the use of wall paper on the sides of some

Burlington dining cars, and if this material is applicable to the sides, why might it not be less expensive and equally as good as painted head linings for passenger cars? It could be pasted on muslin, if necessary. At the recent wall paper show in New York he had seen a varnished surface paper that could be scrubbed without injury and another paper having an enamel finish in white and light colors that could be washed with a sponge without injuring the surface. It would be cheaper to strip off the old paper and hang a fresh paper of this character than to repaint or revarnish an old head lining. At any rate, the suggestion might be worth experimenting on.

Mr. Copp said their practice was to paint two coats and cover it with varnish. They believe this will stand cleaning better than other methods, but they are trying out an enamel finish.

Mr. Gearhart asked if any one had any information about the dining cars on the Burlington that had been papered. Their dining cars have been ornamented and are cleaned a second time. Their ordinary cars are not striped. They don't clean them, but give them a coat of paint every time the car is shopped and stipple it.

Mr. Butts said he had a bathroom coated with a washable varnished tile paper that he had scrubbed every year for six years.

Mr. Himburg said the paper in the Burlington dining cars was only a narrow strip about eighteen inches wide.

Mr. Gearhart said it would be difficult to get any general sense of opinions, since the practice of ornamentation varied so much on different roads.

Mr. Gibbons offered the following resolution:—

Resolved, That the advisability of varnishing head linings painted a light color should be governed by the class of service the car is expected to be used in and the nature of the ornamentation desired.

Mr. Mollendorf said the durability of the enamel would depend on the lighting method employed, whether electricity, gas or kerosene lamps.

Mr. Gibbons thought the question of finish or ornamentation depended very much on the demands of the traveling public who use the cars.

The resolution was adopted.

Mr. Dane said that during the year he had received a letter from a painter in India which he read as follows:—

A New Member from India.

230 Beawar Road,
Ajmere Rajputana, India, May 5, 1916.

Dear Sir:—I have forwarded by money order by this week's English mail \$6.50, and shall be obliged if you will kindly acknowledge receipt by return post. Through being a subscriber of the American Painters Magazine I became acquainted with the work and aims of your society, and these finally decided me upon seeking membership.

This is in reply to your letter dated January 20, 1916.

Yours truly,

R. Macdonald, Foreman Painter,
B. B. & C. I. R., Ajmere Central Shops.

President Hengeveld appointed Messrs. Copp, Cook and Bowers as the Resolutions Committee.

He also appointed the following Committee on the Place of Next Meeting:—Messrs. Mollendorf, Burton and Houser.

The next thing taken up was

Query No. 2. How does the hot water and oil method of clearing locomotives at round houses affect the painted parts?

The discussion was opened by W. A. Buchanan, of the Delaware, Lackawanna and Western, who read the following paper:—

In reply to query No. 2, "How does hot water and oil method of cleaning locomotives at round houses affect the painted parts?" In the first place, allow me to correct a mistaken idea regarding the use of hot water. The temperature of water used is about 90 degrees Fahrenheit. By the time it reaches the surface to be cleaned it has been reduced to 70 degrees or less, and by reason of the construction of the nozzle it is discharged from it reaches the surface in the form of a spray instead of a solid stream.

After two years of continued use at East Buffalo round-house we have failed to discover any case where it has in any way scaled the varnish in the least. There is, however, some indications of wear from friction, etc.

The whole system is like any other process of work; it must be used properly, and for that reason we have a man in charge who inspects all engines cleaned. The results obtained since its installation are reasonably satisfactory. It has reduced the cost of cleaning engines from a total of \$1.25 per engine, old method, to about 35 cents per engine, new method, and instead of only cleaning 25 per cent. of the power each day, we find that at least 80 per cent. of them reach the inside of the round-house free from dirt.

In addition to the points covered, as to cost and methods, much more can be said relative to the merits of this

cleaning device on the lines of safety and better operation of power thus handled.

The thoroughness of this cleaning process makes more visible for inspection of defective parts of the locomotive that otherwise would not be discovered and reported by engine or tank inspector, due to parts being heavily coated with grease.

We find from our experience the springs and spring rigging receive a certain amount of spray lubrication, which is a life-prolonging feature never given a thought until this device was put to use.

We have never traced a hot box condition to locomotive or tenders due to washing engines, and during that time we have washed on the Buffalo Division over 100,000 locomotives.

The interior of the engine cab is given a bath every fifteen days or oftener if required. The oil holes on motion work are kept free from grit, cinders and gummy substances that plug and retard lubrication.

Another good point in favor of the washing system is the clean condition locomotives come to engine houses for work and attention. The workmen are not required to clean up locomotive parts with their clothing by coming in contact with dirt and grease coated parts of machinery, and more rapid repairs can be made with better feeling all around.

I am informed that the Federal inspectors have given

tives a wiping with dry waste and then go on with the spraying method. It was a splendid thing to use below the running boards.

Mr. Carter said that with hot water they have to repaint at every shopping, but with dry wiping they do not. If it takes two painters eight hours to do a job of cleaning any material put on strong enough to clean will injure the paint if not entirely removed.

Mr. Glass said he thought this system was injurious to the varnish. The fume from the spray gets over the tank and destroys the luster of the varnish. It costs now twice as much to clean an engine off and revarnish as it did before they used the system.

Mr. James said they had got good results on the wheels and running parts, but found it injurious to varnish.

Mr. Breese said they had used it, having a man following up the spray and rinsing, and this does away with the bad results.

Mr. Bush said that the success of the method depended entirely on the installation.

Mr. Quest said:—We have one of those plants and I have found that the spray system does obscure the luster of the varnish. It would also be a detriment to an old wooden paneled cab. He wanted to go on record that this system of cleaning was good for the machinery parts but bad for the paint.

Mr. Keil said this system left a deposit on the surface



Robinson and Gearhart—Mr. and Mrs. Wilkins—Jettner and Rennolds.

very favorable comment of it, and are recommending its use to railroads in general.

Mr. Burton said he had been asked whether the hot water method would hurt the paint, and he had given the opinion that it would not, and was glad that Mr. Buchanan said it would not. The trouble they feared was that of hurting somebody. There was fear that they might burn or scald somebody and cause personal injury, for which the company would be liable.

Mr. Bush said they had used the method on the Delaware and Hudson for two years with very good results, and he never saw better looking engines.

Fred W. Wright said they had been using this for some time on the Michigan Central, but caution was needed to see there was not too much force or too much oil.

Mr. Gibbons said he believed in keeping the locomotives as good looking as any part of the trains. He asked if the spray lubricates the springs? Does it not leave an oil on the varnished parts? In regard to the cost, there was no saving to the road in the end. He believed a dry piece of waste will remove the dirt and dust as quickly as a spray, and not put anything on the varnish that will be a detriment. We have a cleaning system that has reduced the cost and leaves the engines better looking. I can conceive of this hot water and oil system as being of great value in cleaning running gear and trucks, but on varnished parts I will not concede this until it has been demonstrated.

Mr. Buchanan said the invention was never intended for any part of the engine above the running board.

Mr. Miller said that if the appliance was not used correctly it was a great annoyance. Recently we have found it practicable to occasionally give the passenger locomotive

that was impossible to clean off. We have abolished this crude oil system on that account.

Mr. Gibbons moved that it is the sense of the Association that the hot water and oil method of cleaning locomotives is successful for the running parts but detrimental for the varnish surface of cabs, tanks, domes, etc.

Adopted.

Mr. Gibbons read the following essay:—

This Association's views of the volume of railway legislation in its effect on the business of the country.

In the following article the writer has endeavored to illustrate some of the effects that the vast volume of railway legislation has had upon the general business of the country from the viewpoint of a class of railroad employes who are vitally interested in the welfare of the nation and the several communities in which they live, and who recognize the fact that the general scheme of railway legislation is not only just, but is as necessary as the "blue sky laws" passed by several States to protect the unphosphated investors from the machinations of the dishonest promoter. Laws that protect the public from discrimination also protect the railroads from the demands for rebates made by "big business," and have injured no legitimate business, but have accentuated the value to the country and taught the people to appreciate the services of real roadbuilders like James J. Hill and Edward P. Ripley.

Many of the men who have advocated stringent regulation of the railroads are honest and have given expression

to their conviction after careful consideration of the question, but a certain class of politicians who are ever ready to influence the minds of the people with the hope that they may ride into power on the wave of discontent they help to create, took advantage of the state of political unrest that prevails in our country, magnified the real grievance and multiplied the imaginary ones until some of the people thought the panacea of all their social and political ills was the confiscation or annihilation of the railroad companies. The multiplicity of the rate-making and regulating commissions, the ignorance of some of them of the fundamental principles of railroad business, the clamorous cry of the demagogue, the selfish demands of near-sighted shippers, all had a tendency to create distrust in the minds of the investor as to the security of funds invested in railway stocks and bonds, and made it impossible to obtain the money necessary to make extensions or purchase equipment to take care of the natural growth of the business in the territory which they served.

The first to feel the disturbed condition of railroad business were the railway employees, then the retail merchants whose customers could not meet their bills, next the wholesale houses and finally the manufacturers and producers. The following statistics, compiled from the Railway Age-Gazette, will give an idea of the great loss suffered by the country in a few of the industries depending upon the railroads for their business:—

For the purpose of this paper, the years 1905, 1906 and 1907 will be compared to 1913, 1914 and 1915, because the first period represents the three years just prior to the opening of the anti-railroad agitation and the last three years represent the period in which it reached its climax and began to recede, and also because they are the years wherein we can secure figures that come nearer being comparative than any other. But in this we give the advantage to the last period because the figures obtainable only give the output of manufacturing plants of the United States and Canada during 1905, 1906 and 1907, while for the years 1913, 1914 and 1915 they include all equipment built in railway shops as well as the manufacturing plants. In approximating the cost we have obtained figures from some of the railroads who have purchased equipment during both of the periods given.

Freight Equipment Built.

Year.	No. of cars.	Year.	No. of cars.
1905.....	165,155	1913.....	207,684
1906.....	240,503	1914.....	104,541
1907.....	284,188	1915.....	74,112
Total.....	689,846	Total.....	386,337

As refrigerator, furniture, box, stock, gondola, flat and tank cars cost from \$800 to \$1,975, the average of \$1,100 per car is conservative, thus the cost of freight equipment purchased would be:—

In 1905, 1906 and 1907.....	\$758,830,600
In 1913, 1914 and 1915.....	424,970,700

Loss in this class of business..... \$333,859,900

Passenger Train Cars Built.

Year.	No. of cars.	Year.	No. of cars.
1905.....	2,551	1913.....	3,296
1906.....	3,167	1914.....	3,691
1907.....	5,457	1915.....	1,949
Total.....	11,175	Total.....	8,936

As the cost of baggage and mail cars run from \$7,000 to \$9,000, coaches and chair cars from \$10,000 to \$14,000, composite and diners from \$16,000 to \$23,000, a fair average per car would be \$11,500. Thus the cost of passenger train cars built would be as follows:—

In 1905, 1906 and 1907.....	\$1,285,125
In 1913, 1914 and 1915.....	927,640

Loss on passenger equipment..... \$357,485

This, in face of the fact that the transcontinental lines were compelled to order new equipment in order to take care of the anticipated business incident to the great world's fairs given in San Francisco and San Diego, Cal., in 1915 to commemorate the opening of the Panama Canal.

Locomotives Built.

Year.	No. of locomotives.	Year.	No. of locomotives.
1905.....	5,491	1913.....	5,332
1906.....	6,952	1914.....	2,235
1907.....	7,362	1915.....	2,085
Total.....	19,805	Total.....	9,652

The cost of smaller type of engines run from \$12,000 to \$16,000, consolidated, Mikado, Sante Fe, Atlantic and Pacific type from \$20,000 to \$29,000, Mallet type from \$32,000 to \$33,000. A conservative average cost would be \$21,000, thus the cost of locomotives built would be as follows:—

In 1905, 1906 and 1907.....	\$415,515,000
In 1913, 1914 and 1915.....	202,519,000

Loss on this class of business..... \$212,996,000

Total loss of trade to the country on these three items alone would be \$547,213,385.

When we consider that in 1905, 1906 and up to September, 1907, all the railroad shops of the country were working full time with a large force of men, and in 1913, 1914 and first half of 1915 many of the railroad shops were practically closed down for months at a time and all departments working short time.

The purchase of all other supplies reduced to the minimum, and the fact that in the last three years only 5,536 miles of new railroad extensions were built, as against 15,223 miles in the years 1905, 1906 and 1907; that on June 30, 1907, there were 1,672,074 employees, while on the same date in 1915 there were only 1,567,700 railroad employees in the United States. A very low estimate of the direct business loss to the country in purchases and wages to employees has averaged \$500,000,000 a year, or a total of one and one-half billions of dollars in the three years. Oh, what a costly war!

In spite of the increased mileage and the natural growth of the business of the country, 104,374 men were deprived of the positions that they had on the railroads in 1907. In spite of the great saving this appears to be on its face for the railroads, at the close of the year 1915 there were 20,143 miles of railroads in the hands of receivers, as against 317 at the close of the year 1907, and yet, during this period of depression upon railroads our country has been blessed with good crops, the foreign wars have created an unusual demand for the products of our farms, mines and factories, prices have soared and the expense of operation has increased. The railroads have used up all their available material, their equipment and track has been worked to the limit and must be renewed if the business of the country is to be handled properly.

The indirect loss to the country is immeasurable. Owing to the lack of funds to purchase equipment and build terminal facilities, many of our lines have become blockaded in the last six months due to the rush of war munitions to the East. In the West the loss of the country left undeveloped can be partially appreciated by a perusal of the following items clipped from the Topeka Daily State Journal:—

Osborne, Kan., March 4, 1916.

On account of poor facilities for transportation in the past farmers from other sections of the State have fought shy of Osborne county. Since work has started on the Salina Northern the land business of this country has taken a jump. Eight of the largest farms have been sold recently and many more sales are pending. One of the largest deals made was the sale of a farm by Layton Brothers to several Osborne county men for nearly \$35,000 cash. This is more than \$60 per acre. (Note.—The writer understands that a few years ago land in Osborne county sold for \$10 an acre.)

Covert, Kan., March 8, 1916.

This inland town in Osborne county has a 'show of getting the Salina Northern Railroad before the close of 1916. From 1885 to 1890 the town had several live business houses, including a newspaper. When the Union Pacific built their line from Salina to Lincoln, Plainsville and other towns started up and Covert went back. Since work commenced on the Salina Northern, Covert has awakened up. Her people have pledged the promoters and builders all they asked. Recently a \$25,000 school building has been completed and a charter for a bank has been applied for, and they stand ready to build an elevator and put up a lumber yard. (Note.—The Salina Northern built thirty-six miles of track in 1915.)

How many towns and counties in our country are lying dormant or going back because of the lack of confidence of men with capital in the future ability of the railroads to pay a reasonable return on the investment?

For fifty years the policy of our government has been to levy a tariff on imports sufficient to protect the American farmer and workingman from competition of the cheap labor and products of foreign countries. The degree of protection necessary has been the only difference of opinion among our statesmen.

The railway companies and their more than one and a half million employees are not asking for a protective tariff, but are earnestly pleading for a tariff sufficient to pay a living wage to the employees and a fair interest on the money invested.

Let us hope that out of the chaos that has brought the railroads of our country to the verge of financial disaster there will be an evolution that will place them on a firmer business basis and that the people will have a better and clearer appreciation of their work. That we are justified in this hope is evidenced by the fact that the Interstate Commerce Commission, after hearing evidence from all interested parties and carefully studying the situation from all angles, have given the railroads an increased rate on freight and passenger business. The immediate

response of the weakened pulse of the business of the country to this stimulant ought to show the most obtuse politicians that the railroads serve the same function to the business body of our country as the arteries and veins do the human body, and if they become diseased and congested by lack of proper nourishment, the entire physical condition of the body itself is weakened.

Many will honestly contend that railroad officials were alone to blame for the evils that brought about government regulation of the transportation companies. Be this true or false, it does not alter the fact that governmental regulation of railroad business is a permanent fixture in our country. The wise railroad officials recognize this fact and are honestly trying to comply with the orders of the various commissions under whose jurisdiction their lines may come. Knowing this to be true, the people should be fair and employ specialists who can be depended upon to make a correct diagnosis and prescribe the proper remedy, always bearing in mind that an injury to one class is a menace to all.

The paper was received with loud applause.

On motion the convention adjourned at 12.30.

THURSDAY MORNING.

The convention was called to order at 9.45 a. m., and Mr. Cook at once moved a special vote of thanks to Mr. Gibbons for his very able paper.

The first thing taken up was

Subject No. 4. How should the shopping of passenger cars for classified repairs be handled, and by whom?

The first paper, by Henry Polhemus, Erie Railroad, Buffalo, N. Y., was read as follows:—

Mr. President and Members of the Master Car and Locomotive Painters' Association.

Gentlemen:—This subject has often occurred to me as to the proper method and authority for shopping cars.

The present system is bad, and very poor judgment is used. Some thirty years ago, when I served my apprenticeship, the company I worked for shopped their cars after they had been in service from six to eight months for touching up and refinishing, but as time rolled by most all roads seemed to have lost pride in the appearance of their equipment, until now there seems to be no length of time in which equipment should remain in service before it is shopped for general repairs.

At the present time equipment is placed in service after a general shopping, and after each trip it is wiped off with dry waste, sometimes dipping the waste into the oil box. This is bad practice. Continuing this practice for a year or more, rubbing the dirt into the surface, dries out all the elastic qualities. This practice carried on so long kills the life of the finish and puts the equipment in condition for shopping much sooner than necessary.

If the proper practice had been applied at the terminal to prolong the life of the finish by using a good oil cleaner once in six months, rubbing the surface with a bead scrub brush or curled hair, removing all the dirt and wiping thoroughly with dry waste, this practice will keep the body in a more suitable condition for wiping with dry waste between the oil cleaning periods. If this method was put in force and carried out to the letter the shopping period would be more easily determined. Equipment taken care of in this manner would be less expensive to refinish, and it would not need shopping under eighteen to twenty-four months, providing a good grade of varnish was used to finish the body.

Equipment kept in this condition would need an expert to determine the shopping period, owing to the good condition of the finish, but the condition and looks of most of the railway equipment of the present day needs a joint inspection, consisting of an expert painter and carpenter, to determine the shopping period.

Comparing the present-day appearance of the equipment with that of twenty-five years ago, the shopping of equipment should be done in a systematic way by an inspector, and a painter would be preferred, using his best judgment to get the bad cars through the shop first. At the present time the transportation department sends the cars to the shop for general repairs, regardless of their condition. Very often cars get into the shop which should remain in service from six to twelve months longer and are stripped and scrubbed before the mistake is discovered. This is poor management and could be avoided by employing a good inspector, with a saving of considerable expense to the company.

The second paper was read by James Allen, of the New York, New Haven and Hartford, Readville, Mass., as follows:—

To the Officers and Members of the Master Car and Locomotive Painters' Association.

Gentlemen:—How should cars be handled and by whom classified for repairs? I will say by those in a measure

held responsible for the service of cars turned out of the paint shop—that one, the master painter.

He has a complete record of the condition of the paint and varnish on all cars having gone through the paint shop at various times. He is familiar with the application of paints and varnishes, also their sensitive powers.

It is true that classified repairs says "Do so and so." Outside of cars burned off this means but little, for in certain classified repairs we find them after cars have been cleaned up to be in much worse condition than was visible to the eye when ordered into paint shop.

All cars sent to the paint shop, outside of those which are to be burned off, there is more or less judgment to be exercised, regardless of certain classified repairs designated, to run cars through paint shop, and in some few instances, instead of undergoing light repairs, we find after car was cleaned up it was in such bad condition that it necessitated repainting over old paint.

I must mention one fact, which is very common on a few roads—that one, on new equipment. Where car is assigned to road it is put into service, and because it is new is run eighteen to twenty months and then returned to the paint shop with the idea in view of undergoing light classification repairs. We find after car has been scrubbed up the varnish was so badly deteriorated, color badly faded and cracked, while ornamentation, numbering and striping were partly removed during the process of scrubbing car.

Had this car been sent to paint shop at the expiration of eight or nine months' service it would have been cleaned up nicely and could have been touched up and varnished at a very little expense in a few days. At the same time the roof could have been taken care of, which means absolute protection to your head lining. Car in question would then be in good condition for a long grind, and if absolutely necessary could continue in service for thirty months, and at the expiration of that period you would find car in 75 per cent. better condition than when it was returned to the paint shop after its first eighteen to twenty months' service.

You will notice, for the first eighteen to twenty months' service, the car in question was held out of service eight to ten days for repainting, while on the other hand, where car was handled properly, it would only have been out of service from four to six days in thirty-eight months' service, with a gain of eight to twelve months more service for at least 75 per cent. less money, and at the expiration of the thirty-eight months' service would still be in better condition by over 50 per cent. than its first eighteen to twenty months' service. There is a reason for this, and no one could better explain it than the one at the head of your paint department.

Now the point in view is this:—Who is more able to judge the condition of cars for paint shop than those who direct their painting and varnishing? He knows, after a certain expiration of time, the condition of cars without even seeing them, owing to his familiarity with certain surfaces, colors and varnishes used in his department, quality of goods determining length of service, together with the condition under which they were put through while in paint shop. He also knows, if he could call in cars at a certain period and were allowed to proceed on this plan, he could keep up his equipment with less men, less track capacity and considerable less expense, and with greater ease than to have one call in cars for classified repairs who simply is governed by length of time.

All cars that shine after leaving paint shop is no indication of equal service.

The third paper was read by Martin L. Shaffer, Pennsylvania Railroad, Newark, N. J., as follows:—

To the Officers and Members of the Master Car and Locomotive Painters' Association:—

Gentlemen:—I have been assigned Subject No. 4, "How should the shopping of passenger cars for classified repairs be handled, and by whom?"

The shopping of passenger car equipment should be left to the master painter in charge, inasmuch as the classifying of the equipment is governed by the condition of the paint. He is the one who must be in constant touch with the situation, making periodical inspections, and is consequently familiar with the stability of the repairs previously given to the car. Therefore he can most efficiently judge the proper classification needed in each instance.

You have no doubt learned from past experience, in many cases where instructions have been given by some one in higher authority to give a car light repairs, when it really required better attention, with nothing more in view than to place the car in service a few days in advance of its allotted time; it might last only about six months, whereas had this work been left to the foreman painter and handled properly, the car could have remained in service from fourteen to eighteen months. Work of this character only reflects upon the ability of the master painter.

Taking into consideration the fact that no two cars are identical, any one having only a general knowledge of how the car should be turned out is not really capable of judging the needs of same, and should therefore leave this part of the work to the foreman painter, in view of his having under his supervision only this one point.

Mr. Houser said that on the Cumberland Valley he does the shopping of cars, and he does not know what he would do if the privilege were taken from him. He also assigns the cars for the different trains.

Mr. Butts said he believed every practical man in the room would agree with the papers, and that it was a mistake to shop the cars on any other account than the condition of the paint and varnish. Whenever our inspector finds a car he is in doubt about he gets the judgment of the painter.

President Hengeveld said that on the Atlantic Coast Line he had sole authority to classify painting repairs.

Mr. Copp said there was a similar practice on the Boston and Maine, except that in each car, in a frame under glass in the toilet room, there is a record of the shopping, the number of coats of paint and varnish and full particulars.

Mr. Truman said they have three parties, the superintendent of motive power, the master car builder and himself, any one of whom may order a car shopped. The repairs are not classified until the car gets in the shop.

Mr. Cook moved that it is the sense of the Association that the handling of passenger equipment cars for classified repairs should be in the hands of the master painter.

Adopted.

The next thing taken up was

Subject No. 4. From the standpoint of the Railroads, is it economy to purchase paints made on railroad specifications?

The first paper was read by W. O. Quest, Pittsburgh and Lake Erie, McKees Rocks, Pa., as follows:—

Mr. President and Gentlemen:—From the standpoint of the railroads, is it economy to purchase paint made on railroad specifications?

In our endeavor to satisfactorily introduce the above live subject as a debatable matter before the forty-seventh annual meeting in convention of our old time-honored Association, we will first say that our expressed viewpoints on the matter of purchasing railway paint stock will be taken exclusively from our past practical experience as a railroad car and locomotive painter, also on a past observation, which personally approves of our position where claiming that 90 per cent. of the best railroad shop paints are specialty paints; undoubted specialty paints in every sense of the meaning, regardless of who makes, buys, sells or the price sold at, which if true, would make the railroad paint shop one of the largest and most direct specialist paint consumers of the world's painting crafts.

If our statements are facts that almost all paint stock that has been and is still so successfully used in the railroad paint shop is specialty paint, it is then but a matter of recognition to all mutual interests to permit us to state that the railroad specialist paint manufacturers have been in a long successful past, and are still essential to the railroads as manufacturing specialty, or as you please, specification paint makers. When a railroad asks a paint-making concern to put its lowest selling price on its own specified formulation for paint, it dodges so at its own risk, because in so ordering its paint supplies on an open market, the buyer assumes all of the responsibility for quality value. On the other hand, when the railroad buys the guaranteed specialty paint of the reputable railroad paint maker, at the usual fair established market value, there is no buyers' risk, as every railroad painter knows, that when such manufacturer's specification paint went wrong it was without any wrangling satisfactorily replaced in the good old days, when cheap paint trickery for the almighty dollar seemingly was not worth as much as it is today, when there was no idea, thought, practice or force used that would compel the railroad in self-defense to make its own paint or to furnish company specification for making the same.

We also think we are safe when we say that nine-tenths of the meritorious staples of specialty paint stock used in the railroad shop, used in the forms of the almost perfect formulations of the surfacing system, hard elastic flat coatings, intermediate and finishing enamel coatings, the especial railroad varnish and paint reducing oils, also the many other exclusive coatings too numerous to mention which are the capital stock in trade products of the paint making concern, who in years of special effort have devoted time, money and study in perfecting the paint that made it possible to materially cut the time for painting a coach or locomotive in half. We will further assume to say that a majority of these almost perfect paint specialties cannot be and never are safely duplicated by the on-again-off-again-busted-cheap paint sellers, who break into the railroad paint game with their just as good paint at half the price of the staple material.

The more we studied this subject as a paint craftsman the more we became convinced that it is a positive economy for a railroad paint buyer to buy his paint from the specialist maker. As a matter of business the transaction is safer, because such reliable people have a past and present business reputation to sustain, which as a rule they will back up in an honorable way that is beyond price

when they are asked to cut a price that would mean a material deteriorating cut in the quality of their well-established high grade car shop paint. There can no one doubt or dispute the claim that the term specification paint is most synonymous with the paint demands of the railroad paint shops that are operated in conjunction with well equipped chemical laboratories. If this is a correct version of the situation, it would then in a comparative sense appear that the railroad without a chemical laboratory seemingly would be at the mercy of the frenzied competitive price cutting paint maker and seller, who is undoubtedly partially, if not wholly, responsible for the unsatisfactory market condition that finally compels the railroad cheap paint buyer to resort to the science of chemistry for protection.

Regardless of the protecting wings of chemistry, or the paint specification mandate, there is always material trouble in the railway paint shop that the foreman is not responsible for when paint, cheap in both price and quality, proves a failure. Its maker as a rule will set up the complaint that he is the victim of a shop discrimination, or that the shop in question was either too hot, too cold, or too damp to insure the safe application of his better than the best ever paint, which in a fair shop try-out often proves to be absolutely worthless. Now, we do not wish to convey the idea that new paint innovations should be barred from the railroad paint shop, but we do claim that all such new designed paint stock, regardless of formulae, specifications or make, should be sample tested out for both its working and service wearing qualities, so as to leave no doubt of its final fitness for use in the railroad paint shop, where paint material mistakes are never remedied regardless of placing the blame.

As a rule, who is it that has to stand for all material shortcomings, especially the real final bad results? Is it the man who drafts the specifications, the man who makes the paint, the man who sells or the man who buys? No, it is the man on the job who cannot run away from it, and is morally held craft responsible for the work; the man behind the brush who is not lucky enough to be a chemist, rich enough to be a maker or silvery-tongued enough for a railroad paint salesman. Considering the cupidity of man in his inordinate desire for wealth and position, also as we know him commercially with the honesty or dishonesty of the profit system, is it a safe practice for a railroad paint buyer to buy quantities of paint from some new enterprising concern who gets rich if they have the opportunity of stinging the big paint consumers but once?

Is there a man of years in the railroad paint shop today who has not had the repeated experience of trying hard to help out on some new maker's best ever paint specialty that was sent in for test or bought on a million dollar advertisement at a price that appealed to the purchasing powers, which as received is found to be totally unfit for purpose? Also had the further experience of being instructed to use some such cheap-in-quality paint if possible, which would mean, when such orders were carried out that the additional cost of the raw material admixture would run up the cost of the low priced paint to a point that would far exceed the first cost price of the best specification paint ever made, or the cost of the best standard makes of specialty paint, which as a rule cannot be raw material, duplicated in the railroad paint shop, regardless of the skill used in the attempt.

Are the existing railroad chemical laboratories always in position or have they the full opportunity of safeguarding their respective companies' interests against the ever alert gilt-edged paint maker's salesman, who fill an order for the finest called-for specification, or in fact, any kind of paint, at a lower price than the daily quoted market price of the first class raw material, which the usual make of specification paint calls for?

Let us enumerate some of the requirements that makes the manufacturer's specialty or the railroad's specification paint a necessity. One of the worst abuses to counteract with paint is the physical abuse, especially as it applies to the locomotive or the steel freight car, which require a special tough, elastic paint—something that will hold down steel corrosion, also withstand the other abuses that things made of steel seem to be heir to. It requires an especial hard elastic varnish to resist the strong sulphurous vapors and smoke of the locomotive, which will, in conjunction with moisture or rainfall, generate into what is known as the eating deposits of sulphuric ammonias, physically one of nature's worst fume film destroyers of paint, also of iron, steel or wood where left unprotected. We also have the more or less acid-charged lubricating greases, which in contact or vapor form is destructive to paint, which to prevent requires hard elastic coating that will prevent the deep permeation of the grease, which often has strong solvent cutting effects on paint.

The claim has also been repeatedly made that it also requires an especially made paint to plit against the changeable climatic elements that environ our country's general railroad service. In arranging the economy question of railroad specification paint as a pro or con matter of debate, we do not think it was the intention of our Association's Advisory Committee to antagonize the skilled railroad chemist who has figured out paint specifications,

but we do believe that it was the purpose of the sponsors to convey the idea that the railroad can without risk buy reasonably from the responsible manufacturers just as good paint, if not better, than they would get where demanding specification paint, which the car paint men are in position to know is not respected, especially where the paint is bought on price from the lowest bidder, who is governed by every law but that of ever giving the cheap buyer his money's worth.

In order to raise the question, we will assert that there have been dozens of car paint shop cases where the received specification paint was not materially up to specification. As an illustration as to what did happen in one paint shop, we will recite a little specification paint incident that happened in the shop practice of the undersigned several years ago, of which he still has a sad remembrance as a time when there was an open attack on his integrity as a painter. Without mentioning firm names, the paint at issue was contracted for on a first class paint specification. At the application of its bidder a copy of a specification semi-paste metallic brown paint was submitted for price and delivery. The price of the paint was 45 cents per gallon f. o. b. McKees Rocks. At the time pure linseed grinding oil, which the specification called for, was worth 6 cents per gallon in carload lots. The finest grade of dry metallic brown was also specified, same to be used without any (ash) inert material which in carload lots cost \$16 per ton. Fourteen pounds to the gallon was the prescribed weight, which embodied nine pounds of dry metallic and five pounds of linseed oil.

9 pounds dry metallic brown at \$16 per ton..... \$0.07
5 pounds linseed oil at 76 cents per gallon..... .47½

Raw material cost..... \$0.54½

If the market quotations were correct the raw material cost of this specification gallon of semi-paste paint was 12½ cents in excess of what the 45 cents per gallon paint was sold at.

If these figures are also correct, what about the cheap man's profits, his overhead, package, freight and general selling costs where selling his product at 45 cents per gallon? Why, the whole proposition seems to be so ridiculous that it really would be a laughing matter if it were not for the fact of the undignified position it places the foreman of painters in when called on to defend himself against such bunk paint games, which is but a further proof that it is dangerous practice to buy a paint at its cheapest price, paint which has in its nature the greatest opportunity for material adulteration and fraudulent manipulation of all things on earth bartered and sold. It has been said that it was the paint adulteration and manipulation abuses that caused the railroads to order specification paint. If this story is correct, in the name of all that is fair between man and man, what did the beat out cheap paint buyer expect to get? Was he looking for a first class paint at whitewash prices?

In conclusion we will say that the organized principles of the Master Car and Locomotive Painters' Association have stood for the best paint stock procurable in its years of associated debate on the economy of using the best material and methods in the railroad paint shop. There have been thousands of demonstrations that have taught the lesson that the best paint that can be bought is the cheapest in the long run. As a consequence to the craft, it does not matter whether the best paint is a reputable manufacturer's or a railroad specification paint, just so long as the purchasing company gets its money's worth. If the railroad specification paint is the best, let us have it, but not in its hazardous cheapest-in-price form, so that the question will never again rise in our future conventions, namely:—From the standpoint of the railroads, is it economy to purchase paint made on railroad specifications?

The next paper was read by Dr. M. E. McDonnell, chemist of the Pennsylvania Railroad at Altoona, who was introduced by Vice-President Gearhart, and who said that he appreciated the introduction and then gave the following address:—

Members of the Master Car and Locomotive Painters' Association:—

I am especially pleased at the opportunity to speak here today for the reason that I have had occasion to co-operate with a number of the members of your Association at frequent intervals during the last few years. Some of you may not realize how frequently it is stated that painters are a prejudiced class of men with preconceived ideas, many of which are erroneous, and of the difficulty of changing ideas once formed. I can frankly say that I have not found this to be the case, and one of the bright spots which I have to look back upon is the spirit of co-operation and help which has been given in every instance in which our master painters have been consulted, and I really feel that I am one of you.

The question before us for discussion has to do with paint specifications. I shall consider the word "paint" in its broader sense, so as to include the varnish used in coach and locomotive painting operations. It is said that there are two sides to all questions. There are evidently two sides to this one, but there should be only one. If

chemists knew the best paint for each particular application, and if they could write a specification for each in such a manner that they could be complied with, and if all paint products not complying with the specifications could be rejected, there would be but one side to the ques-

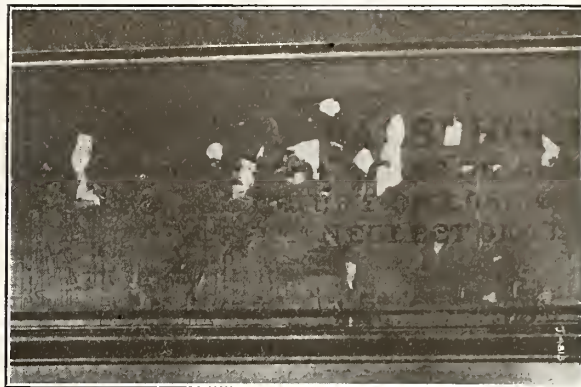


Figure 1.

tion. A specification informs the purchasing agent and the manufacturer just what is wanted and affords a fair basis for competition, and there is no reason why any consumer should buy something which he does not want.

On the occasion of a recent visit to the factory of a

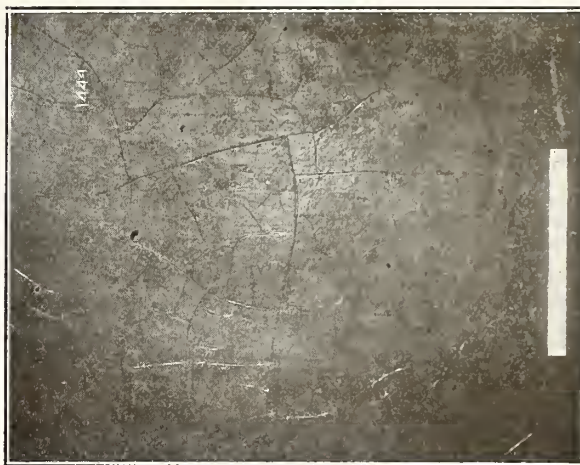


Figure 2.

large paint company which has apparently organized an advertising propaganda against paint specifications, a request came in for a quotation on a large order for paint oil. The railroad sales manager said:—"Now what do you suppose is wanted?" "We can make paint oil covering a

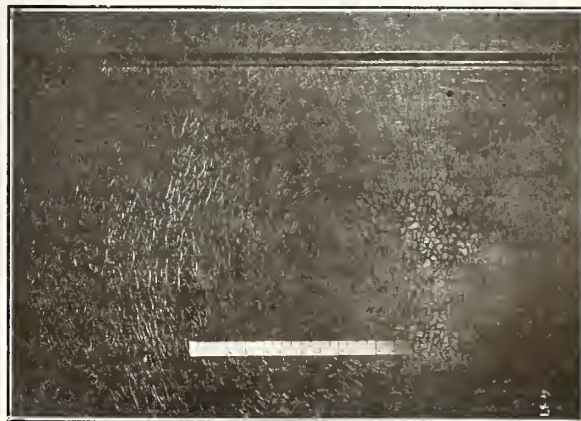


Figure 3.

wide range of merit, composition and price. We do not know what this prospective customer wants to pay or how to deal with such inquiries." He could have said exactly the same thing with reference to a paint inquiry which

was not accompanied by a specification. It would almost seem that the main object in trying to break down paint specifications is to avoid competition.

It is argued by some that paint specifications retard progress by fixing standards. Such argument has little weight, for any paint consumer would change his specification if he were convinced that it could be improved upon. This point is well illustrated by the history of the Penn-



Figure 4.

sylvania Railroad specifications for exterior cabin car color. Prior to 1883 English vermilion was ordered for this purpose, and no tests were made to see what was being obtained till the condition of the cars led Dr. Dudley to investigate, and he found that in many cases no sulphide of mercury was present in many of the shipments which were obtained. Furthermore, he learned that there was not enough English vermilion on the market to render it commercially available in the quantities desired. He accordingly issued a specification for scarlet lead chromate and tested all shipments to see that they did comply with the standard designated. After the specification had been in force for a number of years there was a development in the state of the art of the manufacture of certain organic pigments, some of which had great merit, and in 1911 the company again changed the specification, this time to toluidine red, a product of unquestioned merit. In 1915 war conditions made it necessary to again change, and at this time the use of an iron oxide composition was adopted. The specifications have consistently followed the progress of development, and will continue to do so, but during all of this time all manufacturers have had a definite basis on which to work.

One of the early paint specifications issued by the Pennsylvania Railroad was for freight car paint, the same

certainly gratifying, and it is well known that a number of prominent paint manufacturers comply with this specification in their standard trade iron oxide paint; furthermore, it is approved by the Russian Government in their contracts.

It would not be fair to assert that all of the criticism against paint specifications is unjust. In drawing up a specification it is important to first ascertain by experience what will meet the practical requirements of service. The composition called for should not be unnecessarily restricted. It must be a product readily available. It is also important that the purchaser can make the necessary tests to compel compliance with the specification. To state what is desired, without insisting on compliance with the requirements, is unfair to competing manufacturers and does not protect the consumer. There is a tendency in certain quarters to write specifications which cannot be enforced. The fact that some specifications are written without due consideration does not condemn a sound principle. It would be just as fair to condemn the practice of medicine because some quack doctor, without any knowledge of medicine, is allowed to practice.

It is not practicable with our present knowledge to con-



Figure 6.

trol the purchase of all paint products on chemical test. In such cases physical tests can be devised which we believe will be fair to competing manufacturers, and at the same time protect the consumer. Varnish is a good example of a product which, in our opinion, cannot now be controlled chemically, yet we believe it is possible to devise a specification under which it can be purchased on a competitive basis.

To show the necessity for such tests, I should like to offer some illustrations taken from cars in actual service



Figure 5.

having now been in force since July 26, 1886. On looking over a recent catalogue of a prominent dry color manufacturer, we read as follows:—

"Pennsylvania Freight Car Red. We wish to call the attention of paint grinders to the great covering capacity of this red, it being far superior to some of the reds made up of combinations of various pigments by some of the paint manufacturers. It is less liable to settle, and works out with that fine consistency so desirable in a paint."

To read such a statement after a thirty years' trial is

which were painted with the products of different manufacturers whose integrity is above suspicion.

Figure 1 shows the interior of a 54-foot compartment car, No. 4,579, completed May 29, 1912, which received class repairs, including color on the exterior and varnish throughout, which were completed on May 21, 1913. It was photographed February 7, 1915. The car had consequently been in service one year eight months and seventeen days following class repairs.

Figure 2 shows the interior condition of a 70-foot pas-

senger car, No. 1,717, completed by another car builder September 1, 1908, which received class repairs, including color and varnish on exterior and interior, which were completed on February 11, 1910. It was photographed about December 1, 1911, after one year nine months and approximately twenty days' service following class repairs.

Figure 3 shows the interior condition of a 70-foot passenger car, No. 1,621, which was new January 20, 1910, and photographed on or about December 1, 1911, after one year ten months and approximately twenty days' service and before it had received any class repairs.

Figure 4 shows the exterior condition of a 70-foot passenger car, No. 1,775, which was new in January, 1909, received class repairs, including exterior color and varnish, which were completed on April 13, 1910. It was photographed on or about December 1, 1911, after one year seven and approximately one-half months' service, following class repairs.

The appearance of the cars just described is far from satisfactory, as will readily be understood by all master painters. Ignoring class repairs, one of these cars had been in service less than two years, two were less than three years old, and the fourth car, which was the oldest, had been built only three years and three months.

Figure 5 shows what is possible in the way of durability. This car was completed in January, 1913, and photographed three years four months and fourteen days later, before it had received any class repairs. Figure 6 shows the interior condition of the same car, and Figure 7 is a but slightly reduced picture of a portion of the exterior, which will give a better idea of the manner in which this painting system withstood service conditions.

With such examples confronting our officers, it was considered necessary to more rigidly control the purchase of varnish.

It is but fair to state that this car, No. 156, was painted by the baking process. The varnish was one of four selected from panel tests of a large number of baking varnishes. The preliminary tests on varnishes of this class had been elaborate, and in conducting them three of your members, viz., Messrs. Gearhart, Heffelfinger and Shaffer, co-operated. The tests showed that many of the samples submitted by manufacturers were inapplicable. The result of these trials on baking varnish were so convincing that our general superintendent of motive power, Mr. J. T. Wallis, decided to have the same tests applied to other kinds of varnish. A method was accordingly worked out and put in effect January 1, 1915, which we believe does protect, and while all varnishes are now virtually bought on specification, we are confident that the manufacturer is not limited in the exercise of his ingenuity. The fact that a test was started on some fifty brands of varnish this month shows that the method does not prevent competition.

The method is largely practical, the tests being made on

varnish being objectionable. A number of such panels, estimated to be a year's requirement, are prepared at the same time and kept in stock until they are required.

The varnish samples to be tested are divided into groups made up of various classes which are used. It is desirable to have six samples of the same kind of varnish, for example, coach rubbing or coach finishing for each of the six sections on one panel. In every case a standard sample should be included, as the results obtained will vary more or less according to weather conditions, the test being



Figure 7.

comparative. Three coats of each sample are applied to the assigned test panel section at intervals of forty-eight hours. After the third coat has stood for forty-eight hours a portion of each section is rubbed, excepting finishing varnish. Rubbed sections are observed for a period of twenty-four hours for "sweating out" defects. It might be said that throughout the application of the sample being tested notes are made of any defects in color, drying properties, flow, etc. On the third day following the application of the last coat of varnish all test panels are placed in a vertical position on a rack having a southeastern exposure, and observations for checking are made at intervals of two to three days. As previously stated, it is imperative that each class of varnish under test be accompanied by a standard sample, as the time of checking will depend somewhat on weather conditions, but if this precaution is taken the relative time of checking shown



Figure 8.

standard sandblasted steel panels made from sheet steel which was purchased for the construction of passenger cars. Each panel is 14 by 30 inches in size. One side of a large number of such panels is prepared by applying a suitable surfacing system and two coats of flat Tuscan red, excepting a space 3 by 30 inches at one edge of the same side, which is left bare. Each panel is then laid off into six sections, and each section is numbered consecutively, the figures being white, and a white stripe is applied lengthwise across the panel over the Tuscan red. The object of the white stripe is to make possible a better judgment of the color of the varnishes under test, dark

by the different brands of varnish is a fair measure of their relative durability.

In the purchase of varnish it is our practice to place requisitions for any of the brands which are on an approved list. Samples from all shipments received are tested, and if the quality is found to be below "standard" such brands are dropped from the approved list and purchase of same discontinued. New brands of varnish are also added to the approved list from time to time, after the test as outlined has shown them to be entitled to this recognition.

Figure 8 shows the test rack as it existed on September 1.

Figure 9 shows a single panel on which four brands of rubbing varnish and two miscellaneous samples have been exposed for a period of 115 days. The sample of rubbing varnish on section 361 of this panel checked in thirteen days. The samples on sections 363 and 364 checked in forty-nine days. The standard sample of rubbing varnish which is shown on section 362 did not show any indication of checking at the time the photograph was taken. This figure also shows the portion of the panel referred to, to which no surfacer was applied. It also shows the white stripe referred to and the consecutive numbers, which are white.

Figure 10 shows a panel on which six samples of finishing varnish have been exposed for a period of 143 days. A magnifying glass is not required to show the checking on some of these sections. The sample shown on section 334 checked after an exposure of only eighteen days, and it would be considered perished at the present time. If it had been applied to cars practical illustrations like those shown in Figures 1, 2, 3 and 4 would soon be numerous. Tests shown on sections 331, 333 and 335 are from regular shipments of approved brands from three different manufacturers. The remaining two sections show tests of varnishes not approved but under consideration. The one on section 332 checked in sixty-four days, and it is too soon to say as to what will be the fate of the one shown on section 336.

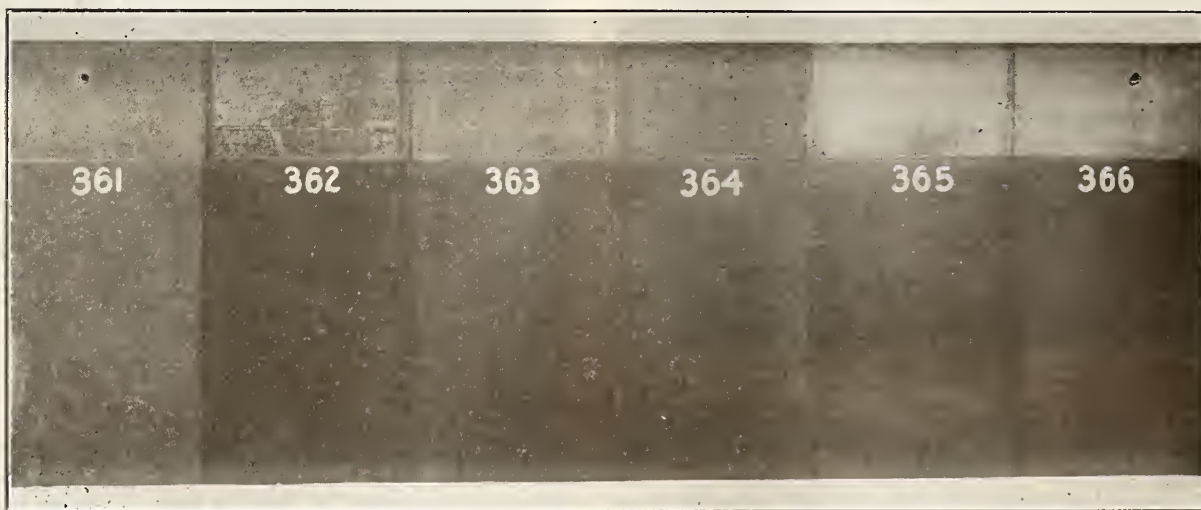


Figure 9.

Figure 11 gives a closer view of two rubbing varnishes shown in Figure 9, and Figure 12 shows two of the finishing varnishes referred to in comments which have already been made on Figure 10.

We believe it is possible to formulate and apply specifications for the various classes of paint products, including varnish, which will be a stimulus to greater effort on the part of the manufacturers, and which will reward them for creditable efforts in which they should take pride. The consumer will also reap the benefit of such improvement, and the painter will feel better satisfied with his work, especially if he has the opportunity of seeing it after it has rendered several years' service.

It is but fair to say that your worthy vice-president, Mr. Gearhart, co-operated with us in the plan outlined for testing varnish. Mr. Shaffer has doubtless recognized that some of the photographs shown were taken from one of his reports.

In conclusion, I hope that what has been said has shown some of the value of specifications. I hope that I have also shown just cause for appreciation by the examples given of the co-operation of master painters, and if this were an opportune time I should like to refer to other instances.

On motion the thanks of the Association were extended to Dr. McDonnell, and he was elected to honorary membership.

Mr. Copp said that Mr. Quest should do what he is told without thanks, but nevertheless deserves honorable mention for his paper.

Mr. Gibbons said Mr. Quest had not been afraid to handle the question without gloves, and moved he be given a rising vote of thanks. Unanimously adopted.

Mr. Quest asked the privilege of thanking the Association for having been allowed to do his duty.

The next thing taken up was

Query No. 3. Is there any advantage in painting or oiling the interior of new or old steel gondola and hopper cars?

The discussion was opened by J. W. Grattan, of the Buffalo, Rochester and Pittsburgh, Du Bois, Pa., who read the following paper:—

Gentlemen, Officers and Members of the Master Car and Locomotive Painters' Association:—

Your Advisory Committee did me the honor to request that I open the discussion of Query No. 3, which reads:—"Is there any advantage in painting or oiling the interior of new or old steel gondola and hopper cars?"

This is an important subject, one in which I am sure, like myself, you are all very much interested. I believe we will all agree that if a paint, oil or coating compound is available which can be applied at a reasonable cost to the interior surfaces of the sheets of steel cars used for transporting coke, coal and iron ores, and which will prevent or measurably retard the corrosion of the sheets by the sulphur contents, that it will be of great importance to our companies. Corrosion starts principally from the interior of the car, eating its way through the floor, hopper and side sheets, making necessary the shopping of the car to renew the sheets. On account of the present high cost

of labor and material this is a very expensive operation. Furthermore, the loss of revenue resulting from withdrawing the cars from service when so badly needed is large.

On the Buffalo, Rochester and Pittsburgh Railway, to arrive at the benefits which would be derived from coating the interior of the cars with oil, some time ago we arranged when cars were shopped for exterior painting or were undergoing heavy repairs, to thoroughly clean and remove all scale and rust from the interior of the car by the use of the hammer and by blowing out the scale, dust and dirt with a compressed air jet. The sheets were then given a coat of oil with a paint spraying machine. The cars, after being put back in service, were periodically examined, and we found that the oil evaporated very quickly, resulting in very little permanent benefit. At present we are experimenting with a lot more cars, applying a coat of elastic paint with the spraying machine. We find the machine to give better results than can be had applying the paint by hand with a brush, as the corners and crevices around the rivet heads are better filled and all openings at the laps and seams are penetrated by the paint spray. We find this practice to have some advantage, and as long as the paint or oil lasts to retard the wasting away of the sheets. When we examine the cars which we have oiled or painted, after they have been loaded with coal, coke, iron ore, etc., we find that much of the paint has been rubbed off in service by the loading and discharging of the lading. However, the principal wear is on the broad faces of the sheets, and if the cars are kept constantly in service this wearing has a polishing or scouring effect which helps to offset corrosion.

If we direct our attention to the seams, corners, laps and sheets and around the rivet heads, which are the vital and important parts, we find that the same scouring effect is not noticeable, and that, unless the coating has well protected the parts, there will be a mass of rust and

scale, which constantly and slowly will destroy the steel, whether the car is in service or not, greatly weakening the structure and diminishing the life of the car.

I thank you for your kind attention, and will be pleased to hear this subject thoroughly discussed by all the members present, also hope to hear from the gentlemen present the methods they employ whereby the conditions referred to may be improved and the life of steel cars prolonged.

Mr. Gibbons said there were various kinds of crude oil. The California oils have an asphaltum base and do not rapidly evaporate.

Mr. Grattan said they used a Pennsylvania crude oil with a paraffin base.

Mr. Gibbons thought it would be an advantage if similar tests could be made with an asphalt base oil.

Mr. Grattan stated that all the rust was broken off with hammers.

Mr. Quest said that several years ago he did some work on testing the value of spraying with oils, ordered by a committee of master car builders, consisting of eight or ten cars. They were coated inside with crude oil tallow and other oils. The inspection showed the crude oil coated cars were superior to all other oils in use. The cars were variously cleaned. From one car some 300 pounds of

Resolved, That our thanks are due to the various railroads for transportation and courtesies extended to make this convention a success.

Respectfully submitted,

C. A. Cook,

F. W. Bowers,

C. E. Copp, chairman.

On motion of Mr. Wilkins the resolutions were adopted by a unanimous rising vote.

Place for Next Meeting.

The committee recommended Chicago, Indianapolis, Cleveland, St. Louis, Baltimore and Columbus as places to be voted for.

The three places having received the highest number of votes and therefore referred to the Executive Committee to choose from were:—Chicago, Indianapolis and Buffalo, in the foregoing order.

President Hengeveld read the following telegram:—

East Buffalo, N. Y., September 14.

Acknowledging your wire of the twelfth, enjoyed the pleasure I had meeting with you yesterday. Am mailing to Secretary Dane my check for fifty dollars to be



Figure 10.

dross matter were removed. All were coated with the spraying machine. He moved that the subject be continued and a committee be appointed to continue the investigation and report at the next meeting.

Mr. Miller asked about paint.

Mr. Quest said experience showed that oil would be the only thing feasible at all. We have cars that we have to replace the bottoms because of sulphuric acid. Removing the dross matter weakens the car.

Mr. Wilkins said they began spraying their cars in 1907. They found it useless and, six months ago, they changed to painting the laps and joints with one coat red lead and one coat carbon black. He moved that all coatings be included in the investigation.

Mr. Beyer suggested that coal-tar products be added.

Mr. Gearhart suggested that the subject be referred to the Test Committee.

The motion with these additions was adopted.

The Committee on Resolutions presented the following report:—

Report of Committee on Resolutions.

Whereas, By the Will of Almighty Good, four of our valued members have, in the past year, entered into Eternal Rest, namely, T. J. Hutchinson, T. J. Rodabaugh, J. J. Toomey and T. Hopkins;

Resolved, That while we bow in submission to the Divine Will, we mourn their deaths and regret their absence from our meetings and shall ever bear them in affectionate remembrance; and be it further

Resolved, That the secretary transmit copies of this resolution to the families of the deceased.

Resolved, That the thanks of this convention are due and are hereby extended to the Supply Men's Association for their untiring efforts to entertain and make pleasant the visit of the ladies to the convention. Also to the hotel

The remover manufacturers have been constantly striving to perfect their product, and have so well succeeded that little fault can be found with the present day article, management of The Breakers for their care of the guests and the good service rendered. Be it further

added to your general fund, which I note is very low. I do this for the great respect I have for the Association and my grand old friends, Bailey, Cook, Butts and many others. Hope the younger members will take interest in the Association and seek further advantage. Your friend in word as well as deed. Fred W. Brazier.

Mr. Copp moved that the thanks of the Association be wired Mr. Brazier immediately. Carried.

The convention adjourned at this point.

FRIDAY MORNING.

The first thing taken up after President Hengeveld had called the convention to order at 9.30 a. m. was

Query No. 4:—Is there anything superior to varnish remover for removing paint from the interior or exterior of a steel passenger car, labor and material cost a consideration?

The discussion was opened by G. H. Hammond, Minneapolis, St. Paul and Sault Sainte Marie Railway, Minneapolis, Minn., who read the following paper:—

To the President and Members of the Master Car and Locomotive Painters' Association.

Gentlemen:—Varnish remover, as it is now made, is a marvel of efficiency as compared with that of a few years ago. It was then a crude, pungent, slow-acting and expensive material.

It was a menace to the health of those who used it in confined places. Many master painters were prejudiced against it, believing it would cause trouble to the succeeding coats applied over where it had been used. and it is considered an absolute necessity in every paint shop.

All modern varnish remover is efficient, but some is more so than others. Removers which soften varnish and

paint rapidly but evaporate slowly and do not separate or settle are found to be the most economical and efficient.

With the use of proper appliances, such as spray machines, vacuum machines and specially constructed brushes, both hand and power, maximum efficiency is obtained. Thus equipped, plus skillful labor, the paint on the wall surfaces of the interior of a steel passenger car can be removed at a cost of 50 cents per foot of car length; 60 per cent. being expended for labor and 40 per cent. for material.

Taking the outside of a steel passenger car into con-



Figure 11.

sideration, we find that the cost to remove the paint with varnish remover is practically the same as the inside, or 50 cents per foot of car length.

The ratio of expense for labor and material is different, as it requires less labor but more material, 45 per cent. goes for labor and 55 per cent. for material.

This estimate applies to steel plate construction with rivets exposed.

In shops where the necessary facilities are installed a quicker and less expensive way to remove the paint from the outside of a steel passenger car is by sandblasting. The cost is $7\frac{1}{2}$ cents per foot of car length for labor.

Sand, air and wear on sanding equipment will be approximately $2\frac{1}{2}$ cents, making in all 10 cents per foot of car length, or \$8 for an 80-foot car, a saving of 80 per cent. of the cost of removing with varnish remover, and the condition of the surface cannot possibly be better for the new coatings after being sandblasted.

These figures will, of course, vary.

It is not practical to use the sandblast on the interior surface of a steel passenger car, owing to the confined space, great accumulation of dust and inability to blast such parts as need it without damaging parts which do



Figure 12.

not need it. Also the steel itself is of such thin construction that there is danger of buckling or even cutting through weak places. Neither should the outside of a steel passenger car constructed in imitation of wood sheathing be sandblasted, the steel is too thin to stand it, but the thick plate construction will stand many sandblastings.

In summing up, it is found that there is nothing superior to varnish remover for removing paint from the interior of steel passenger cars, also the outside of cars of steel construction imitating wood sheathing, but for the outside of cars having steel plate construction sandblasting is far superior, costing only one-fifth as much as with the use of varnish remover.

Mr. Gibbons said Mr. Hammond had made one mistake in saying a sheet steel car constructed in imitation of wood could not be sandblasted safely. We had some cars of this description. One was burned off at great expense,

and they asked me if the sandblast could be used. I said it could, and they gave me permission to try it. The car, even the corroded parts, was satisfactorily cleaned at a cost of 7-10 mills per square foot. A beaded car costs more than a smooth surface.

Mr. Wilkins said it might answer for one shopping, but what would we do in the future?

Mr. Gibbons said that with a good surfer it would be ten years before sandblasting would be required again, and men who had examined it said that at least four or five sandblastings would be possible.

Mr. Butts said that sandblasting could be done, but it requires an expert man, and we have found it more satisfactory to use varnish remover.

Mr. Cook moved that it is the sense of the Association that there is no superior to varnish remover for the inside of a car or sandblasting on the exterior.

Adopted.

Secretary Dane read the following telegram sent to Fred W. Brazier:—

Atlantic City, N. J., Sept. 14, 1916.

F. W. Brazier, Superintendent Rolling Stock, New York Central Railroad:—

The members of this Association received your very kind expressions and your generous donation with a great deal of appreciation, and extend to your a unanimous vote of thanks.

(Signed)

A. P. Dane, Secretary.

The next thing taken up was

Query No. 5. Is there anything superior to soap for cleaning passenger equipment cars preparatory to painting and varnishing?

The discussion was opened by William Mollendorf, of the Illinois Central, Chicago, Ill., who read the following paper:—

It may be stated that both soap and water vary in quality for this purpose. "Hard" water will deposit lime by contact with soap and make a lime-soap combination very irritating and destructive to varnish.

Soap, in commercial form, carries a caustic or potash base, both of which are the natural enemies of paint and varnish and are active solvents of them.

Washing a painted or varnished surface with a concentrated solution of lye will give an exaggerated effect on the use of commercial soaps.

Soaps will have the same effect as lye in a modified form. To be more effective than plain water, soaps must be powerful enough and used in sufficient quantity to precipitate the limes in water in order to produce softening, leaving a surplus of alkali strength to decompose or attack the various dirt deposits on the surface of the car encountered in washing. The alkali deposits left from wash water develop and multiply in strength in drying. The deposits lead to spotting and changin of color.

It is quite impossible to expect alkali water produced by the use of soap to be entirely removed from surfaces, more or less uneven, to which it has been applied by the ordinary car washer.

Practically the same action takes place from the use of soap in "soft" water and by which is meant water that will not curdle in the presence of soap. So-called neutral soaps that show no free alkali are rare and entirely too expensive for car cleaning, so that the field of soap or its capacity for work depends on the proportion of caustic or potash in combination with its fats.

The action of soap and water cleaning is particularly noticeable on paint, which it gradually washes away. Varnish is more resistant to this action of soap and water because of being harder, but its gloss is reduced with each washing, and checking follows rapidly in accordance with the strength of the alkali.

The absorption of oils from either paint or varnish is known as weathering done by the atmosphere or alkalies, or both, and in turn they produce cracking or checking of the surfaces. Alkalies cannot avoid accelerating this destructive action by lodging in the multiplicity of checks, in which position the alkali remains more or less active continuously through its absorption of moisture from the atmosphere from time to time after drying. It will be seen that thorough rinsing after the use of soaps is highly important.

It is, therefore, evident from foremost chemical authorities, and the experience of many of the leading railways, that soap and water cleaning hastens the destruction of paint or varnish and that it is not true economy to clean cars in that way. It is for the reason stated that a large proportion of the leading railway systems do not use soap and water for cleaning cars, but depend on special car cleaners manufactured for the purpose.

In the washing of cars it is important to feed the varnish or paint, and not to gradually extract the life of these coatings, as done by the use of soap, caustic potash, sodas or other alkalies, all of which are deadeners to the finish. A car cleaner, to be economical, must therefore be harmless to paint or varnish and free from alkali; otherwise a repetition of use will hasten the car to the paint

shop and make it unattractive during the operations meantime.

The term "feeder" for varnish means supplying it with a nourishment of its own nature, which will go to prolong its life and serve as a protector. The best car cleaning compounds are based on varnish feeder, non-alkali, non-injurious lines.

The car cleaners most in use are based on gums made up in the form of emulsion. These cleaners are applied with a large hand brush and, owing to their consistency, remain on vertical surfaces without running off. A few minutes' time is allowed for soaking the dirt, after which the surfaces are scrubbed with ordinary scrub brushes and rinsed off with water. Wiping with chamois skin brings out the polish, although it is not necessary. After this cleansing treatment varnished or painted surfaces dry without streaks, common to soap cleaning, and the work has the appearance of being thoroughly well done. Surfaces cleaned in the manner described have no tendency to collect dust, as there is an absence of all stickiness and they are, therefore, not subject to moisture absorption, as in the case of soap treatment.

From the fact that surfaces of cars are often not well rinsed after scrubbing, through carelessness or other reasons, the nature of the cleaner used is highly important. Soap has a blooming and dulling effect upon varnish, while gum cleaners do not have this action. The residue left on surfaces from alkali absorbs moisture from the atmosphere, as before stated, and moisture collects dust and makes more frequent cleaning necessary and incidentally more painting and varnishing.

It may be said of a standard gum cleaner that, when applied to a surface it enters the numberless pores and checks of the varnish and acts more or less permanently as a filler. It is, therefore, a "feeder" and not an absorbent of paint and varnish "binders."

Soap and water baths for cars is not giving the paint or varnish on them what may be called a fair deal and many complaints of premature paint or varnish failures or perishing are due to the use of strong alkalis. The tendency of operators is to strengthen cleaning liquids to save themselves labor and not to weaken them, which would require more labor on their part. Therefore, harmless gum cleaners are the natural cleaning agents to use for the work, for they clean better than soap and are absolutely safe.

In the use of soap and water for car cleaning the very general use of pumice in connection with them acknowledges the inefficiency of soap. Pumice becomes the main cleaning factor and is efficient for the purpose, but pumice destroys gloss and removes a thin skin of the finish with each application. It is also difficult to remove by rinsing and usually leaves the finish with a grey effect out of harmony with the color scheme of the car.

The "gum" cleaners described are those in most general use for car cleaning at terminals and also in shops preparatory to revarnishing.

Mr. Butts said it had been their practice for fifteen years to use a solution of muriatic acid (diluted) preparatory to cleaning and then follow up with soap to prepare the surface for painting. They use what is called a varnish cleaning soap. The strength is varied, according to the condition of the car, from three to eight parts of water to one of acid. Terminal cleaning is done with an oil cleaner.

Mr. Burton said this subject must not be confused with terminal cleaning.

Mr. Younger asked if using muriatic acid followed by soap gave any trouble on subsequent varnish coats.

Mr. Butts stated that the only trouble was in the case of a badly cracked car, where the emulsion cleaner had a chance to get into the cracks.

Mr. Younger said some of the cleaners leave a deposit that can be removed best with benzine.

Mr. Himburg said that on the Rio Grande they use an acid cleaner every sixty days and an acid emulsion cleaner preparatory to cleaning.

Mr. Gerhart said they used an acid emulsion cleaner because it was almost impossible to prevent the men from putting lye in the soap to make it work easier. It is an acid cleaner about the thickness of cream.

Mr. Himburg said they used 35 pounds oxalic acid to 60 gallons of water, and got good results.

Mr. Keil asked Mr. Himburg if his men were bothered with sore hands. He had men quit rather than use oxalic acid.

Mr. Quest said oxalic acid is made commercially by dropping nitric acid on sugar. It is much stronger than muriatic acid.

Mr. Cook thought Mr. Mollendorf's paper showed that soap was the worst thing that can be used.

Mr. Breese said that they had been using linseed oil soaps, but lately the quality of these soaps was so poor that it can't be washed off the car except by hot water, and they had gone back to muriatic acid.

Mr. Gibbons said that if you get good soap, properly handled, there is nothing better. I have had a man using oxalic acid without injury.

Mr. Butts said he wanted to go on record that muriatic acid was the best cleaner. Oil emulsion cleaners are used at terminals, and there is nothing will take this off but

muriatic acid. Then he washes with a very weak soap solution. The soap, however, is not necessary if it is thoroughly washed with water, but the weak solution of soap is the cheaper way.

Mr. Quest said that muriatic acid is not a varnish solvent.

Mr. Copp said both in the operation and supervision brains must be employed in cleaning a car. He moved that the subject be continued till next year. Carried.

Installation of Officers.

The ladies having been invited into the convention hall, the newly elected officers were duly installed, Messrs. Miller and Cook having been appointed to present them, which they did, and President Hengeveld inducted each one into office with appropriate remarks, each one responding with a brief address thanking the members for the confidence placed in them and promising to do their utmost for the good of the Association.

President Gearhart appointed the following committees:—

Committees.

Advisory:—J. T. McCracken, S. E. Breese, Fred W. Bowers, W. A. Buchanan and M. L. Shaffer.

Tests:—B. E. Miller, B. C. Sherwood, E. E. Shedd and F. B. Davenport.

Information:—C. E. Copp, C. A. Cook, E. E. Lewis, M. J. Haynes and F. W. Wright.

Entertainment:—W. Mollendorf, Geo. Warlick and George Swing.

Hotel:—D. A. Little, George Warlick and Charles Taylor. After this Mrs. A. R. Lynch, who was present for the first time for several years, gave one of her characteristic Mrs. Casey recitations, which was much enjoyed.

At the conclusion of this recitation all rose and closed the convention by singing "Blessed Be the Tie that Binds."

CONVENTION NOTES.

Although the members of the Master Car and Locomotive Painters' Association meet together primarily for business, for the benefit of the employing companies and for educating themselves so that they will be of greater usefulness in their chosen vocation, it is but natural that the pleasure sessions of the annual gathering, which never are allowed to interfere with business, should be looked forward to eagerly and thoroughly enjoyed. For it must not be forgotten that most of the members make their annual vacations coincide with the convention, and are not sent to the meeting at the expense of the railroads. And they make it the vacation for their wives and families as well. Hence, it is perfectly natural that half of each day should be given up to enjoyment.

The Supplymen's Association always looks after the pleasure part of the convention, for these gentlemen have more time to attend to such matters than the master painters, who must devote their attention primarily to the business that brings them together, while the salesmen, being to a certain extent off duty, can devote themselves to seeing that the ladies have a good time. And it goes without saying that every lady in attendance at the convention did have the very best kind of a time. The Entertainment Committee was composed of the following:—

S. R. Fenton, chairman, F. W. Devoe & C. T. Reynolds Company; T. J. Lawler, American Roll Gold Leaf Company; Oscar Haywood, Tousey Varnish Company; E. J. Arlein, W. C. Coe Manufacturing Company; F. A. Elmquist, The Sherwin-Williams Company; F. O. Brazier, Murphy Varnish Company; L. A. Williams, Flood & Conklin Company; C. L. McMaster, Pratt & Lambert, Inc.; J. W. Mowry, Patton Paint Company; H. S. Whitehair, Kay & Ess Company; C. L. Woodruff, The Love Brothers Company; W. T. Hogan, Ball Chemical Company; D. B. Vail, James B. Sipe & Co.; Harry Norris, C. A. Willy Paint Company; Robert Walbank, Glidden Varnish Company; C. G. Chamberlain, W. H. Coe Manufacturing Company; L. P. Pratt, Yarnall Paint Company; George E. Lawler, American Roll Gold Leaf Company.

Now the very first thing the Entertainment Committee thought of was to engage a number of rolling chairs and to put them at the disposal of the members and their wives at any time during the convention they might wish to ride, from 9 in the morning until 6 in the evening. And it goes without saying that the members and the ladies availed themselves freely of the privilege, and the chairs bearing the M. C. and L. P. A. signs were seen on all parts of the Boardwalk.

The entertainment program as usual contained the time-honored fiction that a reception would be held at 1.30 o'clock on Tuesday by the president and officers in the hotel parlors. Maybe the officers were there, but we doubt it, for at that hour everybody was so busily occupied in getting luncheon that those who spared the time to hunt

up that reception must have been few and far between. If the program had called for an eat-fest in the hotel dining room it would have come much nearer the truth.

Something unusual was the feature for Tuesday evening—something that appealed to the lovers of good music—and judging from the number who attended and the enthusiasm, the music lovers must form a large proportion of those who were at the convention. A musical was given in the Roof Garden by Miss Ethelynde Smith, of Portland, Maine, a soprano with a very charming voice, accompanied by Miss Fay Foster, who was also the composer of several of the numbers on the program. Miss Smith was impartial in her choice of selections, singing German, French, Spanish and English songs in a manner that exhibited her versatility to great advantage. Her rendering of Miss Foster's compositions was all that could be desired, and both the composer and the singer were compelled to acknowledge the spontaneous applause that burst forth as a tribute to the beauty of the music and its exquisite rendering. Miss Smith closed with a number of children's songs, rendered with a delightful simplicity which won the applause of the audience. A handsome floral tribute was given her just before the conclusion of the concert.

There was nothing put down on the program for the entertainment of the men during the afternoons of the convention, for there is ample to do at Atlantic City, and many of those at the convention did the most obvious thing and enjoyed the delightful weather and the salt sea waves at the same time. Then there were others who simply loafed upon the hotel piazzas, and one ex-president dazzled the assembly by the brilliancy of his raiment. Surely a black and white shepherd's plaid coat, a Panama hat tilted back at a fascinating angle, a brilliant orange necktie and white trousers were something to cause a commotion, even in a place where startling costumes are common. And as his fellow-members gazed upon him, they wondered whether this magnificence of raiment was the inspiring cause of the strike that was at the time under way among the train hands of the railway with which the aforesaid gentleman is connected. Certainly, if the powers that be do not encourage him to bestow superfluous ornamentation upon the cars that come under his charge, they do not prevent him from piling it upon himself and appearing at Atlantic City wondrously garbed. Surely Solomon in all his glory was not arrayed like unto this master car painter, whose cars seldom touch the surface of the ground.

On Wednesday afternoon the ladies and a favored few of the Entertainment Committee enjoyed an automobile ride around Atlantic City and down to Longport. And just here a difficulty arose. There were some children in the party, and owing to the infantile paralysis epidemic Longport had established a very strict quarantine against all children under sixteen years of age. One or two of the automobiles containing children who did not have satisfactory health certificates were turned back and not permitted to enter the confines of Longport.

There's a place at Atlantic City called Steeplechase Pier. If you have never been there we won't spoil your pleasure when you do go by describing the pleasant surprises that greeted the members and their wives when they visited that famous place of amusement—the home of fun—on Wednesday evening. Even grave and reverend seniors and their wives lose their sense of proportion—and their nats, too, unless they hold them pretty tight—as they enter the portals of this uncanny place. But let us draw a curtain over the experiences of those who tempted Providence by accepting the invitation of the Entertainment Committee.

On Thursday afternoon the ladies enjoyed a card party, the prizes for which were exhibited on Thursday morning. But being a mere man and therefore not entitled to play, and having been busy at the convention in the morning, the reporter is unable to describe from personal observation either the prizes or the play. Of course, the ladies who won the prizes were delighted—they always are, while those who did not win were sure it was not their fault—and we do not believe it could have been, for every lady who took part in that card party surely deserved to win the first prize, and the only reason that each one did not win the first prize was rank favoritism on the part of the committee. And let us suggest to next year's card party committee that if they want to avoid all trouble in the future they will provide a sufficient number of first prizes to award one to each lady taking part.

It is unfortunate that the editorial staff of The Painters Magazine does not include the services of a society reporter, for the annual ball that was held on Thursday evening in the Roof Garden cannot be done justice by any one not well versed in the art of writing society do-

ings. Nevertheless, we can call to the memories of those who were there the grand march, which began about 9.30 o'clock, during which each of the ladies received a very handy leather case containing a pocket manicure set as a souvenir of the occasion, and a very attractive one it was. Then the excellent orchestra invited all to participate in the dance, and new and old dances were in order until—well, midnight had passed some time before the music ceased. Between the dances a couple of professionals gave an exhibition of a fancy fox trot, and later on another couple gave a fine display of roller skating, both being much enjoyed. We wish we might properly describe the gowns that the ladies wore and do justice to the array of youth and beauty—there are always a lot of young people at the convention, but here the services of the society reporter are absolutely necessary, so we leave the subject to be filled in by the recollection of those who were there.

The Entertainment Committee had placed on the printed program for Friday afternoon a "trip to the oyster beds," electric cars to convey the visitors to the boats, which would proceed to the beds where oysters fresh from the water would be served. Now the representative of The Painters Magazine, in common with a good many others who had attended the convention, left Atlantic City by the afternoon train, at the very hour this trip to the oyster beds was scheduled, so he cannot describe it. But he can say that about half an hour after leaving Atlantic City his train passed through a very heavy rainstorm, which was general all through New Jersey, and while we cannot assert that rain marred the pleasure of the party who had gone after oysters, we don't doubt that they had difficulty keeping dry.

Monday, September 11, was Charles E. Copp's sixty-eighth birthday—he doesn't look it—and it closed forty-six years of usefulness in the service of the Boston and Maine. Mr. Copp says the convention always seems to be held as a sort of birthday celebration for him.

Once every dozen years C. A. Cook says he is called on to reply to an address of welcome to Atlantic City. Let us hope he may be called upon many more times—he's a young man yet.

J. D. Wright explained privately that the "watchful care" referred to in his paper is the exact opposite of the "watchful waiting" we have heard so much about.

Z. J. Gervais, master painter of the Colorado Midland at the Colorado City shops, wore a look of proud satisfaction because his road had put into commission on September 1 the last one of three new combination mail and passenger cars with steel underframes, the first cars ever built at the shop. And Mr. Gervais is very proud of the painting that he did on them.

A few of the supply men opened headquarters, where they entertained those of their friends who were able to find them. Unfortunately the hotel management objected to the display of advertising cards in the lobbies and even in the corridors, so it was often difficult for those seeking these headquarters to find them. We might suggest that in the future the Entertainment Committee, or some special committee from the supply men's organization, should have neatly lettered directories hung at the elevator entrances on the ground floor of the hotel, giving the names of those firms that are keeping house and the room numbers. A similar list could also be hung in the elevator cars. Simple pen lettering is all that would be required or a typewritten list would answer if nothing else could be arranged. This plan has been adopted successfully at the advance wall paper shows in New York for several years past, and it has proved a great help. We know that one of the firms that had headquarters at The Breakers felt very much aggrieved because so many of the members neglected to look them up, but the writer can bear testimony that, although this concern had a well located suite, it was only by accident that he discovered it. We do not doubt in the least that some others were missed entirely.

The most accessible headquarters were those of the Rubin & Shuman Company, manufacturers of brushes, who were located on the ground floor next to the card room. Here they made a display of brushes and exhibited moving pictures illustrating the manufacture of brushes in every stage. Messrs. Rubin and Hults were in attendance.

The Wolfe Brush Company had their headquarters on the fifth floor, and made visitors warmly welcome. Those who knew where to find them found this a pleasant place to while away a little spare time and to enjoy the hospitality of their hosts.

Up in a corner of the seventh floor the Ball Chemical



A Group of Master Car and Locomotive Painters and Their Families in Front of the Breakers.

Company had a suite where they entertained their friends. Both of the Taylors, assisted by genial "Bill" Hogan, who peddled brushes before he became connected with the Ball Company, and "Uncle" Jim Gohen, of the Cleanola Company, were present to dispense hospitality. Each member of the Association was given a handsome leather bound pocket memorandum book, with removable pad, conveniently sized to slip in the coat pocket, and with the name of the recipient printed in gold on the outside—certainly a most attractive souvenir of the occasion. We understand that those members who were unable to find the room were to receive the gifts intended for them by mail after the convention.

Canned music welcomed the visitors to the headquarters of the U. S. Metal and Manufacturing Company, where C. C. Castle and J. Hunter Ross entertained all comers hospitably, and incidentally may have made mention of the products of the Anglo-American Varnish Company, of which concern they are the selling agents.

In Room 813 one found the headquarters of the Flint Varnish Company, who had several of their representatives to welcome the visitors. Attractive little leather bound memorandum pads were given to the ladies and leather key holders to the men.

The Charles R. Long, Jr., Company had headquarters on the fifth floor, but they did not remain after Thursday morning.

The Ault & Wiborg Company had a room on the third floor, where they dispensed hospitality to all comers.

A quartet of wide-awake hustlers represented James B. Sipe & Co. and boosted Sipe's Japan Oil and Enameloil. They were R. E. Rogers, vice-president and sales manager; D. B. Vail, Eastern railway representative, and W. F. Robinson, Western railway representative, and Charles Clark, their Philadelphia representative.

Langley Ingraham represented the Yarnall Paint Company and took the place on the Entertainment Committee of L. P. Pratt, of the same company, who was unable to be present, although we understand he had expected to be.

Pratt & Lambert, Inc., sent a hustler in the person of C. L. McMaster. They say he is a wonder at getting the railroad companies to try the Vitralite enamel system of finishing steel passenger equipment.

A. G. Schumann and Oscar Smith represented the Moller & Schumann Company. They managed to win a good many friends, although they are newcomers at the conventions.

One lady was heard to remark on the cute little memorandum book which she said had been given her by "Mr. Flint himself."

W. H. Estabrook, the master painter of the Public Service Railway, motored down. It's cheaper than railway traveling when you only get passes on the trolley lines. Wonder if he got caught in that heavy shower on his way home?

Secretary and Mrs. A. P. Dane went on a trip to "Washington and points South" after leaving the convention.

In spite of the linen suit that proclaimed him as a resident of the South, President Hengeveld felt that in coming to Atlantic City he was getting back to his "old home State." Born in Holland, he came to this country when a small boy and became a resident of Paterson, N. J., where he was educated and spent all his early life, so that he regards himself as a Jerseyman, although he has lived so long in the Land of Cotton.

It was his first convention and he felt it his duty to talk business to every railroad painter who was there, instead of simply giving the glad hand as most of the supply men do at these conventions, regarding them as opportunities to meet their railroad painter friends socially rather than in a business way. Consequently everybody got a peep at that chunk of solid gold which he carried about in a blue velvet lined box and which he exhibited proudly as the raw material from which his company manufactures ribbon gold. But he made a good many friends, for he proved himself to be personally agreeable—and that counts for a good deal in a business way.

In the intervals between their trips, some of these paint salesmen evince a naturelust that leads them into the

wilds. And we were told of the enthusiasm that greeted the proposition made by "Buster" Williams, "Dan" Vail, et al., concerning a certain island that is said to be a veritable fisherman's delight, and which they talk of buying and christening the "Paint Peddlers' Paradise." If you want to get in on this scheme address either of the gentlemen referred to—that is, if you happen to be a paint salesman in the railroad game.

The busiest man at the convention was Chairman S. R. Fenton, of the Entertainment Committee. He's fat and forty (or more), he's jolly and energetic, and when he has anything to do he does it with all his might. Naturally,

everything went off well. Perhaps that is because he graduated from the ranks of the car painters into the selling game. He worked at one time in the Jersey Central shops at Elizabethport, and afterward in the Lackawanna shops before he went with F. W. Devoe & C. T. Reynolds Company, where for a number of years he held a general utility position as the man who was sent out to find out the reason for complaints and to tell the painters how it was that their difficulties could be overcome. Later on he and James A. Stevens were organized into a team to look after the railroad business of that wide-awake concern, and from every report that comes to us they are making good. But that is only natural when two such hustlers are backed up by goods of high quality.

Railway Paint Shop Gossip

—The marriage of Miss Thomasina Margaret Holden, of Boston, Mass., to Harry F. Locke, manager of the Boston branch of the Empire Railway Specialties Company, and son of the widely known former master car painter, Albert V. Locke, was solemnized at the home of the bride's mother in Boston, Wednesday, September 20. The many friends of the bridegroom in the car and locomotive painting trade will take pleasure in extending best wishes to the happy couple.

—The reorganization of the Pere Marquette, on a plan devised by officers of the company, has been approved by the Michigan Railroad Commission. This will mean, undoubtedly, an improvement in the working conditions of the painting department, both car and locomotive. F. H. Bradshaw, J. R. Crispin, Gus Derrick, F. C. Macomber and E. Phillips are the efficient master car and locomotive painters of the Pere Marquette, and every good thing that can be devised is wished for them.

—Among the members of the Master Car and Locomotive Painters' Association, the late Charles D. Ettinger will be remembered as the personification of geniality. As a story-teller he was most delightful; it was his custom to carry a little book in which were jotted down the titles of these short narratives, and a bare reference to them enabled him to convulse a throng for hours, his inimitable elocutionary powers having much to do with his success as a raconteur. Mr. Ettinger was a member of the Union League Club, Midlothian Country Club, South Shore Country Club and the Ohio Society of Chicago.

—Foremen Painters J. H. James, C. J. Moore, N. B. Warson and A. L. Wenstrom, of the Great Northern Railway, will share in common with other employees of the road, in the pension plan which the directors of the road have arranged for the veteran employees. It is the plan to set aside \$1,000,000 to endow the pension feature. The new system went into effect September 16, the anniversary of the birth of the late James J. Hill. Employees are to be retired at the age of seventy, but may voluntarily quit at sixty-five and receive pensions. The plan will take in employees who have been continuously in service for twenty years or more. For each year of service, an allowance of 1 per cent. of the average monthly pay received for the ten years preceding retirement will be paid, but in no case will the payment be less than \$20 a month nor more than \$75.

—The first monthly meeting of the Western Railway Club, for the season of 1916-1917, was held at the Sherman Hotel, Chicago, Monday evening, September 18. W. L. Park, vice-president of the Illinois Central, presented a paper on "Preparedness from the Railway Point of View." Ample room has been set aside in the Sherman Hotel for these monthly meetings. The usual get-together dinner is held from 6 to 7.15 o'clock, and this will continue to be a regular function of the meetings during the season. Master car painters belonging to this club are finding a factor of much helpfulness in the membership.

—The Salt Lake and Los Angeles management has issued a circular cautioning its employees of all degrees and departments to follow out its new policy of quiet. "We want to make the Salt Lake Route known as the Road of Quiet" is the desire of the management. Therefore, "mum" is the word throughout the system.

—The Great Northern is reported in the market for 125 all-steel passenger cars to replace Oriental limited

equipment. Thus our good painter friends, up in the frigid freedom of the Big Winds, are to shake hands with his Majesty Steel Corrosion.

—Master Painter William Breithaupt, of the Pullman Company, is to give his best attention to an order for four cafe cars, which the Philadelphia and Reading has filed with the above named concern.

—At the Baldwin Locomotive Works, 20,000 men are now employed, not including those employed in the affiliated companies at Eddystone. About 40 per cent. is said to be represented by foreign orders. Master Painter W. M. Joyce is working a record-breaking lot of men, numerically speaking.

—In addition to his other duties, Master Painter L. B. Jensen, of the Milwaukee shops of the Chicago, Milwaukee and St. Paul, has the supervision of the painting of 1,000 freight car, which his company is building at its own shops.

—The Osgood-Bradley Car Company is proceeding with the construction of 40 baggage and 60 passenger cars, on an order filed with it from the New York, New Haven and Hartford. This order will necessitate important inspection duties for Master Painter James Allen's department.

—The New York Central Lines are reported as considering the purchase of 230 locomotives, a matter of equipment increase which concerns a number of foremen painters along the line of the Central.

—The Boston and Maine is reported to have given a contract to the H. Wales Lines Company, Meriden, Conn., to build a locomotive shop at East Deerfield, Mass. It will be of brick construction 40 feet high, 170 feet wide and 200 feet long.

—The annual report of the Canadian Pacific shows, among other interesting items, that the expense of equipment maintenance, during the past year, totals \$16,695,958.87. Of this grand total the painting department under the direction of Master Painter T. Marshall has played an economical part, without detracting from the excellence of the work characteristic of his department.

—Reports coming from across the ocean show an almost amazing resumption of prosperity on French railways. The painting of equipment is said to be very largely in the hands of men past the age of military duty, and of women who have, in the great national emergency, proved adept at this line of work.

—At the Atlantic City convention, Master Painter James Allen, of the New York, New Haven and Hartford, struck the nail square on the head when he declared that the shopping of passenger equipment cars should be in the hands of the master painter. But, alas! this is the exception, not the rule.

—The Pressed Steel Car Company will build ten passenger cars for the New York Central, and Foreman Painter H. M. Butts will see that this equipment is painted according to specifications.

—Master Painter T. J. Mullaly, of the Amour Car Lines, in addition to his other duties, is supervising the painting of 300 refrigerator cars which his company is building at its own shops.

—The shop men of 19 railroads west of Chicago have received, through the committees of their unions, the terms upon which the railroads will meet their de-

mands for an increase in wages and a shorter working day. The unions ask for an eight-hour day and an increase of five cents an hour in wages, whereas the railroads, which are dealing with the men individually, are offering an advance of from one to two cents an hour and an eight-hour day for the back shops.

—The exhibit of historical locomotives and cars and safety appliances of the Baltimore and Ohio, which has felt the deft touches of Master Painter John D. Wright's artistic chevaliers, is to be displayed at Detroit on the occasion of the Safety Congress, during the week of October 16. This exhibit has attracted wide attention at numerous industrial and international expositionse held in various sections of the country.

DEATH OF JOHN STOCKS.

I HAVE to chronicle the sad news that my assistant, John Stocks, passed away Friday morning, September 22, eight working days from the time he had ceased his duties. He was sick the entire week I was away at the Atlantic City convention, with rheumatic fever. Other complications developed, requiring a surgical operation, and he was removed from his home, in Lowell, Mass., to a hospital, Thursday evening, and did not rally from the operation, dying before the night was over.

Mr. Stocks was born in England, in 1870, and came to this country in the spring of 1891. The writer set him at work washing cars on the Monday morning after his arrival in the old Lawrence shop, and found him a faithful worker, promoting him from time to time from one class of work to another until he had reached the highest grade, and then furnished him to the Maine Central Railroad as foreman painter July 1, 1903 (if I recall the year correctly), where he remained exactly seven years. He then returned to Massachusetts and for a short time traveled for a paint and varnish supply house, but later, about December 1 of that year, went to work for Warner Bailey, at the Concord shops of the Boston and Maine, where he remained until the writer took charge of that shop, (December 1, 1911), and until the following February, when he resigned to go to the Public Service Railway shops, in Newark, N. J., as assistant to W. H. Estabrook. Here he remained for a time, and later became foreman painter of the electric line on Staten Island, New York, under the name of the Richmond Power and Light Company. It was while he was with this company

that the writer called him to be his assistant and he accepted and began his duties in the new Billerica shops of the Boston and Maine May 1, 1914.

I cannot speak of him too highly. He was always faithful to duty in every spot or place that I ever put him. He had executive and clerical abilities of a high order. We have met with a great loss, which none will feel more keenly than the writer. Our associations were always most pleasant.

Charles E. Copp.

ONCE WELL KNOWN SUPPLY MEN GONE.

AT the recent Atlantic City convention, the Resolutions Committee reported only on the deaths of those who were either active or associate members of the Master Car and Locomotive Painters' Association. But there have recently passed over to the Great Beyond three men who were well known, some years back, to those who attended the conventions, although their faces have been missed from these gatherings for some time past.

Charles D. Ettinger, secretary of the Murphy Varnish Company, died in Chicago, September 4, aged seventy-eight. He was born at Wadsworth, Ohio, July 20, 1838. In 1871 he became connected with the Murphy Varnish Company, in charge of the railroad department, and at that time located in Cleveland. In January, 1884, he moved to Chicago, where he lived until the time of his death. He was at one time a regular attendant at the M. C. and L. P. A. conventions, and will be rememb M. C. and L. P. A. conventions, and will be remembered by the older members. His wide acquaintance among railroad men, and his kindly disposition made him always welcome. Some years ago he partially retired from active business and spent most of his time developing his stock farm at Midlothian, Ill.

Reuben C. Hallett, who of late years represented the Duntly Products Sales Company, of Chicago, died in that city September 10. He was well known to many of the older members of the Association, having been associated for a long time with the Hildreth Varnish Company, when I. H. Munford was with that company.

William Stridiron, for forty years one of the managers for Berry Brothers, Inc., varnish manufacturers, of Detroit, died Monday, September 18, at the ripe old age of eighty-five. He was a native of the island of Santa Cruz, Danish West Indies, and came to Detroit sixty-three years ago. For many years he regularly attended the conventions and had a wide circle of friends.

The Markets

WHILE there is a tendency on the part of consumers of paint materials to buy only for nearby requirements, general conditions are regarded as sound, and a good call for paint materials is looked for this season. Even now the trade is reported to be in a normal condition, and there is and has been a steady spot trading in most materials. Some important developments are reported for the month, with linseed oil perhaps of greatest interest owing to sharp advances in price. Demand for oil has not been heavy, but seed prospects have been unfavorable and extensive damage in the Argentine leads to fears that there will be a world's shortage of seed this year, and prices, while high now, are more likely to advance than to decline, unless the tenor of reports from the Argentine is changed for the better. Other paint making oils have also gone up in price, and soya bean oil is now held at an inside price of 9c. per pound in the spot market. China wood oil is quoted at 11@12c. per pound, and corn oil is quoted at 9½@10c. per pound for crude. The lead and pigments have held steady for the period, with the exception of basic sulphate. New prices went into effect on the first of the month for French process zinc oxide. Dry colors, while still unsettled, have sold at lower levels, with the quotations showing more than the usual range, according to quality. Some paint manufacturers have made reductions in quotations for enamel and wall paints, owing to reductions in raw materials.

White Lead Dry and in Oil.

During the summer months there was an easy tone in

the pig lead market. This created the belief, or at least the hope, that prices for white lead would decline. In our last report we referred to an advancing tendency in the retail market, and this has been manifest during the interval, with the result that pig lead is higher than a month ago. This has been the real feature to the white lead market, as it has steadied prices and has removed the probability of any declines. Basic lead sulphate offers an exception to the general rule, as stocks are said to have increased in volume, and this was followed by a fractional decline in price, as sellers offered round lots at 8½c. per pound, as against last month's quotation of 8¼c. per pound. Dry basic carbonate is steady in price, with round lots at 8¼c. per pound. White lead in oil is held at an inside price of 9¼c. per pound. The price varies according to quantity, with smaller lots at 100, 250 and 500-pound kegs, 10½c. per pound; 25 and 50-pound kegs, 10¾c. per pound; 12½-pound kegs, 11c. per pound; 1, 2, 3 and 5-pound cans, 12½c. per pound. On lots of 500 pounds or more prices are ½ cent per pound less than the above.

Red Lead and Litharge.

All the developments of the month have been in favor of a strong market for both red lead and litharge. As is the case with white lead, the most important factor, from a price standpoint, is found in the metal market. There has been no quotable change in prices, and dry red lead in large quantities continues to be quoted at 9¼c. per pound. Litharge is in good demand from the manufacturing trades, with prices at 9¼c. per pound.

There is not much call for litharge in jobbing quantities, but small lots of red lead are selling freely, and values are based on quantity. Red lead in oil is steady at 10¼c. per pound for round lots, with smaller lots as follows:—100-pound steel kegs, 11c. per pound; 25 and 50-pound steel kegs, 11¼c. per pound; 12½-pound steel kegs, 11½c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than above.

Linseed Oil.

As is usual at this time of year, when the new flax crops are yet to come on the market, prices for oil are affected by crop news. Generally the American and Canadian reports are the most important in the summer and early fall months, but prices have been influenced almost entirely of late by crop news from the Argentine. To begin with it is established that the domestic crop is short and that large amounts of Argentine seed will be required to round out requirements. This was not a disturbing factor as long as the Argentine promised to yield a large crop. Persistent reports of damage in the Argentine, however, have been heard since August, and recent advices say conditions are far worse than had been anticipated. Allowing for some exaggeration in these reports, and it is still evident that the crop will be small. As the United States and Canadian crops are small, the world's supply of seed will be below normal, and granting that demand will be normal, it is logical to look for high prices. There has been a rapid increase in the prices for oil in domestic markets in the past week. At present (October 4) the quotation for oil in single barrels is 85@86c. per gallon, and car lots are 83@84c. per gallon. In fact, some crushers are refusing to quote under 85c. per gallon, even on carload lots. The market is following seed closely and prices vary from day to day, so that these prices are not expected to hold good for any length of time. Summing up the situation, it is plain to see that all developments of the month have favored high prices, and it is now asked if prices have gone high enough to be in accord with seed conditions, or if still higher levels are to be expected.

Zinc Oxide.

Beginning with the first of the month, the new price for French process zinc oxide went into effect. These prices were announced some time ago, but did not become operative until October 1. Leading producers have called for the requirements of consumers so that they might distribute their products as equitably as possible. The new prices are more favorable to buyers than those which were in effect for the previous quarter. The present quotations are as follows:—White seal, 13c. per pound in car lots and 13¼c. per pound for less than car lots; green seal, 12½c. per pound for car lots and 12¾c. per pound for less than car lots; red seal, 12c. per pound for car lots and 12¼c. per pound for less than car lots. These prices are based on shipments in barrels f. o. b. shipping point.

American process zinc oxide is scarce on spot, as producers are using their supplies to take care of contract orders. Second hands offer at 10@11c. per pound. The

contract prices which hold good over the balance of the year are:—9¼c. per pound for 50-ton lots, 9½c. per pound for carloads and 10c. per pound for less than carloads. Selected zinc oxide brings ½c. per pound over the above prices. Leaded zinc oxide 35 per cent. is 8¼c. per pound for 50-ton lots, 8½c. per pound for car lots, and 8¾c. per pound for less than car lots. Other leaded grades range higher in price, according to quantity. These prices are based on shipment in barrels, f. o. b. shipping point.

Dry Colors.

Some interesting developments have arisen in the market for chemical colors. In many cases, this has been in favor of buyers, as prices have been easy, and some sharp reductions have taken place. Prussian blue is among the list of colors which have gone down in price. There were offers of this color recently as low as \$1 per pound, though the price varies according to grade, and as high as \$1.75 per pound is quoted. Chinese and milori blues also have been easier. The same is true of chemically pure chrome green and chrome yellow. Some consumers say that different grades of these colors are on the market, and they say that quotations should be distinguished according to quality. Bichromates and prussiates have sold at lower levels, and this has been the main factor in putting down the price of the finished colors.

Turpentine.

There has not been much of importance in the market for spirits of turpentine during the interval. A month ago sellers were quoting 46c. per gallon and present quotations are 46½c. per gallon. The market has not fluctuated to any extent from these prices, and with values steady, there has not been any inducement for active trading, especially for forward positions. The paint trade is reported to be buying most materials in a hand-to-mouth fashion, and this extends to spirits, so that demand from that source is not heavy. Export buying is light and stocks at primary points are comparatively large. As supplies are increasing, this leads to the belief in some quarters that values will decline, but others hold that consuming demand is bound to become more active in the fall months and under a greater call for stocks they expect prices to hold steady if not to advance.

Shellac.

An irregular market has ruled for this commodity in the past week or more. Weakness developed, following recessions in the London market. The latter was brought about by the fact that the British Government took steps to stop speculation in this article. Immediately there was a drop in prices at London, and local sellers were quick to follow the same course. In some cases, the drop was too rapid and some reactions were registered, but the net change was in favor of buyers. At present T. N. is offered at 31@32c. per pound. A C garnet is quoted at 29@30c. per pound; Kala button at 25@27c. per pound; bleached, commercial, at 31@32c. per pound, and bone dry at 38@40c. per pound.



THE photograph shows a float that won a prize in the Karnival at the recent New York State Fair, in Syracuse, and is an idea that will offer a suggestion to paint dealers in other places, especially as a feature in a "Clean-up and Paint-up" parade. It was designed and decorated by Jos. J. Elfers, and was exhibited by August Block, a paint dealer, 1000 Butternut street, Syracuse, N. Y.

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The Painters Magazine and Paint & Wall Paper Dealer

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WILLIAM ST.

November

NEW
YORK

1916

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name
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12½, 25, 50 and
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THE PAINTERS MAGAZINE and PAINT & WALLPAPER DEALER

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No one is authorized to receive subscriptions for The Painters Magazine and Paint and Wall Paper Dealer at less than the full advanced subscription price of \$2.00 a year, and anyone offering The Magazine at a lesser rate should be regarded as without having authority from us.

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NEGLECTED COUNTY BRIDGES.

That steel highway bridges over streams, all over the country, are allowed to rust and go to decay, through lack of proper protection with paint—due largely to ignorance on the part of the authorities having charge of the maintenance of county property—was brought out in a convincing manner at the convention of the painters having charge of the bridges and buildings of the railroads held in Philadelphia last month. These county bridges have usually been built with the proceeds of the sale of bonds, upon which the taxpayers are paying interest and which will not be paid off for years to come, yet with the prevalent neglect of these bridges, many of them are corroding so rapidly and becoming so honeycombed with rust that, long before the bonds become due, it will be necessary to replace them with new bridges or to make repairs of such an extensive character that they will have to be practically rebuilt. Most counties, and indeed many of the smaller cities, do not employ trained men who are able to intelligently inspect these bridges and to take charge of the work of keeping them in proper repair. Every railroad bridge painter or superintendent knows that the most vital part of a steel bridge are those that ordinarily escape observation—the bottom chords of the trusses, the under portions of the plate girders, the hidden parts of the floor system. Upon these, in most cases, depends the entire stability of the structure. If these hidden portions are permitted to decay the entire bridge becomes unsafe and extensive repairs or replacement will be necessary. Very few county commissioners or boards of freeholders who are responsible for the care of these bridges, know the absolute necessity for the preliminary removal of all rust before the bridge is repainted. Even when the railings and upper parts of the bridge show rust through the paint they think all that is necessary is to cover the exposed portions with new paint and hide the rust, thinking that corrosion which is covered has been cured. Paint will prevent rust when applied to clean metal; it will never stop rust when applied

over it. The contracts for painting these county bridges are usually let to the lowest bidder who hires a gang of tramp painters or laborers, equips them with the cheapest brushes and makeshift scaffolding or ladders, and daubs the paint on the parts of the bridge that will be seen, without even a pretence of removing the rust. The paint job passes the inspection of the commissioners, who do not know enough to go beneath the bridge and look at the rusted girders and floor system, and the county pays the bill—for sham, not real protection. No railroad company could afford to neglect its bridges in the manner that the public highway bridges are neglected. In the discussion of this question at the convention it was brought out that the railroads, as large taxpayers, are vitally interested in this matter of the proper protection of the highway bridges, and that the bridge painters and experts of the railroads would be glad to give advice in such matters if they felt it would be welcome. Here is at least one opportunity for the railroad and the public officials to get together for the public good. Is there any good reason why they should not? Something should be done to prevent this needless waste of the public money due to neglect of the proper paint protection of our highway bridges.

THE NEWER PAINT OILS.

Linseed oil has, for so many centuries, been regarded as the ideal paint oil that it may seem strange to many of the older master painters that scientists, both in the government employ and in the service of paint manufacturers, should be devoting so much attention to the study of a number of other oils, which, they believe, can be advantageously used in paint and varnish making, either in combination with linseed oil or as a substitute for it. Linseed oil has long been regarded as the life of paint and painters have looked askance upon the use of other oils as being akin to adulteration. Nevertheless, it has repeatedly been proved that, while for an almost indefinite period, linseed oil has rightfully held the first place among paint oils, it does not fulfill to the uttermost limit the requirements of a perfect paint oil, but it falls short in that the dried linseed oil film is, to a certain extent, permeable by water. This was first brought to the attention of the trade by the late Dr. Dudley, chief chemist of the Pennsylvania Railroad, about twenty-five years ago. Since then, many expert chemists have made long and patient investigations of the possibility of reinforcing linseed oil with other oils that will counteract its deficiencies and, in this way, produce a more perfect paint oil. The introduction of china wood oil or tung oil to the trade has proved a real benefit, for by its means varnish manufacturers have been able to produce durable varnishes that will not turn white by the action of water, even with the gums now available for varnish making, which are admittedly inferior to those of a generation ago. Another factor that makes the investigation of the newer paint oils of great importance to the trade is the advancing prices which have ruled for wheat, during the past two years, and which have discouraged the planting of flax, since greater profits may be obtained

by using the land for food grains. In consequence of this and the shortness of the Argentine crop, we are again faced with a supply of linseed oil that is less than our needs, and this condition may prevail for some years to come—or until the farmers of the Northwest can be shown, by providing a market for the flax fiber as well as for the seed, that it is as profitable for them to grow flax as it is to grow wheat. Meanwhile the investigations into the value of a number of miscellaneous oils, that are now being conducted, should receive the earnest co-operation of the paint trade. For this reason we call the special attention of our readers to the report of the Committee on Miscellaneous Oils, of the National Paint, Oil and Varnish Association, which will be found printed in full elsewhere in this issue. It describes at length the most available of these newer oils, the present sources of supply and the efforts that the Department of Agriculture is making to demonstrate the possibility of growing at a profit, the plants or trees producing these oils in this country or in our Pacific possessions. Mr. Gardner also gave an account of these oils at the Maintenance of Way Master Painters' convention, and his address also deserves careful reading. Tung and soya bean oils are already well known in the trade, and we venture to predict that the time is not far distant when such other oils as perilla, lumbang and sunflower will hold a recognized position in the paint trade, and that painters will accept these oils, either alone or in combination with linseed oil or with one another, without prejudice, judging and using them for what they will do, rather than condemning them without trial because they are not linseed oil. An interesting feature of the present situation is that certain oils, which were at one time largely used to adulterate linseed oil, are no longer employed for such a purpose, because they have come into use for other things, which have advanced their price above that of linseed oil. We refer especially to fish oil, corn oil and cottonseed oil. Petroleum derivatives are about the only things which can, today, be profitably used to adulterate linseed oil, and the presence of these is much more readily detected by the painter than sophistication with any other vegetable oil.

COUNTING THE COST.

Although it is essential for the master painter to know the overhead charges—the non-profit bringing costs that must be met by every business concern—and to add these to the cost of labor and material before he can make any profit upon his contracts, it is even more essential that he shall be able to figure out, in advance of the work, the probable cost of the labor and material that enter into the job in question. An accurate knowledge of cost accounting will avail the painting contractor very little if he guesses at the amount of labor and material required to do the work he estimates upon. There is but one method by which the contractor can foresee with any degree of accuracy the cost of the labor and material required, and that is by carefully measuring the plans, if it be new work, or the building itself in case of a repainting job, and then computing the cost in accordance with basic fig-

ures determined by actual experience. If all painters, understood the principles of measuring for estimates, as well as those of cost accounting, the wide differences in estimates now so prevalent would be done away with. We are glad to announce that in this issue of The Painters Magazine will be found the first of a series of articles on the square yard system of measuring for estimates, as practiced by one of the largest contracting painters in the city of Boston. These articles are written by his estimator, whose entire time is practically given up to this class of work, and they should not only prove a valuable schooling for the man who is inexperienced in estimating, but also offer many valuable hints for those who have figured on plans for years, for no one man knows it all, and each can learn from the experience of another.

A CALL FOR NEW HAVEN.

Although it is three months off, it is none too early to begin planning to attend the convention of the International Association of Master House Painters and Decorators, that is to be held at New Haven, Conn., February 13, 14, 15 and 16, 1917. One of the most valuable programs ever arranged for a convention of this organization will be presented. Probably the most important topic to be discussed is that of cost accounting, involving the matter of overhead charges, so little understood and so often neglected by men carrying on business that this neglect is held to account for a large proportion of the business failures that occur every year. This subject will be treated by Secretary William C. Redfield, of the Department of Commerce, or in the event of his inability to be personally present, then by a representative of the department. For the first time in the history of the Association the merchandising of wall paper will receive a place upon the program, and a man of national reputation in the wall paper industry will handle it. Moreover, New Haven will show the out-of-town visitors some of the most up-to-date and attractive retail wall paper establishments in the country, conducted by prominent members of the local association. It must not be forgotten that New Haven is not only the seat of Yale University and as such has a well-deserved reputation for culture and refinement, but it is a large manufacturing city and its inhabitants have the means to gratify their tastes for artistic surroundings. Hence, the decorators of the city are high class and prosperous, and high class wall papers of individuality are in demand. Another thing that visitors may see is the Boardman Apprentice Shops, the first successful attempt in this country to reproduce, in a trade school conducted as a part of the public school system, actual shop conditions and working hours, by which genuine apprentices may be trained, even better than they could be in shops under modern conditions, were the apprenticeship system not practically dead. New Haven is a hospitable city; the hotels are of the best; accommodations are abundant for all who desire to attend the convention, and it is earnestly hoped that there will be a greater attendance than at any previous convention ever held by the Association. The International Association has been taking ac-

tive steps to increase its usefulness to the trade during the past year; its opportunities to extend this usefulness in the future were never greater, and it deserves the earnest support not alone of its members, but of the entire trade. We cannot too earnestly urge all who can make it possible to attend the convention to do so, whether they may now be affiliated with the Association or not. We are assured that every master painter will be made welcome and we cannot but hope that the New Haven convention will see the largest and most enthusiastic gathering of contracting painters and decorators ever assembled in this or any other country.

BRIDGE AND BUILDING PAINTERS.

So many subjects of interest to the entire trade were discussed at the convention of the Maintenance of Way Master Painters' Association, held in Philadelphia last month, that we commend the report, which is published in full in this issue, to the careful attention of every painter, whether he may be a railroad employe or not. While this organization is composed of men in charge of painting the bridges and buildings on our leading railroads, they meet with so many technical problems that are similar to those encountered by the ordinary contracting painter, that their proceedings, which are always of a technical nature, deserve the most careful attention. It is true that a few of the questions that come up, such as the use of motor cars in handling men, pertain exclusively to railroad practice, but such topics as preservative coatings for structural metal or fireproof paint for wooden structures, are of interest to every one engaged in the manufacture and application of paint. During the thirteen years of its existence, this organization has done many things which make it well worth while and which should cause the railroad companies to foster and encourage it. If nothing else had been accomplished, the persistency with which it tackled the salt brine problem, that was destroying hundreds of thousands of dollars' worth of railway property every year, until finally the master car builders adopted a rule requiring the owners of refrigerator cars to equip them with devices whereby the brine might be retained within the cars and discharged only at icing stations, should make this Association deserve the well-earned gratitude of the railroad companies. The Maintenance of Way Master Painters' Association is doing a great deal to advance the technical knowledge of its members and to make the bridge and building painting departments of the railroads more efficient, and for that reason is deserving of encouragement by the higher officials of the roads.

THE DECEMBER CONVENTIONS.

Next month the Canadian Association of Master House Painters and Decorators will hold their convention at Toronto, beginning Tuesday, December 12. This meeting had been originally scheduled for the early part of July, but the belated rush season, due to the unusually

late spring and the conditions brought about by the European war, caused the Executive Committee to submit to the membership a proposition to postpone the convention and the idea met with favor from the entire membership. The business program will be practically identical with that which had been arranged for the proposed July meeting, but the summer holiday entertainment features will be necessarily eliminated and the social side of the convention will be suitable for the season. Inspection of the work done by the Technical School has

been made a part of the business program. On Wednesday, December 13, the New Jersey State Association of Master Painters and Decorators will hold their customary open session of the Executive Board at Newark, which is, to all intents and purposes, a convention under another name. Both of these meetings will be unusually interesting and valuable both from the technical and business standpoints and we advise all master painters who have the opportunity to attend either one of them to make a special effort to do so.

Measurements for Estimating

The First of a Series of Articles on the Square Yard System of Measurements for Estimating.

By Waldo G. Edwards. All Rights Reserved.

TO any one who has followed up estimates on painting it is rather astonishing to find so much difference in the prices which master painters submit on the same work.

A great deal of this difference can be accounted for in the haphazard and unsystematic ways estimates are arrived at. This difference is particularly noticeable when comparing figures on large and complicated work.

I have noticed in the course of my work the different methods employed by other men. Many of you are probably familiar with these same methods, or similar ones, which I will briefly outline.

Different Methods of Estimating.

1. Some men will read the painter's specifications, glance through the general specifications and look over the plans. Then, without a measurement of any sort, they will have their estimate ready in twenty or thirty minutes. This is the Guess Method.

2. Other men, after reading the specification, looking over the plans, etc., will compare the job to be figured upon with one they are doing or have done, taking into consideration the differences in the two pieces of work, and in that way will arrive at their estimate. This is the Comparison Method.

3. Others, after getting acquainted with the specification and plans, will figure out, for the various items to be treated, the number of days required for each item and the stock necessary, making up their estimates in this way. This is the Stock and Time Method.

4. Still others will, after making themselves familiar with the specifications and plans, proceed to measure into square yards the various parts to be painted, pricing each item at what it is worth to finish per square yard. This is the Square Yard Method.

The first two methods are used to a great extent. This is unfortunate because they are very deceiv-

ing and unreliable and account for many erratic estimates. These methods should not be used; they are not estimates—merely guesses.

The third, or Stock and Time Method, is much more satisfactory, and if the jobs are small and plain, can be used by the practical painter with very good results—particularly in old work. However, on large and complicated jobs this method is not practical, especially when estimating from the plans.

Plans are drawn to various scales. It is very difficult for the man who figures his work by the stock and time method to reproduce in his mind the true dimensions represented by the $\frac{1}{8}$ -inch scale by $\frac{1}{4}$ -inch scale or any other scale drawings.

The last, or square yard method, is without any question the most practical, accurate and systematic way of making up an estimate.

The practice of measuring all surfaces into square yards is just as convenient to use when figuring existing buildings as when figuring from the plans. It also covers exterior work as well as interior work and is adaptable to all kinds of structures, regardless of dimensions.

The Square Yard System.

These articles will explain the square yard system, show the ways of measuring from the plans and from existing buildings; also the allowances to be used to convert the various parts into square yards. Several buildings will be illustrated and the measurements carried out as examples of this system.

The unit of a square yard of painting is based upon a perfectly plain flat surface, such as a plaster ceiling without molding or ornamentation of any kind, a plain plaster wall without openings of any sort, or a plain wood surface without any moldings or beading or other such treatment to break the surface up.

There is no objection to using a square foot as a unit or even a hundred square feet as a unit. These are both used to some extent; but the square

yard as a unit seems to be the most satisfactory and convenient to work with.

The surfaces treated by the painter, however, are not always flat and plain. This condition is taken care of by allowing additional surface or surfaces to make them equivalent to a plain flat one.

For instance, take beaded sheathing. This would be measured as though perfectly flat. However, on account of the beading it will take more time than a flat surface would to coat in. For this reason, one-third more than the actual surface should be allowed to take care of this condition.

Take another example—a plaster wall having several large door or window openings. If the actual surface was measured with the door and window openings taken out, it would require more time to paint such a surface than it would the same number of square yards on a plain wall without any openings. It is very evident then, that it is worth something to cut around openings. To meet this condition (in this instance) one-half the surface of the openings should be added to the actual surface.

For another illustration, take an ornamental iron railing. This would be measured as though both sides were perfectly flat. However, on account of the manner in which this has got to be done, it will take considerably longer to do than if it was a flat surface. To cover this situation, you would allow two surfaces for each side of the railing, or as it is more commonly expressed, four times the surface of one side.

In a similar manner, by measuring and getting the superficial surface and then making allowances, it is possible to convert all the different items which have painter's finish, into quantities of square yards of flat surface.

By allowing additional surfaces to convert items into square yards of plain surface it is readily seen that the following situations occur:—

When an item of woodwork is all measured it may amount to 2,000 square yards. The actual surface to cover with paint might not be more than 1,300 to 1,400 square yards.

When an item of wall work is all measured it may amount to 2,000 square yards. The actual surface to spread paint on may be only 1,600 to 1,700 square yards.

When an item of ornamental iron work is all measured up it may amount to 2,000 square yards. The actual surface to cover with paint might not be more than a few hundred square yards.

It is evident from the above illustrations that the allowances used to convert various kinds of work into square yards of surfaces are based entirely upon the labor, and not on the actual amount of surface to cover with paint.

When measuring work keep in mind that you are measuring labor yards, not surface yards. Labor is the important item to the master painter and has been becoming more so each year.

When sending out stock for jobs measured by the square yard method this point should be kept in mind namely:—If you base the amount of stock required on the surveyed yardage you will have too much material. However, with a little thought as to the general nature of the allowance it is a simple matter to figure the amount of stock necessary.

Estimates made up by the square yard method

involve two important factors—quantities and price per yard.

Quantities (including allowances) can be carefully and systematically taken off, and the work measured up very accurately.

Prices per yard can and should be obtained by each man for himself by actual tests or costs.

The measuring of work and the allowances for the different items will be taken up in a later article.

Price Per Yard.

Price per yard for work cannot be taken up except in a general way.

The cost of labor per hour in different localities will vary as much as 100 per cent.; so any price per yard that might be mentioned for one section would be entirely out of reason for another place. The difference in the cost of labor does not always mean that the cost of production is of the same ratio. I have in mind many cases where it was economy to pay men a higher rate than others because they accomplished enough to more than offset the difference in the wages. The various grades of stock and their costs, the difference in the manner of producing work, and the ability of close buying of material all enter into the cost of work and are further reasons for not mentioning price per yard. Costs should be figured out in both old and new work.

In obtaining the costs of the various kinds of work it should be kept firmly in mind that they should be made on the average amount of work that ordinary men will do per day.

In selecting jobs on which to figure your base cost it is best to take medium-sized ones of a good grade of work and when the men are working under usual conditions.

Costs obtained in this way can, with judgment, be either raised or lowered to meet different situations.

The size of a job, the kind of a building, the grade of work and unusual conditions, must all be given careful consideration and thought in pricing up a set of quantities.

When considering the size of jobs you must take into account the volume of work to be done. Small jobs must be priced per yard proportionately higher, and large jobs can be priced per yard proportionately lower than your base cost.

Various kinds of new buildings will demand different prices per yard.

Mills and factories would perhaps be the lowest in cost per yard to do on account of the large surfaces to be covered, simplicity of colors and treatments, and the convenience in handling staging on account of the open construction.

Schools, public buildings, hospitals, mercantile and office buildings, would perhaps come next in point of cost per yard. The surfaces to be covered are usually fairly large, color schemes are very simple and the treatments generally uniform throughout, making the work easy to handle and quite economical to do.

Theatres and churches would come in a special class. The surfaces, while large, are often at a great height, requiring special staging and the handling of same, and as a whole they demand a good deal of judgment in pricing per yard.

House work is also in a special class: the surfaces are usually small, the colors and finishes are

numerous, and the effects sometimes require a good deal of experimenting before you actually produce them. New methods and ideas keep coming up, requiring many samples to be put on, and extra supervision is necessary to get the proper results. These circumstances all tend to add to the cost per yard, and this class of work is one which will cost a very high price per yard to do.

Work in furnished homes would require considerably higher prices per yard, on account of the great care to be exercised against breakage and damage; also the time necessary to properly cover up walls, furniture, fixtures, etc.

Work done in mills or factories which are full of machinery would demand special prices on account of the inconvenience of getting around shafting, belting and machines, also the time necessary to cover up and protect these same things.

Work done in occupied stores would require a different price per yard on account of the protection of the public, care to be exercised in doing the work, time necessary in covering up of material, etc., and the chance of damage to the stock.

Work in occupied offices would require a still different price per yard on account of the time necessary to cover up furniture, moving of desks, etc., so as to properly stage, and frequently removing and putting back pictures on the walls.

Under other grades of work which might be mentioned, besides the good grade on which your cost is based, are the two extremes. There are times when low grade work is demanded; it is acceptable to your client provided it is inexpensive. To do this your usual method of producing work must be changed and consequently the price per yard can be reduced accordingly.

There are also times when the very highest class of work is demanded—expense is not considered. To produce this kind of work requires time, great care and thoroughness, from the moment the work is started until it is finished, and the most skilled workmen to be employed. The cost per yard under these conditions is extremely high.

Considering unusual conditions, it might be well to mention an example or two:—

Ordinary ceiling work is done from six or eight-foot trestles. If you had a job requiring your men to work from sixteen or twenty-foot trestles, it would be necessary to increase your price per yard to cover the additional time required to handle the larger trestles.

This would also apply to other kinds of work where special staging is required.

The painting of structural steel and other surfaces in power plants and similar buildings, often thirty-five or forty feet from the floor, will require special prices per yard on account of the extra time required to rig staging for this work.

Other illustrations might be mentioned, but these will serve to emphasize the fact that, although you may have a base cost per square yard, you must give thought as to where that yard of paint is to

be applied and under what conditions it is to be done. With a good base cost of what a square yard of work is worth, you can, with judgment, price the work very closely to meet the numerous conditions I have outlined. However, as you get an opportunity, it is much better to get an actual cost of work done under these various conditions for future guidance.

The actual cost of work is a simple matter to get, and I would suggest that you obtain your cost for each coat or treatment separately.

For instance, suppose you had measured some plaster walls and the result (with one-half of the windows and door openings added to the actual surface of plaster) amounted to 400 square yards. Take the cost of your labor and material for painting this surface and divide it by the number of square yards—in this case 400—and the result would give you the cost per square yard.

Factors Entering Into an Estimate.

Early in this article I mentioned as the two important factors of an estimate—quantities and price per square yard. There are still other factors. However, they are usually based on the two I just mentioned. The factor, overhead charge or the cost of doing business, is usually added in the form of a percentage. This percentage must be determined for each individual business; it runs quite high in some cases and is a charge that cannot be overlooked.

The factor, profit, is also usually added in the form of a percentage and this is determined, of course, by the master painter himself.

These four factors, quantities, price per yard, overhead and profit make up an estimate for local work. On out-of-town work it is necessary, according to custom, to add another:—Board and transportation. This expense should be figured and included before the profit.

It would be a good practice for the painter who is estimating by the stock and time method to measure some of the plain and simple jobs by the square yard system, either from plans or existing buildings, comparing the results of both methods. Gradually he would become accustomed to the square yard measure and in time find it the most practical form of estimating under all conditions.

Many painters now use this method with good results. If more would become accustomed to using it, studying the cost of painting per square yard, we would to a large extent, find our estimates more uniform in price and also the business more profitable.

No one intends to take work at a loss. However, through the lack of knowledge of systematic estimating, many jobs are taken far below actual cost. By the square yard method a painter can, to a very small percentage, get the actual cost of the work. The fact that you have confidence in your estimate will have a strong tendency to make you stand by your price or let the work go elsewhere.



The Front Door of the Rockies

Painting and Decorating in the Beautiful Mile High City of Denver, Colo.—An Interview with Thomas H. Miller and the B. L. James Mercantile and Manufacturing Co.

By George Wilfred Wright.

AFTER leaving that splendid Burlington train in Denver one fine morning this past summer and passing through the handsome new Union Station, the first object that caught my eyes was the word "Welcome" which occupied the entire space on a big steel arch facing Sixteenth street. I thought this might be an omen

are located on Blake street at Twenty-third. After a pleasant meeting with Mr. Minehart, I told him I wanted to have an interview with a crack painter and decorator who knew the business from the ground floor up and who could tell me something about the craft in this section of Colorado that Eastern friends of our publication might like to



An Attractive Denver Wall Paper Store.

of my reception among the painters and decorators of this attractive city as a representative of The Painters Magazine. When I left a few days later I was not the least disappointed, for the kind, generous greeting given me all over the city, fully justifies all you hear about Western hospitality and the genuine big heartedness of the people in that section.

I had a letter of introduction to L. T. Minehart of the McPhee & McGinnity Co., paint manufacturers and jobbers, whose factory and warehouses

read about. Mr. Minehart thought an instant and telephoned one of the leading painters and decorators of the city, Thomas H. Miller. When Mr. Minehart stated my requirements Mr. Miller jokingly asked, "What he was trying to hand him." But Mr. Minehart insisted that I see him and at once he sent me, in one of the automobiles at their office, to Mr. Miller's place before he left on his regular morning calls to look after his work.

As I entered this finely stocked, up-to-date wall paper establishment at 622 Fifteenth street, I could

not help but observe the spick and span condition of the store, its stock, the show windows and the paint shop in the rear. A customer entering here could not help but feel favorably impressed with the appearance of this place and especially as he met the genial proprietor. After getting a line on what I wanted, Mr. Miller conversed at considerable length about painting and decorating in Denver.

He originally came from the Central West, or, to be definite, from the State of Wisconsin, in 1887. His first association was with an old school Englishman. He later began business in his own name by establishing the present store in 1893. "We started this business as a retail wall paper concern as well as a contracting painting and decorating establishment and have found it profitable to continue the business on the same general lines," Mr. Miller said in speaking on this point. In this



Thomas H. Miller.

respect the business had a retail element connected with it which made me interested to learn how the proprietor succeeded in meeting the various phases of contracting for painting and decorating and selling wall paper at retail. Many decorators declare that their painting and refinishing business keeps them so busy that they have no time to attempt selling goods.

It is Mr. Miller's belief that a merchant ought to be able to meet the demands of the public in this respect and sell a line of goods at a profit. There are a number of people in every city who wish to select and purchase their paper and do their own paperhanging independent of the contractor or decorator, regardless of whether or not they can do their work as well as the expert. It is this trade, as well as his own special patrons, that he handles in connection with the store. An extensive stock of high grade designs is carried from which the most critical house owner can select and

find what he wants. "It does not pay to carry a small stock and be unable to please your trade in these goods," declared Mr. Miller, "for if you do not show the public what they want your competitor will do it."

"In your relations with the public have you met many experiences where you found customers hard to suit?" I asked. "Well, out here, I know my trade pretty well," replied Mr. Miller, "but oftentimes it is hard to please the women when it comes to decorating and painting a home. The only solution to the problem is simply to keep at it in a diplomatic way until something is found which does please and satisfy them."

Asked as to the use and application of material, Mr. Miller stated that they always mixed their own colors, preferring to do this rather than trust to any uncertain result which might accrue from the use of paints having ingredients of which they were not perfectly familiar and where they do not feel as certain in giving a guarantee.

Labor Conditions in Denver.

"How are labor conditions in Denver, relative to the painting business?" I asked.

"Labor conditions in Denver are about as in other cities. The majority of the shops at the present time employ union men, while others run open shops," said Mr. Miller. "We have our little differences with the union just as other cities do, which sometimes leads to a strike. The last one was about ten years ago, and lasted nearly three years."

"Our new Workmen's Compensation law seems to help the labor situation. I am informed that during the past year the State Industrial Commission have adjusted eighty out of eighty-nine disputes by using their good offices and acting as referee or arbitrator between the employer and the employee. If a demand for more wages is made a notice must be sent to the commission thirty days in advance, or if a cut is to be made the same notice will be sent by the employer, and if either side asks the commission to hear the case no strike or lock-out will occur pending a decision of the commission. However, their decision is not binding, but they have been successful in keeping both parties together until they have arrived at a satisfactory settlement."

"What is the Industrial Commission?" I asked.

"It was created under the Workmen's Compensation law, which became operative August 1, 1915, and consists of three members appointed by the Governor to handle all business created by the Workmen's Compensation law," Mr. Miller replied.

A Trip Around the City.

After showing me the general arrangement of the stock in the store and the neatly appointed painting shop, Mr. Miller wanted me to ride around with him in his car and view the city and also see some of the work he was doing for Denver folks. To such an arrangement I could hardly object and we rode over the broad, beautiful avenues of the "Queen City of the Plains" up to the capitol, where he has just been refinishing walls and ceilings in some of the rooms. This beautiful building, erected at a cost of \$2,800,000, is situated on a high eminence overlooking part of the city and the mag-

nificent plain beyond which extends to the foot hills of the Rocky Mountains.

After driving over several fine boulevards and passing through fine residential districts we stopped at a most attractive looking dwelling newly constructed in which a force of painters and decorators were at work. Altogether Mr. Miller usually employs about eighteen men, there were six or seven on this job. Here I had a chance to see employer and employe together. These workmen were skilled and fully understood their work. This house would not be called a palace, but it looked as though it would be a decidedly comfortable, homelike home, when furnished. Its total cost probably amounted to \$35,000, and it had

baseboard to the ceiling, in each room on every floor. If any part was not up to the standard called for in the contract it must be made right before the job could be continued or acceptable to him and satisfying enough to turn over to the owner. It was also observable how harmoniously he worked with his men and how agreeably every proposition that came up in this job was settled.

In our drive around to other contracts he had, I asked if he found the cost of delivering equipment and material higher by auto truck than by the horse-drawn vehicle. He replied:—"I am convinced the day of the horse for delivering materials and changing men has passed, and that the light truck is more economical as it is such a time



Showing the Attractive Interior Arrangement of the Miller Store, Denver.

every convenience that was possible to get into a house. Every room was papered in a tasteful design, though all the patterns were different. The woodwork was carefully toned to match the walls and ceilings and to correspond with the furnishings which were to come later. The choicest styles of paper were used here and every possible effect to make a rich, harmonious, but neat finish and wall decoration was carefully studied by these artists for each room.

I watched Mr. Miller inspect his work at this place and it was easily discovered how he had made a success of his business in the decorating of Denver homes. Nothing escaped his notice in the work on the rooms of this house, from the

saver. I have a Ford, converted into a delivery car, and find it very satisfactory."

Mr. Miller is optimistic about the future of the painting and decorating trade. There is a good master painters' organization in Denver, as well as in Colorado Springs and Pueblo, and he finds the State and International conventions helpful in many ways. He believes all painting contractors should be members of associations.

In driving around the city with Mr. Miller I had a good chance to see why people like to live there and what its prospects are for increasing its population and making it interesting for painters to strive for future business. The estimated population for 1915, as given by the Census Bureau in

Washington, is 253,163. There are over 700 factories here in operation and the estimated number of persons employed are 16,000. The output of the manufacturing concerns equals over \$50,000,000 each year. Besides making boots, shoes, hats, clothing, tires, railway and mining machinery, Denver is one of the greatest live stock agricultural and mining centers of the entire West. The cash value of the agricultural, mining and dairying products of Colorado for 1915 amounted to nearly \$180,000,000, while the value of her live stock is over \$111,000,000. Denver's bank clearings for 1915 were more than half a billion dollars, and the mint is reputed to be harboring today the largest



B. L. James Mercantile and Manufacturing Co.'s Store.

supply of gold under one roof in the world. More than \$500,000,000 in bullion lies in the vaults.

As a scenic city Denver never has to play second fiddle. The clear, blue sky, 320 days of sunshine each year, the comfortable summer tempered by the breezes from those majestic snow-capped Rockies, together with wonderful mountain boulevards and a system of mountain parks that are unmatched anywhere on earth, invite tourists from all over the world. Eighteen railroads brought over a quarter of a million visitors through there last year and thousands of automobilists spend their summers at the camps on the mountains. The residential section of Denver is ideal; many homes are built on the rolling hills where the most entrancing mountain view stretching 150 miles north and south greets the eye. Here are seen the highest snow-covered peaks of this mighty system, where the beauty of a Western sunset is presented that beggars description.

It's true I am digressing from painting and dec-

orating, but I'm inclined to think that painters perhaps like myself have such a spark of love for Nature which is displayed on such a magnificent scale in this wonderful State that you'll get fired up and go out and see this vast Western country for yourself.

An Interview with the B. L. James Co.

Mr. Minehart, who introduced me to Mr. Miller, also wanted me to call on the B. L. James Mercantile and Manufacturing Co., whose large store and salesroom is located on Arapahoe street, near Fifteenth. Here I met John J. Hughes, the vice-president and secretary of the concern. The James Company is one of the largest painting and decorating establishments in Denver. They began business thirty-two years ago when the city was far from the progressive flourishing condition she is in today. As the town has grown and pushed ahead, this firm of painters and decorators have not been loitering along the business highway, but have also kept pace with their modern high-grade stock of material and a well-skilled corps of employees to assist the public in either buying or planning the refinishing and decorating or painting of homes.

Mr. Hughes has been with the James Company for many years. He has made a very close study of the selling end of wall papers and interior decorations as well as paints. This concern does a wholesale business in and about Denver, but as that part of their business is of little concern to the great body of contracting painters and decorators, I was more interested in hearing Mr. Hughes discuss that part of their establishment which would interest painters and practical men. These are the ones who want to hear from a painter who has confronted stiff problems and found a solution. I asked Mr. Hughes what his opinion was of the method used today in selling goods or in assisting the customer in selecting a line of decorations that would harmonize with the home.

Selling Decorations.

"There is a great deal of unskilled salesmanship," he replied, "and also very bunglesome efforts seen in many cases where people come to a store to have a selection of wall decorations laid before them. We are constantly looking for men who can intelligently present a line of goods to a customer and then who can show the lines of harmony and true art in room furnishings. You go in the decorating department of any of the big department stores and see the lack of ordinary intelligence in the matter of wall paper and similar room furnishings. It's practically impossible to find a thoroughly first-class, up-to-date salesman who knows his business and knows it so well that no one can bluff him out of it."

I asked if he could give me any concrete illustrations of just what a salesman ought to know and how he should handle a customer who needs to be advised. He at once recalled an experience they had with a banker in Denver, who assumed to have an exceedingly broad, comprehensive knowledge about everything and particularly about the tones and effects that correct wall decorations should have. As a matter of fact, it was shown that if he had known no more about banking than he did about this branch of trade so far as harmonizing tone and color combinations were

concerned he would have been run out of the banking business in twenty minutes.

"However," said Mr. Hughes, "this banker came to the store one day with his wife to select some paper. A clerk waited on them, and I noticed he was having difficulty in suiting the man, although what was being shown him was eminently suited for his purpose. In his pompous way he said, 'No! No! That won't do.' Just at this juncture I stepped up and passed the customary salutation with him and his wife, at the same time noticing that his decision did not please the lady, although she made no remarks to that effect. Realizing fur-

now or change his mind. Mr. Banker immediately took notice. "What do you mean by that?" "I mean that some of the foremost decorators and architects of the country, men who are qualified to judge, have passed on this material and pronounced it a success." More questions followed. Some explanations were made and the result was that Mr. Banker finally said, "All right, mother, if you like it I am satisfied."

One of the cleverest demonstrations of salesmanship I have ever seen was an instance where a salesman had been endeavoring for over an hour to find something to suit a very exacting cus-



A View of the Wall Paper Department of the B. L. James Store; the Paint Department is at the Right.

ther that we had nothing else in the stock better adapted to his needs, I said, "Mr. Banker, don't decide too hastily, there are many points to recommend this piece of stock, and you should give them consideration before rejecting it." He again said, "No! No!" in a most positive manner, and his wife looked up in a most despairing mood and said, "Mr. Hughes, you are just wasting your time, for I have learned that when Mr. Banker says 'No,' he means no." I saw I had but one chance, so I took it. "Now, Mrs. Banker, I know that it is a banker's habit to decide most matters quickly and stand or fall by the decision—but you cannot make me believe that Mr. Banker is so narrow that he is going to stick to a wrong decision when it is proved to him that he is wrong." This put him in a position where he must either appear to be nar-

rower for her library to cost about \$1 per single roll. He had just about exhausted himself and his patience, when he disappeared for a few minutes without any explanation. He had thought of some old time brown blank stock that had been hidden away in the junk room, a pattern that had sold at one time for five cents per single roll, but the colors were soft and the design was an old castle or fortress and, after he had cleaned it up and re-rolled it, the resemblance to foreign stock was remarkable. He said, "Now this is a reproduction of an antique paper, but copied with absolutely fidelity as to color and design and is suited perfectly to your furnishings. The price should be much higher than the figures you stipulate, but you may have it for the price you mention if it pleases you in every other particular. I should

call this a historic paper and it is known as the Gates of Delphi."

The trick was turned—she had found something entirely different.

Variations in Estimating.

"The decorating business has its peculiarities like many another business and must be studied with the same care and skill," declared Mr. Hughes. "Because there are so few who figure their costs accurately and who do not know their profits; we have figures given as wide apart as the following instance will show:—An apartment house was to have estimates prepared for the entire painting and decorating work. The estimates ranged from \$5,500 to \$2,200.

"Of course, the twenty-two hundred-dollar man got the job, but it did take the owner long to find out that the painter was not following specifications and, when the painter's attention was called to the way he was doing the work, he responded that he was 'doing it as well as he could for the price he put upon it.' He was promptly dismissed and the work was awarded to our company at the highest figure and our net profit was less than five per cent., so you can imagine where the \$2,200 man would land."

We talked some on the matter of overhead expense in the painting business and Mr. Hughes places the average charge at not less than 15 per cent. "We find many people who say that a little shop is cheaper to run than a big one. We procured from the association figures which proved this matter out and discovered to the amazement of several that the cost of running a little shop was 18 per cent., while that of a big one was only 10 per cent. You will readily see that a large shop is equipped, at very little more expense, to handle far more profitable contracts than the smaller one.

Getting Business.

"We considered the various ways of going after business and increasing trade today. Business methods are vastly different now from what they were thirty-two years ago and the store or business which keeps up with the procession will step to the time of forceful advertising or will drop out of the ranks. No one realizes this more than the James Company. They are wise users of newspaper space, advertising for business with a quality ring that insures results. They assert that good returns have been the fruit of the effort put forth.

In speaking of procuring contracts for decorating large buildings, Mr. Hughes related a very interesting circumstance in connection with the State Capitol in Denver, when it was first erected. "There were nine bidders after this job, he stated, and they all left no stone unturned to procure it. All of the bidders had elaborate and expensive drawings made of the various ceilings, wall cornices and all the different parts. This work, executed so finely, was so complicated and so hard to understand from drawings where the different parts belonged, that it would utterly confuse a man who was not perfectly familiar with the details. I saw at once that we had to show the committee something plain and understandable, but I could think of no other way than to make separate drawings as the others had made. One night, while re-

volving the thing in my mind, it dawned on me that we could get photographs of those ceilings and from the photo a color or tint would show them up in a way which we thought would be appealing. We got busy, very busy, the next day, for time was short; the photographs were prepared and worked up as we designed. They were presented and made such a clear impression on the committee of exactly what the decorations would look like that all the designs were explained by reference to our photographs and we had no difficulty in carrying off the honors and were accordingly awarded the contract."

Quality of Materials.

In talking about the quality of goods, as compared with those of former years, Mr. Hughes asserts that both wall papers and paints, interior and exterior, are as good as ever. The manufacturers are striving to improve their work, and why should they not be as able to produce as good high quality of lead today as they did forty years ago? "There is some difference in the way work is done in these days. I'll admit," said Mr. Hughes, "we had a clear illustration of this recently in a house in Kentucky where zinc paint and damar varnish were used on wood sixty years ago. Today that wood is as white as enamel. Formerly there were used sixteen coats of white on wood to give it a gloss and finish. Much of this work is now done with three or four coats. Can you then expect paint to be as lasting as in former days?"

Imported or Domestic Wall Papers.

I asked Mr. Hughes why there were so many people here who insisted on imported wall papers. Does not America make as good as those coming from abroad and are they not less expensive? "True enough," he said, "but we have found the tendency among hundreds of wealthy people to want something different. Choice as the American patterns may be, there seems to hang a halo around imported goods that, to certain American eyes, nothing can equal or compare. Sometimes they want something different, and they get it—for it may look inferior to domestic goods by a big majority."

We had this foreign craze humorously illustrated a short time ago, when a Colorado man bought the complete decorations for his very pretentious home in London, in order to get something altogether exclusive. We all expected something very unusual, both in design and color, but imagine the paperhanger's surprise when he opened the bundles and found that all of the goods were made in Buffalo, N. Y.

Believes in Associations.

Mr. Hughes is a firm believer in the value of conventions to the painting and decorating trade. He gave a practical illustration of how one Denver painter got ideas that proved unusually valuable to him while attending one of the large conventions in a neighboring State. Whenever possible Mr. Hughes attends conventions and at the same time takes deep interest in the Denver Master Painters' Association, of which he is the treasurer. He is also the president of the Colorado State Association of Master House Painters and Decorators.

We talked over the labor problem briefly and he hoped for a better co-operation between the va-

rious factors of both labor and capital that constitute the trade as a whole. I asked if it would improve matters any if the liquor saloon was placed back in Denver again, as it was a year ago. "Absolutely not," emphatically replied Mr. Hughes. "We are far better off without it and today the streets of Denver are cleaner, the homes of working men are better and the entire city has benefited by this change."

The Commercial, Denver's Chamber of Commerce organ, has the following report in their issue of January 6, 1916, under the caption "Promising Year in Realty":—

"WET" PROPERTY REFILLED.

In the business district of Denver, at least, the advent of the "dry" wave had very little effect upon real estate operations as far as the refill-

ing of quarters was concerned. Although several score of saloons went out of business on December 31, their places in most instances were immediately taken by shoe firms, restaurants, furnishing stores and by neighboring offices seeking an extension of quarters.

As I left the Denver folks for points farther West I could not help but feel the good impression which not only the town but the people and the beautiful environment made on me as a business man. I saw an aim for a higher moral tone in both people and business and the conclusion was that Denver was a good place in which to live and do business. If Kansas City is to be distinguished as the "Gateway of the West" or the entrance to the door yard—for a gate opens usually into the yard—then Denver must be the front door to this magnificent land of mountains and valleys that lie beyond.

Automobile Paint Shop Information

Varnish—Do Not Thin It—Get in Supply Ahead of Winter—Stain Before Using—Finishing Varnish—Choice of Varnish—Surface Defects—Elasticity—Mixing Grades—Advice to Vehicle Owner.

By M. C. Hillick.

THE practice of thinning rubbing varnish has been condemned and justified in terms most emphatic, according to the viewpoint of the parties engaged in the controversy, but as a general proposition we think it has a greater weight of evidence against it than can be summoned to its aid. Special emergencies, or emergencies of the common sort, may dictate the policy of thinning the varnish in question, but apart from these events the practice should have no standing in the court of paint shop craftsmanship. The rubbing varnish, as it comes from the manufacturer, has a combination of elements which the maker of it has established at great expense and, when the painter undertakes to change the nature of the composition united in this very sensitive and complex material called varnish, he is making a venture similar to sailing the uncharted sea, with the same promise of disaster confronting him. It is, of course, understood that in the every-day circumstances of the shop, conditions will arise which seem to invite, and sometimes compel, an experiment not sanctioned by theory or approved practice, but all such occasions are the exception and not the rule. Only in extreme cases, and when all other plans fail to offer relief, would we assume the risk of thinning rubbing varnish, or for that matter, any other kind or sort of varnish.

The writer does not say that it cannot be done, and done successfully, but he discourages the practice, as a practice, for the sufficient reason that, while one is busy making the venture a success, a hundred other painstaking men are lamenting a dire failure of their efforts to improve on the product of the varnish maker. The right and logical method of using varnish, rubbing or finishing, is to follow the directions of the maker of the mate-

rial. This practice is being followed more closely today than in times past, and it may be accepted as the one outstanding reason why varnish room failures have been reduced to the minimum, and why varnish makers are declaring that their "trouble men" are finding themselves, like Othello, without an occupation.

Just at this time it may chance that the painter is considering the advisability of getting his winter supply of varnish in ahead of the cold weather. This is always, in the northern section of the country, at least, a wise provision. The season of frost and freezing is a bad time during which to have varnish in transit. Varnish is about the easiest thing in the world to get chilled past the workable state; and a night or two of extreme weather, with the zero mark flirting with the forecaster, is all sufficient to give the varnish a stubborn disposition and wreck the hopes of the finisher. Better, then, get the winter supply of varnish in early; or at any rate, ahead of the real winter weather. In the event of getting caught, as in the best regulated shops it sometimes happens, with a supply of chilled varnish, the reasonable way out of the difficulty is to place the lot in a situation affected by a gradually ascending thermometer, and thus, by easy stages, heat the varnish up to a normal degree, and eventually a trifle past that mark. Then continue to store the supply in warm quarters, and by delaying the employment of the material for some little time it will be found as a rule that it will work and shine forth with its perfectly normal character.

Varnish has a very human side to it, and only when this characteristic is respected, and in a measure catered to, may we expect to make it serve every purpose for which it is intended. The sur-

face colder than itself need not be expected to receive it in the right manner; antagonism between it and the varnish is a natural result, concerning the outcome of which only a bad surface disorder need be predicted. Before using the contents of the varnish container it is well to always open the latter a half-hour prior to varnishing; this allows for the escape of the gases confined in the closed vessel and insures a smoother and finer working material. The temperature of the room in which the vanishing is to be performed needs also to be taken into account. As nearly as possible this room heat should correspond to the warmth of the varnish, and to the condition of the surface. Indeed, the three chief factors involved in the process of varnishing must correspond very closely in point of temperature, and all should have a warmth approximating 75 degrees Fahrenheit. Along with these should come apartment conditions of a most satisfying sort—ventilation, light, cleanliness, uniform conditions, etc.

It is directly in line with safety first to strain all varnish before using. Even the finest finishing varnish may have some minor sediment lurking in its depths, which only the strainer will be able to catch prior to its appearance upon the surface. This is a practice which the best finishers never fail to observe. Varnish should be worked only to the extent of getting it in a correct position upon the surface. All varnish, rubbing and finishing, thrives best when disturbed the least. In other terms, after flowing it to its appointed place on the surface, cross brushing it just enough to insure uniformity of flowing to a certain depth of film, and catching up the edges, it may well be left severely alone. If it is of the right sort it will then take care of itself, and form to a body deep and rich and beautiful in proportion to its quality and royal substance. The varnish "tease"—the man who persists in working the very life out of the varnish through excessive use of the brush—is an expensive luxury about the varnish room. Better transfer his services to some other department of the shop where his opportunity for doing damage is less pronounced.

Again, varnish ought never to be turned out into service before it is fully fit—free from dust and hard enough to be unaffected by mud, dirt, and other active road or garage accumulations. Varnish, while really one of the finest protective mediums, and one of the hardest substances, after a certain period of maturing upon the surface, known to the craft, is prior to its arrival at this stage an exceedingly sensitive material and quite likely, when encouraged, to perform some amazing changes.

Finishing varnish depends for its capacity for wear, and for enduring abuse and hard knocks, to no small extent upon the resources and stability of the rubbing varnish coats. These coats, then, may well be made the very bone and sinew of the entire varnish fabric—the chief cornerstone, if you will, of the finish. They need to have, first of all, a quality beyond reproach; second, they need to go to the surface in a full rich body; in point of fact, they must be so-called flowing coats, capable of drowning out all the minor atoms of fine dust and wisps of floating matter. They also need body and substance for rubbing uniformly throughout. And, as has been explained in these columns before, they should be allowed to carry as much of their original

depth as may be possible, consistent with the required measure of reduction through the process of rubbing.

In making choice of a varnish consideration should be given to the class of varnish likely to be best suited to the special requirements of the work. The car or carriage, for example, that is to go into service at a minimum period of time following the application of the finishing varnish may well carry a varnish suited, in the matter of drying qualities and general adaptability, to the special needs of the individual vehicle. Indeed, this phase of the matter should be given strict attention and choice of the varnish made accordingly. A highly elastic varnish for work that, in the nature of the case, must be handled quickly would be quite as much out of place as would a varnish of the fastest possible drying capacity upon the car given a leisurely schedule of progress through the paint shop. It therefore becomes a matter of serious importance when the question of choosing the class of varnish best suited to the needs of the work comes up for disposition. It is right at this point, in many cases, where the reputation of the painter is made or unmade, or becomes a negligible factor.

It often happens that a good job of finishing is ruined through attempting to remedy a surface defect after the varnish coats have been developed in fine order upon the car or carriage. This cannot be performed successfully once out of a hundred times of trying. The place to perfect all surface deficiencies is under the color coats; and at least under the varnish coats. Such work at once becomes an expensive experiment; never an assured process of skill.

Another feature of the surface building problem intimately related to the development of the varnish coats is that of making the under coats, including the color coats, conform, in the measure of elasticity, as near as possible to that of the varnish coats, and especially to the finishing coat. A direct line of harmony should exist between the supporting foundation and the protecting varnish. In the effort now being made to give the work of painting the vehicle equipment greater durability and, if anything, more brilliancy, this study of creating a closer relationship between the under and the outer coats of the finished fabric—giving, in a word, a more complete chemical working basis to all the complex machinery of the various things combined in what is understood as the finish—grows into robust importance. The question of a more uniform elastic state of the mediums employed, in the light of recent data, becomes an immediately essential one.

The practice of mixing two or more grades of varnish of the same make, or two or more varnishes of different makes, in order to obtain a certain character or temperament specifically suited to meet the requirements of one's trade is more or less adhered to, even in this day of improved varnish making results. It is a practice, however, that has little to justify the painter in taking the chance of having the work come out looking decent under the glow of the hodge-podge concoction. No two varnishes, nor no two grades of the same make of varnish, have precisely the same disposition, or the same chemical composition, or the same tendencies to do the same thing and, for this reason, apart

from numerous others, the custom of mixing varnishes is lacking in the essential element of certainty to recommend it. In this case it is a wise plan to let your varnish maker serve your various needs with a varnish fitted to them.

Advice may be consistently tendered the car or carriage user relative to the periodical revarnishing of the vehicle. Excessive wear of the varnish is more costly, ultimately, than frequent varnishing which obviates the strain on the varnish fabric due to a lack of renewal of the finishing coat at the time it is most in need of additional protection. At a nominal expense the surface may be kept well nourished with an ample body of varnish, the simple requirement being a fresh coat, applied whenever the face of the finish shows a decline from its maturity. Let the vehicle owner know concerning this matter and, in a great majority of cases, he will prove quite willing to co-operate with you in getting another coat of varnish in place

upon the surface. Both the vehicle owner and the painter may thereby profit through this campaign of co-operative vigilance. The varnish foundation worn threadbare before it is given additional treatment can never be fully restored to its former vigor; the best that can be done for it is to patch it up and give it an artificial stimulant, and reinforce its shattered arteries, and impart to its sinews some of the old life. Then, too, it is well that the vehicle owner should know something of the necessity of giving the highly varnished surface storage quarters amply lighted, for light is the life of varnish, and at the same time it prevents the varnish from turning green or otherwise discoloring—preserves, in short, its original brilliancy, tone and quality. And with light should come the storage quarters devoid of moisture, save the normal amount, for anything above this is certain to work injury to the luster and durability of the varnish.

Decorative Drawings for Students

Being Based on the Instruction Given in the Painting Class in the Rochester Junior High School.

PART II.

By Arthur H. N. Rogers.

THE first part of this course, which appeared in the October issue of *The Painters Magazine*, was carefully graded from simple elementary designs, each one being especially designed to give the student practice in some detail of decorative work.

Drawing exercises like music exercises are generally very dry and uninteresting, but in this course the special points are introduced to the students in a very pleasing manner, viz.:—The drawing of clear straight and curved lines, training the eye to see faults in balance, the ability to reproduce both sides of a drawing equally well, the laying of color, mixing simple tints, outlining with the brush, etc. The object is attained without drudgery, interest is awakened and self-improvement becomes a pleasant task.

This half of the course deals with designs of a more advanced character. They should not be attempted until the student feels that he can draw the previous ones satisfactorily. It would be a good thing at this point to have a memory test. Get a clean sheet of paper and, without any drawings in sight, begin to draw from memory any one of the first six studies, and when finished compare with the original.

All drawings in this latter part of the course should be reproduced on a large scale and in every case, finished in paint. It will be necessary to get several yards of 36 or 40 inch manila wrapping paper; cut some of this into 6-foot lengths, pin to the wall and give a coat of shellac. When dry coat with a mixture of white lead mixed to smooth paste with raw linseed oil, tint to a cream

color with ocher or raw sienna and thin to a working consistency with turpentine.

When this paint is finished with, wipe down the sides of the can clean, cover with a paper and place on one side for future use. Bore a hole through the handle of the brush in such a position that, when a wire is passed through the hole and is resting on the top of the can, the brush will be suspended. Fill the can with water up to the top of the bristles. If brushes are kept in this way when not in use they will remain straight and clean; any dirt or grit will fall from the brush to the bottom of the can. Brushes placed in cans with their weight resting on the tips of the bristles often become crippled and good work cannot be produced with them.

Great care should be taken with the sable pencils; these should be rinsed clean in either turpentine or benzine and wiped dry by drawing them through a piece of rag held between the thumb and finger. Tallow or vaseline should then be worked into the pencil, the bristles drawn out perfectly straight and laid away in a tin box to prevent mice getting to them. Before using again the grease must be thoroughly removed by rinsing in benzine.

A Tulip Ornament for Stencil Work.

Number 7 is an ornament based on the tulip. Its several parts are disconnected, making it suitable for a stencil. This type of design is particularly adapted for imitation inlay and may be worked up in colored stains with very good effect. For the first time it will be noted that the construction lines are not shown. We have found the advan-

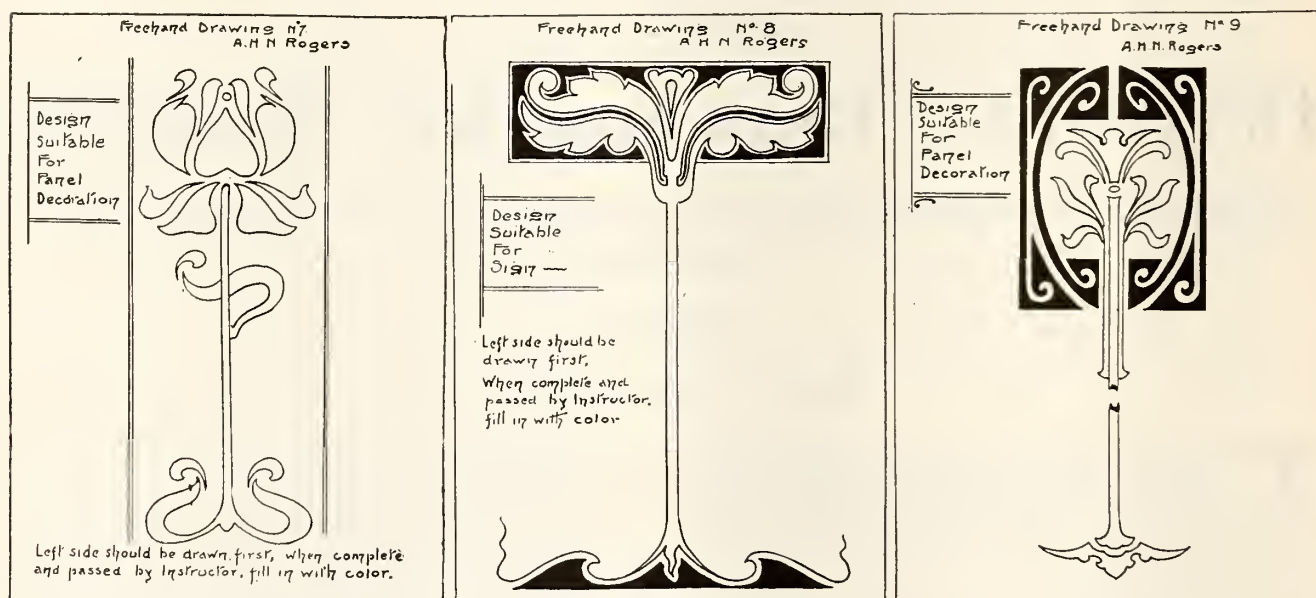
tage of these in previous exercises, and now the student should be able to place them in position for himself. Do not on any account attempt to draw without them. First rule a dotted center line and then place horizontal construction lines where they appear to be the greatest help. Referring to the plate, it will be seen that the large heart-shaped leaf in the center is the principal one. Draw this one first, next the two side ones, leave all small leaves until the last; next draw the stem and the two large leaves and curls and complete by drawing the center leaf and base.

For practice with the brush and color, make two tints of orange. To lighten the orange for the paler tint, add either a little white or yellow. Paint in two-thirds of the leaves furthest away from the stem with the pale tint. When dry take the darker color and paint in the remainder. These colors will not blend into each other; this effect must be got by working the brush from the dark

the stem paint back with the deeper tint, letting the brush drag over on to the light color, seeing that each stroke of the brush follows the curve of the leaf. Add a little yellow to some brown to make a pale brown or deep buff and proceed to outline the ornament, painting the stem solid and carrying this color round the oblong panel. Within this line and to form a background, take some lavender showcard ink and paint in that portion shown solid black on the plate, being careful to leave a good, clear white line between this and the brown outline. This color should also be repeated at the base.

A Strong Background Effect.

Number 9 is a design introducing a strong background effect in such a way that both ornament and ground are equally ornamental. The stem is broken, showing the point where the design may be elongated. It should be drawn to a



on to the light, forming a broken edge. If the contour of the leaf is followed this will give a shaded effect. Finish by painting the stem brown and carrying a good outline of this color round the leaves.

A Panel Decoration.

Number 8 is another panel decoration which may also be used with good effect on a sign and makes a very decorative and attractive piece of advertising sign work, but as a drawing study it may be used with or without lettering.

In drawing, commence as before with a center line and work from left to right, following the black outline only. Don't take any notice of the solid black ground; this will be put in with the brush last of all. As the beauty of this design is in its main curves, be careful that these are well drawn, and that the proportions are well balanced.

A delicate piece of coloring may be used here, one which if used on a sign would be rich in effect, give decorative support to but not dominate the lettering. Mix two biscuit tints by blending white, yellow and brown in suitable proportions; one pale and the other a little deeper. Paint in as in Number 7; the pale tint covering two-thirds of the leaves from the tips. Now from where they join

scale of half an inch to the foot; this would make the drawing two feet across the top and five and one-half feet long.

Before commencing to draw fold the paper down the center and, with a piece of stick charcoal, draw on the left half of the paper that portion of the design shown black. The two big curves almost touch at the top, but at the bottom room must be left for the stems. When this has been correctly drawn the flowers and the leaves may be added. The fold down the paper having acted as a center line, the left should be folded over on to the right and pinned. Rub firmly with the hand and an impression will be left of the charcoal lines. These should be made clear by going over them with the charcoal.

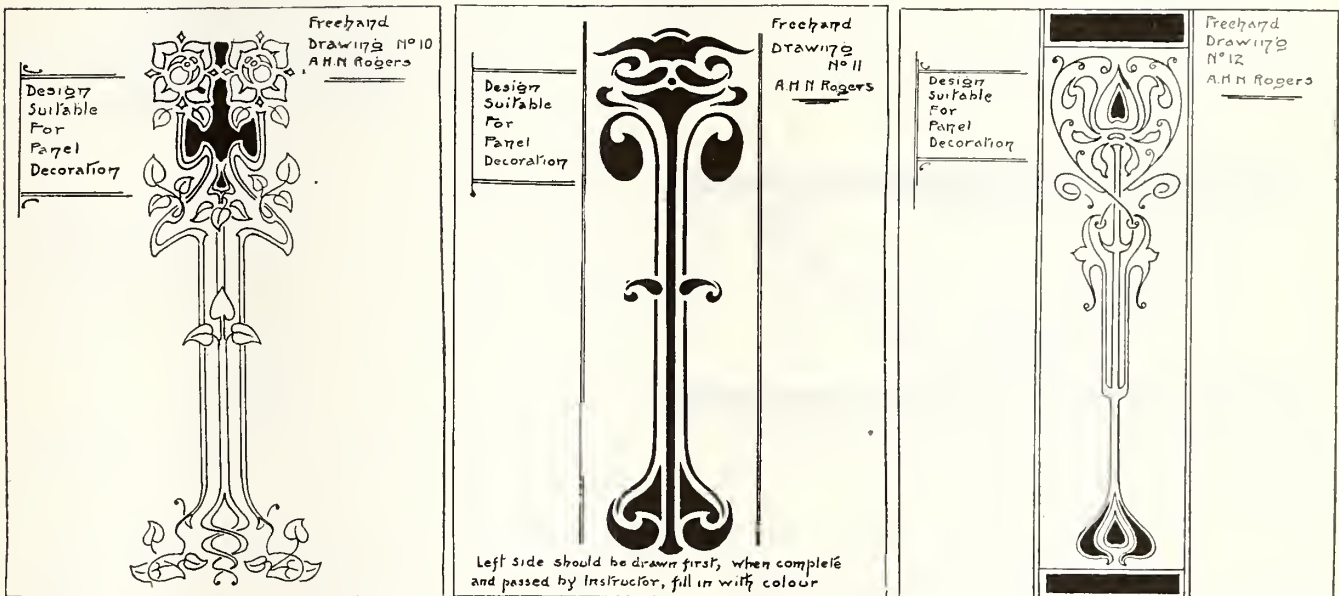
Finish a length of the prepared paper with 2 coat of pale cream paint mixed so that it will dry without gloss as follows:—Mix the white lead in turpentine only and tint to pale cream with raw sienna. As the turps will evaporate quickly, this paint will need to be applied quickly and evenly. See that the paper is pinned securely to the wall. Paint with a full brush a strip about a foot wide and the full length of the paper. Cross it with the brush to get the paint even and lay off lightly with

the tip of the bristles lengthways of the paper. When dry, which will take about ten hours, pin the drawing with its face to the painted surface and rub as before. Loosen the pins at the bottom and hold up the drawing to see if all parts have been transferred.

The colors are a full cream for the black portion of the design, with a deeper cream for outline; a dull rose color for the flower; a green for the leaves with a deeper green for the stems and outline of the leaves. Take a little of the ground color left over from flattening the paper; add to it a little raw sienna and a very little burnt umber. This will give a full cream; with it paint in the portion of the design shown black. It is necessary that these colors should dry fairly quickly, so add to each of them a little japan dryers. When dry

be folded and rubbed as before described. Note the center leaves are not symmetrical, so will need to be drawn after the transfer has been made.

The color scheme is a gray ground; flowers, rose; leaves, a gray green; stems, raw umber. To mix ground color, break up about half a pound of white lead in turpentine. To half of this add raw umber and black until a nice tone of gray is produced. With this ground the paper as in Number 9. Mix a pale rose by adding crimson lake and burnt umber to the remaining white; paint the four outside leaves, deepen the color for the ball or center leaves and when dry a still darker tone should be mixed and used to outline all the leaves of the rose. For the leaves take a little of the gray ground color; add enough Brunswick green and raw umber to make a soft green a little darker



deepen the paint by adding a little more umber; paint with this a good clear outline around the cream ornament. A little more of the ground color may be converted to a dull rose by adding crimson lake and umber. This is for the flower which, when dry, should be outlined with a deeper shade of the same color.

Brunswick green or Prussian blue and raw sienna mixed with a little more of the ground color will give a pale green for the leaves. Afterwards umber may be added to make a dull green for the stems and base, also the outlining of the leaves. Be careful to keep all outlines the same thickness and as far as possible produce clear lines without shakes. If the color seems difficult to use add a little more turpentine.

Conventional Rose Treatment.

Number 10 is a very interesting design, showing a conventional treatment of the rose. It should be drawn to scale as in Number 9. Form a center line by folding the paper, mark off a dotted square nine inches by nine inches, in which to draw the rose. Next measure off where the breaks will come in the main stem. Get these in position, afterwards drawing the center stem, leaves and roots. When the drawing has been checked it may

than the ground. The same color may be used for the stems and outlining of the leaves by adding more raw umber, this color should be sharp in contrast to the ground. The portion shown black in the design should be painted with a paler tint of the ground color. This is made by adding a little white.

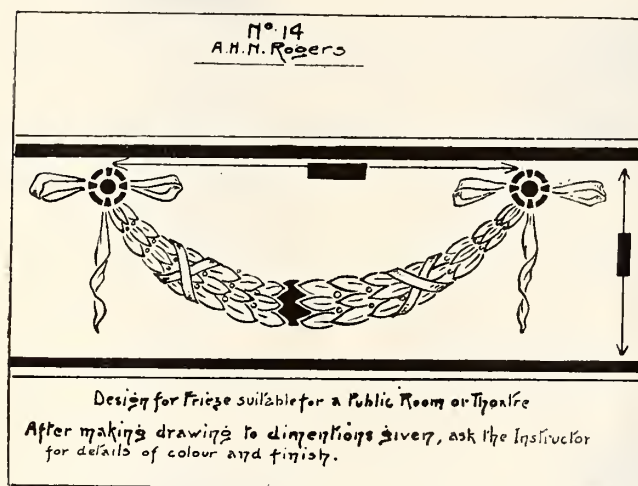
A Two-Tone Design.

Number 11 is a design intended for a one-color treatment only. It is an exercise in bold curves and clear cut straight lines. The ornament is nondescript in character and lends itself particularly well to stencil decoration.

Make the drawing to scale as before, folding the paper down the center. Place the spot in its correct position and rule the main stem. Draw the curves forming the crown, after which put in the side lines with their upper and base curves. Fold the paper and rub trace as before.

The color scheme is two low tones of blue, the ornament being paler than the background. Mix a little white lead in turpentine and tint with Prussian blue and burnt umber to a fairly deep but dull tone of blue. With this ground in the prepared paper, being careful to lay the paint evenly and quickly. A charcoal impression would not

show on this color as it has done on the previous grounds, so the drawing should be placed on a table or bench and the back rubbed with whiting. When the ground color is quite dry pin the drawing securely and, with a lead pencil, go over all the lines, using a straight edge for all the straight ones. Unpin the drawing from the bottom and hold up to see that all lines have been traced through clearly. This method is all right when one impression is needed, but where several are to be made the drawing would be converted into what is called a pounce. To make this a perforating wheel is run along the edge of the design, which makes it as full of holes as the edge of a postage stamp. The burr on the back of the paper is removed by rubbing lightly with sandpaper. The pounce is pinned in position and a small bag is made by screwing up a piece of cheesecloth filled with whiting. This, when rubbed over the



pounce, leaves an impression of the drawing in dotted lines.

The paint for the ornament is made by adding a little mixed white to some of the ground color; the contrast should not be great. With this paint the whole of the ornament.

The best and quickest method of running the straight lines is to hold a long straight edge firmly with the left hand about half an inch to the left of the line to be painted. Between the thumb and finger of the right hand hold the pencil. The tips of the two middle fingers should rest on the edge of the straight edge with their backs to the work. Let them slide easily up and down; when this movement feels easy and comfortable fill the brush with color and repeat the movement with a very decided, but not hurried, stroke, letting the brush lay flat on the work. Any misses with the first stroke will be corrected with the second, as all strokes should be run full length.

An Exercise in Lining.

Number 12. The object of this design is to give an exercise in lining only. It is of the utmost importance that the student should get full control of the pencil and be able to run straight lines and full curves at will.

In this drawing do not fold the paper. Rule a dotted center line and draw both sides of the ornament, as in the early exercises, using a scale of

one inch to the foot. This will make the drawing three feet over all. When drawing pay particular attention to the large curved stems and, when complete, prepare for tracing by chalking the back as before.

The prepared paper should be grounded a full cream color, to which has been added a little orange chrome, the ornament being painted with a mixture of burnt umber and turpentine. Mix this color just thing enough to work easily, but not so thin as to run. The brush exercise should be repeated until the work can be done perfectly.

A Stencil Frieze Decoration.

Number 13 is an ornament suitable for stencil frieze decoration, but here it is arranged for brush practice. The drawing should be made in pencil to a scale of one inch to the foot, fold the paper to form the center line and draw the left side; the main stem first, followed by the two leaves of the flower, the seeds, and last, the side stems and leaves. Note how these leaves overlap. To fold and get an impression with pencil rub the back with the handle of a knife or other hard smooth substance; this will transfer the drawing and complete the design.

Three tones of cream color are used in this exercise, a pale cream for the ground; a little heavier for the four leaves of the flower and main stems, and still deeper for the seeds and outlining. The outlining, it will be noticed, is to be quite a quarter of an inch from the medium cream color.

A Swag Ornament.

Number 14 is a festoon or swag ornament. In general use this type of ornament is usually a combination of stencil and brush work. The design is made from a bunch of leaves and berries held together and supported by ribbons. It is the type of design often used in the decoration of large halls, etc. In drawing use the scale of three-quarters of an inch to the foot. A construction line is necessary and this is a segment of a circle, running along the center leaves. Place this in position with the aid of a string and thumb tack, letting the string do the work of a pair of compasses. A compass should be used in drawing the two patreas, the remainder drawn freehand. Note that the center leaf is drawn full, overlapping the two side ones.

The color scheme can be buff, terra cotta and pale green. Ground the paper with a pale cream flat paint, mixed as described for Number 9. When dry rub trace the drawing and prepare the colors. First, place a little of the ground color into two tin cups and make them into two tints of buff, medium and deep, by adding raw sienna and burnt umber. With the light color paint the top leaves and the upper half of the center leaves; the remainder of the leaves paint in with the deep color. Use the same treatment with the ribbons, using two soft tones of green. Add more burnt umber to the deep buff until a decidedly dark color is obtained and use this for outlining the leaves and ribbons, as shown in the sketch. The top and bottom line and the patrea should be painted with terra cotta.

Three Ways of Using One Ornament.

Number 15 is designed to show the possibility of using one ornament in three different ways,

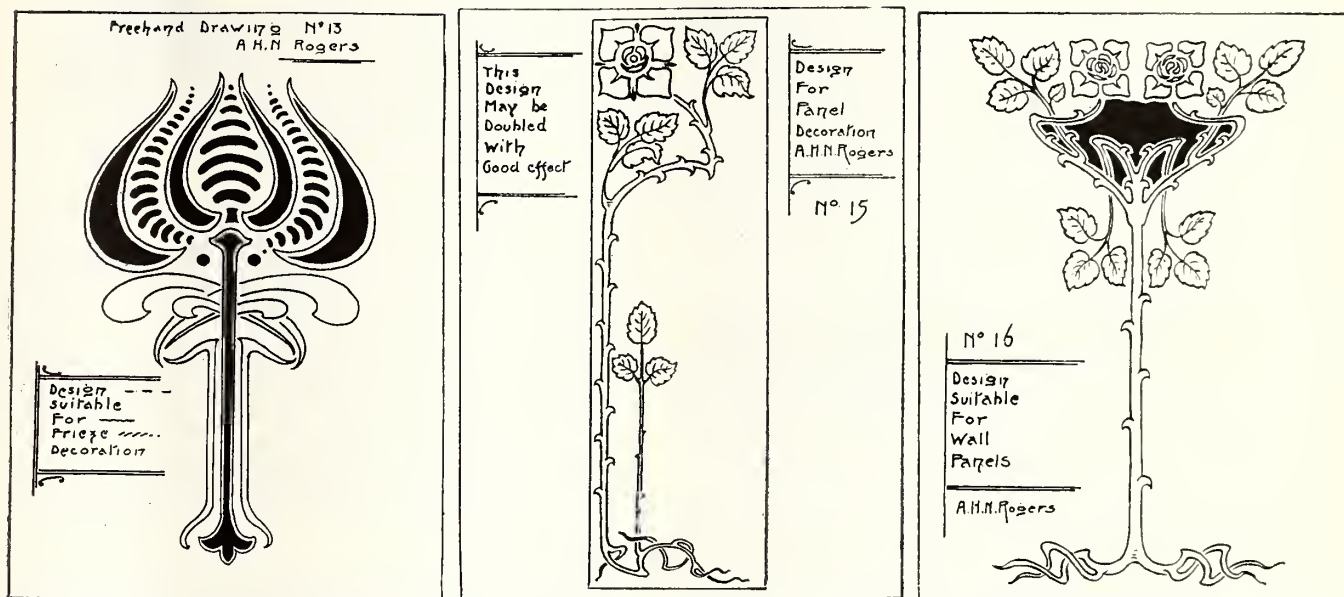
and yet not suffer as a decorative scheme. The first drawing should be made as in sketch, using the half-inch scale. The main stem is on the side of the panel, not in the center as the others have been, and balance has been obtained by the new shoot rising from the root.

In the second drawing form a center line by folding paper. Draw the ornament on the right side exactly as in sketch (scale as before); now fold over on to left side and rub. This will produce a symmetrical ornament having a double stem in center of the panel.

The color should be similar to that of a nutshell, mix thoroughly with turpentine and apply evenly. The stem and leaves will be painted with the same color, to which has been added a little more white, while a still paler tint will be used for outlining them. The flower will be painted with two tones of orange chrome, the lighter being used to outline the deeper.

Another Conventional Rose.

Number 16 is another conventional treatment of the rose. Draw to scale as before, using the



With the third drawing fold the paper and make the drawing on the left half, this when folded over on to the right will produce a panel with the weight of the design on each side, leaving a plain field of ground color in the center. This type of design is particularly useful in decorative sign work, the open space being used for the lettering or advertising matter.

The coloring will be the same in all three panels, a deep brown ground, made by mixing ochre, burnt sienna and burnt umber with a little white.

folded center line and finishing with the same color as the last exercise.

It is very important that the student should later take a course in designing to get the method of conventionalizing plant forms, etc., and to make designs from them for the decorative scheme in hand.

The object of this course has been to create an interest in applied drawing and to make the student familiar with the tools and methods commonly used by the decorator.

How Price Tags Sell Paints

By Frederick Arnold Farrar.

THERE seems to be some difference of opinion in regard to the use of price tickets.

Some use them in an ordinary sort of way and others omit this little feature entirely, but on general principles it seems far better to use price tickets in connection with the product shown, for in many cases it is the price that sells the goods, particularly where special sales are advertised it is almost

imperative to affix the prices or the display loses much of its force.

It is a human trait to believe that things cost much more than they do and with goods attractively featured the price in many cases is a pleasant surprise. In the display of paints, varnishes, etc., an opportunity is afforded to give a price for the kalsomining, for instance, of an ordinary size room, or for varnish-

ing a floor of certain average dimensions, or stating just how much house paint will be necessary to do a house of a given size or how much it will cost to paint the average barn, etc.

A price tag can always be made something more than simply just a price tag; it can be made a clever little, silent salesman. It will beckon to the people on the sidewalk and bring them right up to the counter. Everybody these days believes in window displays as an important merchandising feature, and the price tag can make them even more effective; but, simply laying a price tag up against a can of paint or brush will not always sell the goods.

The interest of those on the other side of the glass must be more than merely perfunctory, or turn-overs will not be frequent. Of course, you cannot buy paints from the sidewalk—you have to create an interest that is more than just passing—you must inspire action. While getting people to look in is a good deal, it doesn't get the money in the cash drawer.

The price tag in itself must be made attractive; it must create interest. Now silhouettes are mighty popular these days and strong black and white catches the eye. If cleverly drawn they will help to turn the trick. Anybody with a little ingenuity can make a simple outline tracing of any appropriate object. Draw around the edge carefully with the pen, and then black in with Higgins waterproof drawing ink or Davids' letterine. Pasteboard houses can be cut out, profiles of faces, barns, animals and the like and painted over with either black kalsomine or flat wall paint, or by using the ink again. Have the prices marked in white on these tickets. The ordinary room combinations in kalsomines, enamels or flat paints, furnished by the manufacturer whose goods you sell can be cut out and the prices drawn on them. Cut out pictures of houses, barns, bungalows, cottages, etc., and paste them on a card, marking the price at one side.

Be sure to take plenty of time preparing these; don't try to do hasty work. Here is the point where haste makes waste.

The amount of paint necessary for a style of barn shown can be figured out in detail and given on the card, for instance:—

Paint this barn



*two coats
for only
\$9.98*

Index fingers can be used to point down toward the prices. Make groups of cans in your window showing the necessary amount needed to paint a certain style of house, for instance, ten one-gallon cans, and use a card something on the order of the following, a price tag which will bear a picture of about the

style and size of house that ten gallons will paint. Then have a card something like this:—



10 Gallons HOUSE PAINT

at \$1.60.....\$16.00
This 4-inch Chisel Edge
First Quality Brush
1.60
\$17.60

Yours for \$17.28

This will not fail to get you customers.

Even numbers on a price tag make very little appeal. A shirt at \$1 will not sell near as fast as:—“This lot of shirts at 99c.” There is always a suggestion of a quality bargain in odd figures and graces, and the volume is always better at a slight reduction than the average running sales at full price. The average person, particularly women, will look for and count up the odd pennies on a price tag. Women are always great bargain hunters and they are not very far behind the men when it comes to merchandise for their own homes.

The fraction idea in a price tag is always a good one. Just remember that you can sell many more \$2 articles when marked at \$1.98 and 20-cent cans of materials when plainly marked 19 cents.

An Indiana dealer who recently tried out this price tag plan found that he sold a great deal more paint and more houses were painted that season than ever before.

Now try this same plan on a group of cans for interior decoration. For instance, take a good room assortment, two or three packages of kalsomine for walls and ceiling, — cans of primer and enamel for the woodwork, and a gallon of floor varnish and make out a price card for this lot, something like the following:—

3 pkgs. Kalsomine at 50c.....	\$1.50
1½ gals. Enamel Primer at \$2.10.....	3.15
1½ gals. Quality Enamel at \$3.....	4.50
1 gal. Floor Varnish at \$1.50.....	1.50
	\$10.65

I Am All Yours for \$10.19

The average person will look at things in a window or on a counter, and unquestionably form an impression that they are higher than they really are, particularly if the merchandise displayed is of good quality and attractive in appearance, and price tags are often a great aid in stimulating them to buy, especially when \$1.50 goods are marked to \$1.48.

People in general, particularly those without previous experience in the matter, will estimate the cost of painting their houses at a good deal more than is actually the case, and they do not know really what a small expense is necessary to redecorate the interior of their home, particularly if they are handy with the brush and can do much of the work themselves.

Don't be afraid that these out of the ordinary price tags will spoil the looks of your windows. Quite to the contrary, they have a very decorative value aside from their business pulling ability.

Suggestion is always more powerful than logic. Seeing at a glance just how goods look on the job brings in the buyer. An old kitchen chair half paint-

ed, well placed in your window, will sell hundreds of small cans of varnish stains or enamel. Just try this.

Varnish stain half of an old chair and set it in the center of your window, and put a card immediately in front of it "illustrated" and reading:—



and around this group the small cans of varnish stain sold at the price mentioned, together with color cards.

Then put in a small table, one whose surface is in bad shape from previous use, and varnish half of the top and sides of this and two legs. Place a card immediately in front of this reading:—

**You Can Have a
New Table for 24c.**

Carry out this same scheme with wicker chairs, which have been white enameled, or small cupboards, etc.

There is nothing like putting the example as well as the argument right in the window, and if you get a customer to come in to buy varnish he usually needs a brush to put it on with, and clever salesmanship on your part will enable you to sell other goods along this line.

A housewife, in particular, has little idea of what it costs to varnish a floor. She wants it done, but feels that the expense would be prohibitive. Just put one can of good floor varnish in your window with a card like this:—

**I Will Cover Two
Large Size Rooms and
Cost Only —
Take Me Home With You**

There will be a lot of barn painting done this fall, lots of repair work, etc. Figure out what it would cost to do the roof and sides of an ordinary barn two coats and tell your story quickly and strongly on a price tag in your window. Always quote the best possible price without cutting too deeply into your margin of profit.

Be sure that your store is attractively trimmed, the goods well displayed, etc. When this interested party gets on the inside, explain to him carefully the difference between cheap paints, cheap brushes, cheap enamels, etc., and the best quality. Let him know exactly what to expect from poor goods, and impress upon him the value of quality materials. Make a

HELP!
*Your property to
sell for more—
USE BLANKS PAINT*

friend of this customer whether he belongs to your regular trade or is a newcomer. It might be well to explain carefully to him just how to keep his brushes in good condition so that he can use them over again so that loss will not occur.

Don't be afraid to use liberally the price tags, and, as stated in the beginning, make them more than merely a price tag, for they can be so treated as to become one of your very best salesmen.

Law Points for Painters and Dealers

By A. L. H. Street, Attorney and Counselor at Law.

Conformity of Stain to Contract.

A DECISION of interest to paint dealers is to be found in the case of Crerar, Adams & Co. vs. John J. Brittain Company, 195 Illinois Appellate Court Reports, 38.

Plaintiff sued to recover the price of 1,600 gallons of shingle stain sold to defendants at thirty cents per gallon. The stain was sold for use on eighteen buildings for the construction of which defendants had a contract. The specifications under which the buildings were being constructed re-

quired a certain brand of shingle stain—"Cabot's No. 320." Plaintiff's offer, which defendants accepted, was to deliver a shingle stain of the same composition and color as "Cabot's No. 320."

Plaintiff delivered 1,600 gallons of stain, and after defendants had used sixty or sixty-five gallons they were notified by the architects in charge of the buildings to stop using it as it did not conform to the specifications' requirement for Cabot's No. 320. Thereupon, the defendants stopped using the stain furnished by plaintiff and notified plain-

tiff to remove the unused quantity, refusing to pay for it or that used. Plaintiff brought suit and recovered the amount due on the price. In affirming the judgment in plaintiff's favor, the Appellate Court decided that it was a question of fact for the trial judge to determine whether the stain delivered conformed to the terms of the contract of sale; and that the evidence was sufficient to support a finding that the stain delivered was of proper composition and colors, as required by the contract. The higher court says that the fact that the stain furnished was in fact superior to the brand specified would not defeat the plaintiff's right to recover, there being evidence that any variation in the stain was due to mixing and preparation rather than to any difference in composition or color.

Invalid Paint Trade Names.

THE well-established principle of law that a word that is purely descriptive of the nature of goods or the uses to which they are adapted, as tested by the ordinary meaning of the word, cannot form the basis of a valid trade-mark was applied by the District of Columbia Court of Appeals in the case of *Lincoln Paint and Color Company vs. American Paint Works*, 44 Appeal Cases, D. C., 17.

The litigation arose on an objection to the registration of the word "Climatic" in the United States Patent Office as a trade-mark for paint. In upholding the objection the Court of Appeals said:—

"The applicant advertised its climatic mixed paint as specially adapted to a damp climate, the discovery of which it claimed to have made by persistent and expensive experiment. In the light of this disclosure, and the common knowledge of the effect of climatic conditions upon paint, we think the mark is clearly descriptive, and not entitled to registration. It indicates the chief characteristic which lends value to the goods. There are doubtless instances where the word 'climatic' might be used as a purely arbitrary trade-mark, but in determining the right of applicant to have it registered in the present case, the use becomes most important. * * * The present mark is not used on a commodity sold only to persons skilled in the use of paint, but on mixed paint which is sold to and used by the public generally. Not only would it convey the impression to the purchaser that the paint was specially adapted to withstand the rigors of the climate, but it is so represented by the advertisements describing the superior quality of the goods bearing the mark. As we said in the case of *re Central Consumers Company*, 32 App. D. C. 523:—'It was evidently the intention of Congress, in placing these restrictions in the trade-mark act, to prohibit any one from acquiring a property right, protected by law in its exclusive use, in a name possessing any inherent signification that would, of itself, enhance the sale or value of the article or articles to which it may be applied. In other words, it was intended to limit the selection to mere arbitrary words or designs, the value of which should consist alone in their becoming fixed in the public mind through continued use on the goods of the owner. It was not intended that the mark should lend value to the goods, but that the quality of the goods and the reputation of the owner should ultimately make

the mark valuable as a symbol in the connection in which it may be used.'"

Painter's Right to Lien.

THAT a painter who performs work on a building contributes to the "erection" or "repair" of the building, within the meaning of the mechanic's lien law, has been declared by the courts in no more emphatic language than used as follows by the Illinois Supreme Court in the case of *Martine vs. Nelson*, 51 Illinois Reports, 422:—

"It is first insisted by counsel for appellant that house painters are not within the protection of the lien law, because, it is said, they do not, in the language of the statute, 'furnish labor or materials for erecting or repairing' a building.

"This position is entitled to little consideration. The argument is, that the painting of a house is merely its coloring, and not a part of its erection, which, it is said, consists in lifting its walls into the air. But when we consider the object of the law nothing can be plainer than that the legislature designed by this act to cover all labor or materials which the builder may choose to employ in finishing his house. If the builder protects the walls of his house from the action of the elements by covering them with a coat of paint or stucco, is it reasonable to say he has not used these materials in erecting his house? The urging of such arguments is labor lost."

Right to Recover Extra Compensation.

IN the Illinois case, above cited, it was also decided that where a painter agrees to do a job of work at a stated price, upon the representation of the person for whom the work is to be done as to the amount and character of the work required, and the painter, upon seeing what is actually to be done, discovers the job to be of a different and more expensive character than represented, the question would arise whether he should not notify the other party of that fact before proceeding with the labor; but if a painter did not personally examine into the character of the work to be done, and sent his men to execute it, he being absent at a distance from the time the agreement was made, the want of such notice would not prejudice his right to recover the actual value of the work done in excess of the price agreed upon.

Manufacturer's Liability for Defective Ladder.

ALTHOUGH the manufacturer of a ladder may be held liable in damages for injury to an ultimate purchaser attributable to negligence on the part of the manufacturer in putting the ladder on the market in a defective condition, without inspecting it, notwithstanding the fact that there was no contractual relationship between the parties, the ladder having been sold to an intermediate party from whom the injured person bought, the latter must prove the source of manufacture with reasonable certainty. This is not done by proving that the ladder bore defendant's trade-mark, where the mark is just as consistent with the idea that defendant was a mere jobber as with a theory that he was the manufacturer. (*New York Supreme Court, Appellate Division; Miller vs. Steinfeld*, 160 New York Supplement, 800.)

Rapid Sign Painting

Suggestions for the Learner and the Practical Man.

By R. H. Forgrave.

TO do rapid sign work the right kind of paint and brushes are of prime importance. Colors ground in japan are the best. Enough oil should be added to serve as a binder. Japan colors look lumpy when oil is added, but will spread smooth. Use turpentine to bring it to a working consistency by taking some shallow vessels for the turpentine and colors.

The kind of brushes to use depends on the class of work to be done, which will suggest them when a full kit is at hand. For all kinds of work the learner should supply himself with sable lettering pencils of all sizes, which are used for small work. Large signs require an assortment of camel hair brushes and fitches, from a half-inch to as large as your work may require; also an assortment of common paint brushes. These are mostly used for filling in backgrounds. For very large work advertising sign painters use what is known to the trade as bear hair brushes for this purpose.

The first and about the hardest thing to do is to learn to make the sign fill the space and look artistic. The next important thing is to learn to sketch the layout rapidly. The hardest thing for the learner to comprehend seems to be the arrangement. He is compelled to use measurements at first, but he should try to learn to use no measurements except lines to determine the height of the letters. All other measuring in any kind of sign work is superfluous. It requires practice to do this, but he may learn it if he will try and, as he proceeds, cut out measuring with a rule as much as possible, depending on the eye to get the distances. He will make mistakes at first, but they will become fewer and of less importance with experience. The most experienced offhand sign painters make a mistake in distance once in a while, but experience has taught them how to rectify them quickly.

Some young men have an aptitude for sign painting, but the majority have not, while there are a few who cannot learn it; intelligent fellows, but they have no conception of distances or of the proper colors to use. Neither can they understand the value of light and shade. I have observed that a man, who has an eye for the proper arrangement of colors, always is a good judge of distances. You may think this is unimportant in making letters, but you will find the nearer you can guess the size of objects and distances between points the quicker you will learn to do free hand work.

After you have the layout fixed in your mind roughly comes the sketching. The beginner will, perhaps, require a sketch of each letter, but with study and practice he will become able to use but a few marks to determine the size and position of the letters. Some painters use only a mark or dot now and then. Some use no marks at all except lines to show the height of the letters. They have become so adept at it they can begin at one end and fill the space artistically without any horizontal guides. Long practice has enabled them to fix just what they want

in their minds and to transfer it to a surface with brushes.

If you wish a line of letters of a determined height to occupy a certain space, it is well for the inexperienced beginner to begin by getting the middle of the space. Then roughly estimate what width of letters it will require to fill it, allowing for spaces at the ends and between the letters. Begin with the middle space or letter of the line. Allow for narrow letters, I and J, if they occur and sketch the letters as they come both ways from the center.

A line of lettering may be sketched backward as well as forward. If the space is noticeably wider at one end than at the other remember that some letter will admit of being narrowed or widened without damaging the appearance of the line. Thus, if the line ends with an E or F, H or T, or they occur close to the end, the horizontal stem may be lengthened or shortened somewhat and will not be noticed. This obviates the necessity of erasing the whole line and doing it over again. All letters with horizontal stems may be shortened or widened a little, the degree they will bear depends on the size. The ratio is greater as the letters increase in size. Letters such as O, Q, P, B, R, etc., should not be narrowed or widened very much from the general width of the balance, as by so doing opens or closes the center space, making them noticeable.

To sketch a line of letters they should be roughly marked with chalk or pencil, mainly to determine the space and position each is to occupy on the sign. It is not necessary to have the outlines of each letter perfect nor exactly in the space it is to occupy. Only the relative position of each letter is needed. Depend on the eye and brush to form them and get the spaces. In general, the letters should be of about the same width throughout. If, when you begin, you happen to run shy or beyond the outline of the letter, remember you can widen or narrow certain letters, as I have previously mentioned.

When "THE" or "AND," or other qualifying small words occur in a line of letters, they may be used to shorten the line by making the letters in such words smaller than the other letters and placing a horizontal line above and below, or above or below, as the case may be. Draw this line even with the top or bottom of the other letters. When T occurs before or after A or after L, the horizontal bar may be shortened or lengthened. If shortened, it makes the spaces at the bottom narrower than usual. If lengthened the spaces should be proportionally greater, but not so wide as to be noticeable. More care must be given to spacing small letters than large ones.

When the layout is completed, use a full pencil or brush by dipping it into turpentine and working full of color. If your paint is right and your brush full it will not run. If it starts to run there is likely too much turpentine in the brush and not enough color. Wipe some of it out and work in the paint again. If it bunches up along the edges or shows in ridges, the paint is too stout.

Begin by fixing the width of the bars in your mind. If it requires more than one stroke of the brush to form them they should be worked out to the required width. Form the first letter in the space assigned to it, using no measure but the eye. See that the corners and angles are sharply defined.

Paint the second letter, seeing that the bars are as near as possible the width of those in the preceding letter, also that it conforms in width. Make M and W a fourth wider than such letters as P, B, H, R, etc., and A somewhat wider, but not so wide as W.

Study the different layouts that you see and practice sketching at every opportunity. Sketching and color combinations are the things to study. Anyone with a steady hand can soon learn to paint the letters.

The bars of small letters should be made with one stroke of the brush. By a certain twist of the brush sharp corners coming to a point may be given them. Or to straighten up the corners quickly make extensions by using the brush the narrow way.

Pencils and brushes should be trimmed square. When full of paint and spread on a surface they should have the appearance of a square-pointed putty knife.

Quick shading may be done by one stroke of the brush to a line, in such a way that it nearly touches the main part of the letter, leaving a slight space between. Letters are usually shaded on the right side and bottom. When beginning to make a perpendicular stroke allow the right corner to drop lower than the left, thus making the top slanting.

Questions Answered

We solicit questions on any topic connected with painting, decorating or paperhanging, and will use our utmost endeavors to supply any practical information, through this department, that any of our subscribers may be in need of. We cannot, however, answer any question unless accompanied by the name and address of the writer—not for publication, but as a guarantee of good faith; nor can we undertake to supply answers to such questions as this department covers by mail or in any other way than through the pages of The Painters Magazine. Inquiries should be received not later than the twentieth of the month to insure answering in the succeeding issue.

Crayons for Graining.

F. M. O., Ohio, desires information as to how crayons for graining may be made.

Answer: In the first place the pigments to be used must be impalpably fine and free from all grit. As the base you can use equal portions by weight of Kavlin (pipe clay) and precipitated chalk or pipe clay alone and still better, finest bolted English china clay, which mix with the necessary coloring matter, such as raw or burnt Italian sienna, Turkey umber, raw or burnt, Vandyke brown, ivory or lampblack, yellow or red ochre or blue. The coloring matter must be entirely free from grit also. Intimately mix color and white base into a stout paste with mild pale ale or take sweet ale made hot in which dissolve a chip or two of isinglass or gelatine. Place the paste into a cylinder of about three inches diameter, the top of which is open while the other end is firmly fastened to a perforated plate with holes of the size of the intended crayons. With a plunger or piston, snugly fitting the inside of the cylinder the paste is pressed through the perforated holes in the plate and the pieces coming through are cut into the desired length and dried by moderate heat, and pointed on one end with a sharp knife. If the plunger or piston is so arranged that it can be worked with a screw for pressing out the paste through the holes in the plate a more compact crayon of better shape will be produced than can be done by simple pressure or hand power. This is the best information at our disposal, but we might say that it may be more economical

for you to purchase your graining crayons through your supply house.

Removing Wax from Automobile Bodies.

H. W. M., Washington, asks:—What is the best way to remove wax from the surface of an automobile body to prepare it for revarnishing without hurting the finish underneath?

Answer: Use pure spirits of turpentine and a cloth, first saturating the surface several times to dissolve the wax, then, rubbing briskly with the cloth that has been well moistened with the turpentine also. In order to dissolve the wax more rapidly warm the turpentine on a steam radiator or in a hot water bath, but keep it away from an open flame. To ascertain if all the wax has been removed by redissolving it with the turpentine, go over a portion of the surface with a sharp scraper lightly and note whether any waxy substance adheres to the sharp edge of the tool and if so use pumice flour, saturated with turps, and rub the surface carefully, using a piece of rubbing felt, then wash off with turps or benzine.

Coating Ribbed Glass to Take Off Glare.

E. J. W., Ohio, wants to know the best solution to put on ordinary ribbed storm glass in the form of paint to take away the glare of the sunlight. This must be something that can be removed easily, as it is intended for a temporary expedient only, preparatory to placing art glass inside of it at some future time.

Answer: White sugar of lead ground fine in oil and thinned down with a trifle of pale japan drier and turpentine to the consistency of stout paint, which is brushed over the glass, and when about to set up, the coating is pounded all over, uniformly, with a ball of cotton waste, encased in some coarse muslin, to give the appearance of frosted glass. This coating can be removed, when desired, by the use of strong ammonia or soda solution. The sugar of lead solution will not obscure the light, but will do away with the glare of the sun on the inside of the glass. If sugar of lead ground in oil cannot be procured readily, mix fine

whiting to a paste with equal parts of linseed oil and japan drier, thinning the resulting paste with turpentine, using it in the same manner as indicated for the sugar of lead coating. When either of these coatings have become very hard by long exposure, one of the quick paint and varnish removers will resolve them within fifteen minutes, while ammonia or soda solution act much more slowly.

Solution for Turning Copper Green.

E. J. W., Ohio, desires advice as to the best solution for turning copper green.

Answer: To produce the green color on copper, that is, the green incrustation known as patina, which is produced on bronze or copper ornaments by age on long exposure to the elements, repeated washings with strong vinegar or acetic acid alone will produce the same effect, but the following is a much quicker method:—Dissolve four ounces distilled verdigris (the French article being best) and two ounces sal ammoniac crystals in one quart of strong acetic acid and, with this solution, wash over the copper surface repeatedly, allowing each coat to dry before applying another. When the proper effect has been obtained, rinse well with clear water, allow to dry, then brush with a dry brush, and, if so desired, coat over with a good pale varnish.

Painting Frame House, Left Unpainted for Several Years After Erection.

A. H., Alberta, Canada, writes:—Will you kindly suggest best way to treat a frame house built several years ago and left unpainted since. Should the wood be treated first in some way or should ordinary paint be applied direct?

Answer: From what we know of the lumber used in house building in your locality we are of the opinion that the best treatment is to use a priming of strictly pure white lead (lead carbonate) ground in and thinned with pure raw linseed oil and very little if any dryer made rather thin so as to permit it to penetrate well into the lumber; this coat allowed to dry hard. This to be followed with two coats of such paint as you may select, each coat permitted to dry thoroughly. The priming should be tinted with oil color to approach the shade of the succeeding coat as nearly as possible.

Finishing Galvanized Iron Store Front in Imitation of Copper.

G. W. D., New York, writes:—I desire to finish new galvanized iron to imitate copper. This work is an exterior store front. What treatment should be given the galvanized iron before first coating, also what is required to produce the copper effect from start to finish?

Answer: We take it for granted that you have in view a dull copper finish, not the green patina, but as near the color of unpolished copper as it can be produced by paint. In order to prevent the paint from peeling, make a wash by dissolving two ounces each of copper chloride, copper nitrate and sal ammoniac in crystals in one gallon soft water, and, when dissolved, add two fluid ounces hydrochloric acid (crude). The solution must be made

in a stone or earthen jar or in glass, never in tin or metal of any kind. The solution can be used at once and should be applied with a soft, flat brush to the galvanized iron, which will first turn almost black, then deep gray, like slate, on drying. When this wash has dried, go over it with a painter's duster or other dry brush, when the surface will be ready for the priming or first coat. This is best made from orange mineral or pure red lead, thinned with pure raw linseed oil with only a trifle of drier for the red lead, but more when using orange mineral. A small portion of lampblack or burnt umber to take away some of the glare of the red may be mixed with the paint. Two coats of this will surely produce an excellent ground for the finish (probably one coat may be sufficient). The copper effect can be made in several ways, the best being made from two parts by weight of medium chrome yellow, one part by weight of Venetian red and one part of ivory or drop black, also by weight, ground in oil, thinned with pure linseed oil and a moderate quantity of good japan drier and turpentine. Owing to the varying strength of some brands of oil colors, accurate figures for the copper color cannot be given, and it is for you to use judgment in the matter.

Refinishing Passenger Cars After Cleaning in Enamel.

Master Car Painter, New York, writes:—An electric railway company some time since departed from its rule of finishing their passenger cars by the use of flat colors and varnish on the exterior of same, adopting exterior enamel instead. In following this method of refinishing the cars are shopped, scrubbed and permitted to stand twenty-four hours, when a coat of enamel is given. In this way the enamel is applied over a surface of color in japan with varnish over the latter, which



An Atlantic City Boardwalk Sign.

practice has been in use for many years, the re-finishing usually being done every eighteen months. The cars, after being enameled, remain in the shop from twenty-four to forty-eight hours and are then run out in the open yard, where the sun has a good opportunity to get in its work. We find that when the cars are in the yard a short time blisters appear here and there, wherever the sun strikes the surface of the enamel. Having been unsuccessful in determining the exact reason for the blistering, we had the firm supplying the material send their expert for examination. He advanced three different theories:—"First, the putty was at fault, but we proved that there were no blisters over the putty. Second, poor brushing out, which we also disproved. Third, moisture under the paint film, when cars are placed in yards and the sun drawing the moisture produced blisters." The cars are washed and enameled in close proximity to each other. The enamel works free, brushes out well, sets in five hours and apparently dries hard in ten hours. What is your opinion in the matter? Please answer.

Answer: It would not be fair for us to express a positive opinion as to the cause of blistering, but it seems to be a fact that no paint or varnish will ever blister, excepting from one of the following trouble makers:—

1. Green or wet lumber or other wet surface.
2. Paint or varnish in heavy consistency, not brushed out.
3. Paint or varnish applied over surface retain-

ing alkaline matter from cleaning soaps or solutions.

4. Paint, varnish or enamel not hard throughout and exposed to direct sunlight.

We rather incline to the belief that the trouble as to forming blisters is due to No. 4 in your case, and while it may be argued that enamel paint is showing up well on steel cars, as well as the old wooden cars, the writer of this answer will say that when a well-tempered color in japan is used on the surface body of a car in several coats, there can be no possibility of the forming of blisters, excepting in the finishing varnish, and then only under certain conditions, such as undue haste in turning out the equipment, careless workmanship or inferior material. On the other hand, in re-finishing cars with colored enamel paint, under the conditions named by you, it stands to reason that the pigment matter in the so-called enamel takes away so much from the life of the varnish that its wear is correspondingly less. While the system of using enamel instead of japan colors protected by varnish has many friends among master car and locomotive painters, they probably use it on steel cars entirely and have an arrangement by which they can bake each coat of paint, thus doing away with the risk of blistering. When your enamel sets in five hours and dries in ten hours there is a suspicion that your enamel is a surface drier, and if so, will solve the whole problem. Test it upon metal and well seasoned wood, well primed, to satisfy yourself.

Railway Equipment Painting

Earnings and Their Relation to Good Work.

IN a correct sense a painter's earnings should have no influence on the quality of his workmanship, or vice versa, but unfortunately in the domain of piecework it often happens—as a matter of fact, in some shops it regularly happens—that earnings are allowed to injuriously affect the quality of the work and in this way the piecework system gets an undeserved black eye. It should be a standing rule, lived up to in both the spirit and the letter, that the quality of the work is to be judged quite apart from the question of earnings, with no excuses to be offered, in the event of fair and just prevailing piecework prices, for an inferior quality. This, it seems to the writer, is the only logical and permanent basis upon which to establish a piecework system in the car or locomotive paint shop. First, make the prices as fair as possible, considering the interests of all parties concerned, and then in putting them in force, esteem quality of work and earnings as having nothing in common. Enforce the practice of good work to the letter, and when the test comes, as it will come, if the price is right, the work must be made right. This will afford the foreman painter a foundation broad enough to proceed upon and to hold his ground through the power of incontrovertible argument. Any employee who starts out, with a reasonable and fair rate of compensation to encourage him, and then falls away from the spirit and letter of the contract, holding to the rule of the most money for the least quality of

work, is, to say the least, a disturbing factor in the economy of the shop, and his services should be no longer deemed desirable. It is true that we live to work, and work to live; and it is equally true that we cannot live by money alone. Somewhere between this struggle for money and a right quality of workmanship, there is a happy medium leading up to higher ground. Why not make an effort to reach this higher ground? Perhaps this tendency to slight and even scamp the work is a natural outcome of the piecework system, but there is small excuse for permitting it to become a predominating factor. With the fair earning power of the price established, the employee has no excuse for doing an inferior quality of work. Excuses are then only the instruments of greed.

First Coats.

THE advent of the all-steel passenger car has added to rather than detracted from the value and importance of the first coats—the primer and subsequent primary pigments. Steel offers its problems in forms manifold: in its outer finish; in its internal and external composition, and in all the other varied manifestations of its cold and unyielding temperament. This alone is sufficient to give the painter a concern which he might never feel in connection with painting the wooden car, although, as a matter of fact, the sum total of the problems met with in handling the wooden car equipment are no less formidable than are those

seeking solution in the painting and finishing of the steel car.

The first, or priming, coat for the steel car is of the utmost importance; none can be more so. Upon it all else depends—the splendid color effects, the decorations, the luster and life of the finish, the satisfaction resulting from work well done. Of these primers, or first coat pigments, many come forward, but few really need to be chosen, for when a good one is found—one suited to your individual needs—place yourself in the position of the chap crossing the stream and mark well the danger of swapping horses. The first thing in order is the preparation of the surface for the primer. Whether wood or metal the care and thoroughness necessary to make way for the pigment constitute a safeguard which must not be overlooked. No substances foreign to the surface should be left to interfere with the proper working and drying of the primer; absolute cleanliness needs to be had, and so far as possible an assured receptiveness should be established. Concerning the detailed composition of this primer we need not dwell at length; it should have as a foremost virtue, to speak in a word, adhesion and penetrativeness. True, upon steel the penetration is of a minor nature, as compared to wood, but to a certain degree it is no less essential, for before all things there must be some penetration to secure the stick-fast condition or quality to insure safety for the following coats. Charles E. Copp of the Boston and Maine once illustrated it in this way:—"Here are ten monkeys suspended from a tree, all in a string, by holding on to each others' tails. The first one, you will readily admit, must have a good grip on the tree's limb and have the requisite strength to hold them all. Precisely so must your priming have the necessary hold upon the wood and the requisite tenacity to hold on, or you will prove yourself the greatest monkey of the lot by mixing and applying that which would not hold the succeeding coats which were attached to or laid over it." The surface of the steel car offers an opportunity for the expert brush hand to exercise his skill; it takes up less of the primer by reason of its more negative nature and because of this very fact more thorough brushing out is a required part of the priming process. Not in the quantity taken up by the wood surface may the primer or first coat be put on the steel surface, but in a quantity, nevertheless, adequate to seal up every particle of the exposed metal, and in a manner to leave no brush marks or curtains or thick rolls or other creations of a poorly handled tool. Thus may we obtain a film of material firm, impervious and sustained by all the aids which the painter, through correct manipulation and preparation, is able to develop.

In the following coats of material, leading up to the color vestment, no default from the safe and sure practice above described should be indulged in. First, a selection of materials best suited to the needs of the individual shop; second, an adherence to the same careful practice in the preparation and application of these materials, that must obtain in the use of every other substance which has a part in the paint and varnish fabric, are the telling movements in the work. Many of these metal surfaces are of a composition and finish which specially invite the facing up with putty process. By this means it is often possible to effect a saving of material more expensive than the surfacing up putty without working any in-

jury to the finish. The painter who has had experience in surfacing the steel car is aware of the inequality of the metal—of its dips *and* mounds—and to what extent it is often easy to fetch up to a full level these "rolling stretches" by the expert facing up with glazing putty made after approved methods. In all these things there must of necessity be a combination of excellent materials and workmanship, a condition which has to be recognized by master painter and purchasing agent alike—co-operation of the executive and mechanical departments with a common purpose in view, if you please.

The Paint Shop Apprentice.

WHY learn the trade of car and locomotive painting? Many a young man has asked this question and then turned away for something of greater promise. Getting deeper into the subject, however, there is much to justify any bright, ambitious young man in taking hold of the trade in question. It is a trade that has features worth while; it offers reasonable compensation for services rendered; it is replete with interesting developments; there are the elements of chemistry; of theory and practice, and supplementing all these are the avenues for advancement. In the great railroad shops the apprenticeship system is productive of a good education for the youth who embraces it. While getting this he is also getting the practical and technical side of his future trade. He is daily brought in contact with developing features which broaden his mind and fit him for useful citizenship. At the end of his term, if he has been faithful to his obligations, he comes forth a man among men, qualified for effective work anywhere. These are some of the reasons why the conscientious, industrious young man can well afford to learn the trade of car and locomotive painting.

The Value of Decorative Effects.

TO a far greater extent than the average railroad official is willing to admit we believe that decorations of a modest sort, both on the outside and the inside of the passenger equipment car add value to the service and to that extent at least it is an asset of tangible earning power. There is another consideration involved, namely, the concealment of surface defects which decorative embellishment accomplishes. It is a well known fact that, at the present time, fine detailed surface effects are not weighed in the balance; that general effects which catch the attention without giving displeasure is the end sought for. If the defects of surfacing and in the finish as a whole can be minimized to the extent of escaping widespread detection a great result has been achieved. This is what decorative effects in a strong measure do, and it effectually answers the question why work of this character, apart from the advertising value it carries, is of any real benefit. It is too much to expect and perhaps it is not desirable that a return to the elaborate effects of twenty years or more ago should be made, but for a modest amount, in keeping with the spirit of the times, and as an aid in perfecting the finish to a point where its defects may pass the notice of the average traveler, meanwhile pleasing his fancy for a certain amount of the picturesque, we bespeak its employment. In all these decorative schemes we believe gold leaf to be the only economical material; not alone because of

its first fine and compelling appearance, but for the reason that it is a material that can be worked over repeatedly and cut around with color often without detrimental results. In the last analysis gold is gold the world over, and it will stand re-varnishing several times before the shimmer of its royal plumage is effaced. On any color and in any relationship gold leaf is the one unmistakable thing, the same today and for all time. On the inside of the car decorations help substantially in giving the home comforts appreciated by the traveling public. They are the one touch of sumptuousness which help to bring business. Here, too, they assist in detracting attention from major and minor defects of the finish. Why not, then, work for a larger share of the modest decorative effects, both for the outside and the inside of the car?

Holding the Brush.

THERE are divers ways of holding the brush, but only one right way, after all. Some men hold it as they would a weapon of defense; some as though it were a tool of the field; others as if it were an instrument of torture. To still others it becomes a mere symbol of drudgery, whereas it should be to all men what its name implies—a brush. The right and the wrong way of holding the brush should early be taught the brush user, for hereby is his efficiency and productiveness established. His earning capacity is increased or diminished in the ratio of practical brush holding and handling knowledge which he may display. It is incorrect information, or education, rather, that leads a man to grasp the handle of the brush so stiffly that all suppleness of the wrist is lost; to take it in hand in such a way that it becomes a scrubbing tool instead of a brush. Something like the holding of a pen for writing purposes is the manner of gripping the brush handle. An easy, yet firm hold between the thumb and forefingers, with all the suppleness of the wrist and hand preserved, with the correct surface contact, represents the main form of holding the brush.

The Drying of Paint and Varnish.

IT is interesting, and at all times somewhat instructive, to note the drying of paint and varnish. In the matter of varnish, for example, there is that brand which apparently dries from the top only and remains soft below for an unusual period of time, while other brands seemingly remain soft on top, meanwhile hardening from the bottom outward. We have all had experience with the varnish that dries or "skins" over in the course of a few hours, following which condition it remains soft and pulpy for many days. If the life of this varnish is watched strange things may doubtless be told of it, and perhaps the story will hardly be pleasant to relate. Deprived of the breath of oxygen, the body of gums and liquids set up a turmoil that must, in the natural course of events, prove disastrous. The disadvantage of this developed state is not so much the loss of the service of the finishing coat of varnish, important as this loss is, for below this protective strata are other coats which, in a measure—in an all-important measure, indeed—are dependent upon the safe and certain drying of the final coat.

Generally speaking, the finishing varnish that is somewhat slow to set up, remaining soft to the touch for some hours, and then quickly slips over into a state quite free from dust until, the "morning after,"

it is safely beyond the blighting nip of dust and the other enemies which so easily beset it, is the material to place your money on, and to consider an indispensable factor in helping along the monthly output.

The japan ground color, to all appearances, dries in all its parts at once, by reason of its internal and, for that matter, external nature. On the other hand, a freight car or house paint may well show a tendency to dry on its outer film first. If it should do otherwise we might have reason to suspect that a streak of cussedness lurks in its composition; that an over-supply of cheap resins and artificial drying substances are ground into its body through which its durability may be shaken as a reed in the wind. In the striving for fine and lasting results the study of the drying of the materials used in painting and varnishing has an all important place—is a fundamental part of the daily problem confronting the painter, in fact.

Enamel Coats.

MORE uses have been recently made of enamels in car painting than were dreamed of a few years ago. Both on the inside and the outside of the car the enamel finds a place of usefulness. Inside of the baggage and mail car and the express car the enamel finds a large field of useful employment. It has proved its durability and its finishing effects; and concerning its economy there is no question. It permits quick results, and in other respects it has been found to conform to modern requirements more completely than any other substance. It also finds a large use upon the clear story of the car; upon trucks and platforms, and even upon the car body itself it is today calling attention to the distinct advantages possessed by it. In not a few shops, however, it has been found good practice to employ over this enamel foundation a coat or two of varnish. This is being done upon the inside of the car, and some foremen painters find that this coat of varnish helps to protect the enamel and makes it easier to clean the interior when next the car is shopped for painting repairs. When the enamel is employed on the outside it is claimed that a coat of finishing varnish may be saved; also that better wearing results may be had, etc. All this shows the tendency of the times and proves that coach painting methods are surely being revolutionized.

Preserving the Purity of Light Colors.

THERE are many pale, delicate colors used in the painting of headlinings and special car parts, which unless treated with a very pale, if not practically colorless varnish, must be ruined so far as their pure color effects are concerned. The expense of producing these delicate tones and tints is too great to take a chance of ruining them outright by employing a varnish carrying the usual stain and discoloring effects. At the present time it is possible to obtain varnishes about as nearly water white as anything can be; supplementing the use of these varnishes it is a wise policy to bring the color up to a solid covering and finishing material in enough varnish for the final coats to obviate the need of more than one or two coats of clear varnish. In the production of these pale colors it is a good plan to take extra precautions in preparing for the color. The labor spent in making ready the surface in a manner most perfect is great gain in the later processes.

Going Out and Getting It

C. Cardwell.

By Kenneth

THE difference between the man who sits around and waits for success to page him and the one who goes out and collars success by what the old-timers call main strength and awkwardness, is usually just about equivalent to that between the man who makes good and the man who fails; because, while it may be true in some things that everything comes to him who waits, it is pretty difficult to find a business where this holds good.

In fact, the waiting game is rather thoroughly discredited so far as real business is concerned, and so is the ancient proverb just referred to. And there is another saying of some reputation which has been well shredded by men who know selling in the last few years. It is the one attributed to Emerson, Elbert Hubbard, and a few other coiners of pungent paragraphs, about the world making a beaten path to the secluded door of the man who can do things best, no matter how retiring his disposition may be. Inasmuch as many a business has languished and died and many an able man has gone down to failure, all for lack of letting people know about it, there is painfully little in the apparently wise saying in question.

What is meant to convey was that quality will win; and so it will, if people are fully informed about it, for the reason that most men prefer a good article to a poor one. But as between first-class goods and first-class work which are kept in the dark and the poor stuff which is advertised the betting ought to be on the latter to land the business every time. Business comes to the man who goes out and gets it, and not to the mistakenly complacent chap who expects to be mobbed on his merits—mobbed with customers, that is; the latter is much more likely to be run to death by creditors than by customers.

All of which is somewhat to the point when it comes down to the course pursued by the average man with a paint business just as it is to any other man selling goods or services. The paint dealer, obviously, is directly interested in having his painter customers do as big a business as possible, for the reason that this means a direct increase in his own sales; and, of course, painters themselves want to handle all the work they can get, for what there is in it. This is why the way the business-getting proposition was put up to a certain big painter not long since and its results afterward on his business ought to be of interest to all branches of the trade.

This painter has been in business for some years and knows about all there is to know about paint and painting, although he will freely confess that he is learning every day. He runs his business in a business-like way, employing several crews pretty nearly the year around, and nearly everybody who has done much painting knows about him. That is why, up to a few months ago, he flattered himself that he was getting his share of the business or a little more and did not bother himself much about taking any particularly stren-

uous measures to whoop things up in that direction.

And, curiously enough, it was a man who knew nothing about paint who gave him the idea that perhaps there were possibilities in the trade which he had overlooked. This man was a salesman of the biggest caliber in a line of business which was about as remote from paint and painting as anything well could be; but he knew selling from top to bottom, and, what is more, he was a property owner and thereby in a position to give the painter some points worth knowing. In a conversation which came up casually enough he proceeded to loosen up on these points.

Right here, by the way, it should be noted for future reference and consideration that it is worth much fine gold to any business man to get a really accurate line on the people he does business with. If he can by any means come to a good understanding of the wants and thinking processes and the likes and dislikes of his customers, or prospective customers, he has a very distinct advantage over competitors who are going after business more or less haphazard; and this was one of the several good reasons why the paint man led his friend the salesman around to giving some view about selling paint and painting. He knew he would get some inside stuff.

"If you were running a painting business or a paint store or the two in combination, say—a regular interior decorating business—how would you use your selling ability? Or do you think there is much room for selling in that line?"

That was about the way the painter put the question; and he gave himself a mental pat on the head as he saw the big salesman rise to the bait and prepare to deliver himself.

"Room for selling in your business?" repeated the salesman, almost indignantly. "Say, man, I've often thought that there's about the biggest opportunity in that line of any I have ever seen; and there is not one man in a hundred who makes the slightest effort to take advantage of it. How do I know? The best way I know is by being a property owner. My view of what could be done by real selling work may be theoretical, because I've never actually tackled the proposition of selling interior or exterior decoration; but I have paid out a good deal of money on that kind of work on my own property, and I can give you some tips there that ought to be suggestive to any live man.

"You've painted my house several times, haven't you? Yes, and you've done a good deal of work inside as well, if I'm correct. Last spring, when my wife decided that white woodwork was the only thing for a really tasteful house you handled the job. Now, do you remember how you got the contract each time? Think, and see if you can recall it."

The painter didn't have to think very hard, because he knew exactly how he had secured the business. It was just about the way he got most of his

business, if not all, and he knew it perfectly well. But he saw nothing to be ashamed of in the fact, taking it rather as a compliment to his prominence in the trade.

"Why," he said, "you called me up and asked me to figure on the job, and then accepted my figure without calling in anybody else, I think."

"Yes, sir; that's exactly the way it happened," asserted the salesman. "I called you up, every time—it must have been four or five times in all, with the different jobs you've done for me. Never did you call me up, or come around to see me, to find out whether I needed any work; no, indeed, you waited for me to call you. And, as far as I have ever been able to discover, that's the way all of you chaps do. It never has occurred to any of you to try to do some real, constructive selling work, and go out after the business. You wait for it to come to you.

"Of course, when there's a big public job to be let, or a job piece of work of any kind, you all put in your bids, and feel very much disappointed if you don't get the job, although you know perfectly well that this competitive bidding on big jobs lands you the most unprofitable work you handle. To that extent you do go after business; but when it comes to the regular annual spring rush of work, the painting of old houses, which comes around every year, you never make a move. You wait for people to come and ask you to do the work for them. And then you ask me if there's any room for selling work in the paint trade!

"Oh, yes, I know that during the spring season there's enough work for everybody and then some; but what's the matter with keeping it coming all summer and fall as well, instead of loafing half the year or more and then working only because people come in and insist on it? That's the poorest kind of poor business. Did it ever occur to you that there are hundreds of people, owning and living in rusty, unpainted houses, who would be the easiest kind of prospects for a little aggressive selling work on behalf of a job of painting? No, I don't suppose it ever did; but it's a fact, as I think you'll find if you make a few experiments."

It sounded good to the painter; in fact, he began to think that he had been overlooking a large-sized bet during his long and reasonably successful

business career, and when he got around to testing out the idea, not very long ago, he was fully convinced of it. He knew, perfectly well, that the direct solicitation of business was almost an unknown thing in his locality, if not in the trade, and it struck him as extremely probable that if the matter were presented rightly to the average property owner there would be little trouble in landing a good many jobs that would otherwise never come upon the market.

He began very cautiously at first, utilizing a few spare hours of his own time in testing out this strange new plan of going out and getting the business instead of waiting for it to come to him. He picked out some of the houses in one of the suburbs which seemed to need painting most, found out which of them were used by their owners, and called upon these with a fine array of arguments in favor of painting. He pointed out, in these instances, the preservative value of the paint, the immense improvement in appearance resulting from painting, and the higher renting or selling value given by a comparatively inexpensive job of painting.

He put his heart into his selling argument, every time, because he really believed in painting—this, of course, being one of the good reasons why he has succeeded in business; but, at that, he was actually astonished at his success in getting contracts from several people who had apparently never heard of him, and of whom he had certainly never heard. And the upshot of the matter was that he promptly put his son, an intelligent youngster who is growing up in the trade, at work on solicitation for the greater part of the time. It is violating no confidence to state that the results have so far been very handsome indeed.

"It's live and learn," admitted the old painter, the other day. "Here I've been running a painting and decorating business for a good many years, doing a little advertising here and there; but it had never occurred to me to go out and pick out the people who plainly needed painting, and ask them about it. It looks like a lot of them have just been sitting around waiting for somebody to ask them to paint up; and hereafter I'm going to be the man to ask them, because, take it from me, there's money in it!"



THE ASSOCIATIONS

National Paint, Oil and Varnish Association

Holds Its Twenty-ninth Annual Convention at the Hotel Traymore,
Atlantic City, October 9, 10, 11 and 12.

BOTH from a business and social standpoint, the convention held by the National Paint, Oil and Varnish Association at the Hotel Traymore, Atlantic City, N. J., beginning Monday evening, October 9, and concluding with the banquet which was held on Thursday evening, October 12, was a success in every sense of the word. This organization is made up of local paint, oil and varnish clubs in most of the leading cities of the country, together with individual members in east of the Rockies, together with individual members in sections where there are no local organizations. The membership in these clubs varies according to locality. The Philadelphia Club, for example, is composed of manufacturers only, while in most other cities wholesale dealers, importers of materials entering into the manufacture of paints and varnishes, sponges, glass, etc., are entitled to membership, and in some cities large retail dealers are included. However, it is safe to say that the great bulk of the membership is composed of first hands in the paint, oil and varnish industry, together with a fair sprinkling of what might be termed allied interests.

This year the preliminary session was held on Monday evening, followed by the President's Reception. This enabled the convention to devote the entire time during the three remaining days to business. Most of the work is done by committees, which report first to the Board of Directors, who pass upon their reports before they are finally presented to the convention. The board also recommends the action that it believes should be taken, leaving it to the convention to adopt or modify their suggestions.

Monday evening was given up to the formal address of welcome by Mayor Harry D. Bacharach, responded to by Vice-President Greene; the report of the Committee on Memorials to Deceased Members, Harry J. Schnell, chairman, and the reports of President Frank P. Cheesman, Secretary George V. Horgan, and Treasurer Charles J. Caspar.

President's Address.

In the course of his address, President Cheesman said:—"The latest report we have from the United States Census Bureau, dated 1914, shows 618 paint manufacturers with an output of \$114,000,000, and 237 varnish makers with an output of \$35,000,000.

"The above figures for 1914 will, without question, fall short of the output of 1916 by at least 40 per cent. I believe that we can expect a total for 1916 of at least \$210,000,000 for the above departments of our Association. When we take into consideration the other industries who are fellow members with us, such as oils, naval stores, brushes, can manufacturers, glass makers, etc., our combined output runs into the billions, making us, if not the first, at least the second trade Association in point of capital invested and value of output in the United States. I quote from a booklet issued by our Membership Committee in 1914:—

"We frequently have the question asked of us, 'What benefit is the Association to me?' Without going into details concerning the working of the Association, if we consider that today business men instead of being worried about the amount of business their competitors are doing are now devoting the same time and more to co-operating with trade competitors in trade associations, discussing, planning and working out for their common benefit measures that will reduce cost, cut out waste, increase production, improve quality, increase sales, finding new markets, and securing better business relations with the sellers of our raw material.

"A convention like this, which combines social pleasure with business, is a relaxation and recreation to our members. It is very difficult to dislike or distrust the man with whom we come closely in contact, and this social intercourse facilities and makes easier Association team work.

"The most important step the Association has ever taken was the appointment of a permanent secretary and the opening of a permanent office for the Association's work. Your executive officers went into the matter very

carefully, and after a number of consultations, finally decided upon the appointment of the present incumbent, Mr. George V. Horgan, and they believe that no mistake has been made in the selection. It, of course, is just as necessary to have the office permanently located in one place as it is to retain a permanent secretary, and your president therefore recommends that no change be made either in the office or present secretary. It takes some time for



President Howard Elting.

a man to become accustomed to the work, and, therefore, we are not able to show in the short period of eight months the results that undoubtedly will be shown during the coming year."

President's Reception.

The social features of the convention, which are always prominent, began with the reception by the president and the other officers, held immediately after the conclusion of the business session and followed by dancing.

In the following report we will give only such portions of the proceedings as we believe will be of most interest to those engaged in the painting business, referring those who wish the fuller information to the special issue of the Oil, Paint and Drug Reporter, bearing date Wednesday, October 18, which contains the full stenographic report.

TUESDAY MORNING.

The Paint Jobbers' Committee reported an increased amount of business for the past year, but were unable to say whether this was due to higher prices or greater volume of merchandise handled. Cost of doing business had been greatly increased owing to the higher cost of everything we buy to conduct our business. On the whole, paint jobbers had not made as much on an advancing market as some people thought.

The delegates from the International Association of Master House Painters and Decorators were welcomed by

President Cheesman, and Secretary McGhan responded as follows:—

Address by Secretary McGhan of the International Association Master House Painters and Decorators.

Mr. McGhan:—Mr. President and Gentlemen of the Convention—The International Association of Master Painters and Decorators of the United States and Canada is very appreciative of this opportunity to appear before this convention.

The necessity arising to make somewhat of a detailed report, as your secretary told us yesterday in his report for co-operation. I have taken the opportunity to write my report so as to communicate to you in consecutive form the ideas of the International Association very briefly.

We bring to you from the International Association the word that we are very anxious to co-operate with you in any manner for the welfare of the painting industry, which co-operation was so urgently requested by your secretary in his full and valuable report.

After thirty-three years, the International Association of Master Painters has grown to such an extent as to now take a very active part in the affairs of the trade. With our membership of nearly 2,500, distributed in 130 associations, bound together through fourteen State associations, outlying individual associations and members, we are now in a position to act and our influence is felt. Apportioning an average number of employees of but ten to each of our membership, our association now represents the employers of upwards of, if not quite, 25,000 men who come into immediate contact with the ultimate consumers of the goods you manufacture or market, namely, the public. Therefore, your interests are ours and to a considerable extent it may be said that our interests are yours.

A striking similarity exists at the present time in the efforts or methods of our respective associations, inasmuch as both organizations elected in this year to take the necessary step of employing a permanent secretary, with a clerical force, ours at the seat of political government—Washington—yours at the seat of commercial government—New York. Your secretary has gone forth among your membership, while I took that method of getting in closer touch with our seven State associations which met in mid-summer session. The net results of my visits to date was the establishment of eight new associations, local, the enrolling of many individuals in membership, and we, as earnestly as your secretary, ask the support of the journals circulating in the trade.

We are now looking forward to our thirty-fourth annual convention to be held at New Haven, Conn., February 13 to 16. A program of great interest has been arranged, replete with discussions of subjects of great interest to the trade.

Again proffering our co-operation, I am safe in saying that if in your deliberations here you are disposed to entrust to us instructions to enlist the interests of the International in any effort that you may have in hand for the welfare of our trade, our Association will respond most heartily. (Applause.)

Under the proper order of business, the representatives of our Association will be pleased to report to you our activities in such lines as cost accounting, a very necessary line to you and to us (I may say parenthetically that clean-up and paint-up comes as close to us as to you, if not closer even to us), and other allied or collateral interests.

We are pleased to have our Association accorded the privilege of representation at this gathering, and we look forward to that connection being mutually beneficial.

I wish to say further, gentlemen, in corroboration of the written report, that the International Association is earnestly endeavoring to co-operate with the trade, with each interest of the trade, with each of its collateral branches, whether it be that of the publicity organs circulating in the trade, whether it be that of you, the manufacturers, and we earnestly are working in the interest of our immediate selves, that is, the employers, and as I said in this report, gentlemen, we represent the employers of 25,000 men who are immediately representative of you in applying your goods to the public and to the market.

Now, gentlemen and Mr. President, let me repeat to you once more, if in your deliberations you care to pass to us, the representatives of the International Association, any word by which the workmen of your trade and of our trade can be benefited, and work for the welfare of our industry, we are at your command. I thank you, Mr. President. (Applause.)

The president then announced:—The remarks of Mr. McGhan will be spread in full on the minutes of the Association and we ask him to participate with the other delegates, Mr. John Dewar, Mr. C. L. Beardsley, Mr. C. Groenhalgh and Mr. George Butler, in our deliberations. They have the freedom of the floor.

Report of the Brush Committee.

The bristles of the Chinese hog is the dominating feature of paint brush making, and it has in a most remarkable

manner held up in its value when one considers the remarkable spectacle of England and America being able to take on the whole crop for the past two years, when formerly its use extended over the whole civilized world.

From the latest census reports obtainable we find that while nothing is available from foreign countries later than 1910, the following condition existed at that time:—

Germany had hogs.....	22,000,000
France had hogs.....	7,200,000
Austria had hogs.....	4,700,000
Hungary had hogs.....	5,500,000

Total 39,400,000

and from reliable sources come the reports that these have been eaten, with practically nothing for seed.

It is true that hogs can be quickly grown, yet young pigs produce bristles of no value for brush making, as is shown in the case of the American hog where they are killed at the age of six months. They produce no bristles available for paint brushes.

Your committee has not touched on the subject of bristles grown in Russia or Russian Poland, from where no reliable statistics are obtainable, yet it is one of the largest hog-growing districts in the world, and we are reliably informed that the hog has been simply obliterated in Russian Poland, where the hog was once in evidence everywhere.

To sum up the situation in few words, the brush makers of today are filled to the limit with business. Labor is scarce. Russian bristles 20 per cent. higher, recent advance. French bristles unobtainable. China bristles holding firm and the future is entirely one of speculation. There is undoubtedly a great shortage of hogs in all European countries, and such shortage will some day be made good from the supply of China.

Denatured Alcohol.

The Denatured Alcohol Committee in their report said:—

During the year the price of gasoline has advanced, and the quality has been so unreliable a substitute is urgently needed. Many experiments have been made with alcohol and benzol, and the progress has been most satisfactory. We all know that for the internal combustion engines the three principal requisites of the material used for power is efficiency, cleanliness and uniformity, and in the various combinations of alcohol and benzol there will ultimately be produced an article that will become a strong competitor of gasoline.

As soon as the export demand for both alcohol and benzol decreases, it is natural to suppose the price of both will decline so that some suitable mixture of them can be produced in the neighborhood of 23 cents, and at this price it is the opinion of the chemists who have been working out this problem that this mixture will compete with gasoline unless the price of gasoline declines well below 20 cents per gallon. The production of both alcohol and benzol have increased to such an extent the quantity available for new uses will prevent any advance in value.

The following report will be specially interesting to members of the International Association of Master House Painters and Decorators:—

Report of Master Painters' Committee.

Your committee is exceedingly glad to be able to render an optimistic report for the past year, which was unquestionably crowded with difficulties and perplexities for master painters and the paint, oil and varnish jobbers and manufacturers as well.

Never before have we all been called upon to face situations and conditions so unprecedented and at times so critical, as those which have presented themselves from time to time during the year.

Immediately after the beginning of the war in August, 1914, it was evident that a shortage in colors, lead and zinc, etc., was threatened, but the full force of the curtailment in imports and the abnormal exports was not fully felt until the fall of 1915, and during the spring and summer of 1916.

While the year has been a trying one in many ways, it has brought its compensation in that the conditions which have prevailed have taught the manufacturing trade and the master painters some valuable lessons.

The chairman of your committee was present at several sessions of the convention of the International Association of Master Painters and Decorators, held in Cincinnati, February 15 to 18. Your committee was given an opportunity to express to the convention a message conveying good wishes from the National Paint, Oil and Varnish Association to the officers and members of the International Association of Master Painters and Decorators.

Ex-President Ira D. Washburn spoke in well chosen words relative to the cordial feeling existing between the two associations, expressing a desire that in the not distant future even a fuller co-operation would be attained. He referred to the work of the Credit Bureau of the Cincinnati local club, and the Paint Trade Mutual Fire Insurance Company, stating that it was his belief that the

mutual insurance plan would prove profitable and satisfactory to the members of their association.

Throughout all the meetings the utmost cordiality was shown by all officers and members to your committee. There were many topics of mutual interest discussed during the meetings, including the establishment of technical trade schools. The teaching of painting and decorating in the public and parochial schools, colleges and universities. Many prominent educators discussed the advantages to be derived by the addition of painting and decorating instructions to their curriculum.

Gardner's address was exceptionally well received, and much interest displayed in the stereopticon slides shown. Every one present apparently was eager for the literature from the scientific section of the Paint Grinders' Association distributed by Mr. Gardner.

The peeling, blistering and alligatoring of paint was handled by John W. Luthé in a way to impress forcibly upon the minds of those present the great need of reciprocal interchange of information among the membership upon subjects of this character.

J. W. Beatty, R. C. A., of Toronto, made a hit with his witty talk on decoration.

Considerable discussion developed in connection with the constitutional amendments adopted, the principal one of which provided for the creation of the paid office of secretary and treasurer.

William E. Wall, of Somerville, Mass., accounted one of the greatest authorities on the art of graining, delivered quite an interesting talk upon graining, and coupled with his wonderful exhibit of grained woods and imitations of marble, succeeded in arousing considerable interest in one of the almost dormant arts.

An incident necessitating some active work on the local Master Painters' Committee was caused by a demand made by the Canadian members of the International Association, that the Union Jack be among the decorations of the meeting place before the business of the convention proceeded. It required a vigorous search of the city for fully thirty minutes to locate a British flag bearing the coat of arms of Canada. The incident was an unusual one, demonstrating the depth of Canadian patriotism during these troublous days.

The Cincinnati Paint, Oil and Varnish Club gave a banquet to the officers of the International Master Painters' Association and the officers of the local Master Painters' Association, which was enjoyed by all present. There were many addresses during the evening, each speaker being able to talk long, fervently and illuminatingly on his special subject.

Many were disappointed that Professor Ladd was not able to attend, he having sent word to the effect that it would be impossible to do so owing to previous engagements.

The newly elected secretary and treasurer has issued many circular letters and bulletins during the year, showing conclusively the great advantage of the official headquarters, with sufficient office help to enable him to well and faithfully perform his duties.

The meetings at Cincinnati were well and regularly attended. Your committee feels it would be impossible to find a more enthusiastic lot of business men than those who assemble at the annual convention of the International Association of Master Painters and Decorators.

The local Association of Master Painters and Decorators, headed by Messrs. Theobald, Wrampelmeyer, Kennedy and Engelbert, deserve much credit for the admirable way in which the National Association was cared for and entertained.

Many manufacturers had creditable displays, and there is no question but that every exhibitor was mighty well repaid for their efforts.

In conclusion, your committee might add that there were many splendid papers read and discussions entered into at the Cincinnati convention. It was the consensus of opinion that it was unquestionably one of the best conventions ever held by the International Association of Master House Painters and Decorators of the United States and Canada.

Respectfully submitted,

R. F. Johnston, Chairman.
Wm. F. Foy.
H. J. Parker.
W. C. Beschormann.
Wm. Lilly.

The reports of the Export and Foreign Trade Development Committee and Chamber of Commerce of the U. S. A. Committee and of special sub-committees were very interesting and well received.

Fire Insurance Committee.

Milo S. Clapp, chairman of the Fire Insurance Committee, presented a very encouraging report of the affairs of the Paint Trade Mutual Fire Insurance Company, which he said had saved its policyholders from 25 to 40 per cent. We quote as follows:—

You know that the Paint Trade Mutual is incorporated

under the laws of the State of Pennsylvania, and that you are furnished insurance at absolute cost. Your president and Board of Directors are giving their time and efforts without any compensation. The only hope of reward is that you may as members of this Association be benefited, as this company is yours and belongs to you.

The secretary is the only one who has a salary, but it is a commission salary. He receives 25 per cent. of the premiums that you pay, and he pays all office expenses, rent, stationery and all inspections, etc. For the first three or four years it did not pay him, and it is barely paying now, but he has faith in the ultimate success of the Paint Trade Mutual.

The chairman of your committee, who has been acting as such for the past fifteen years, making insurance a study, has had faith in the ultimate success of trade mutuals, and today we stand out in the clear sunlight, vindicated in every way; and all the assertions that we have been making to you for the past years have now proven true.

The only objection that has ever been raised, or can be raised, is:—That it is a mutual, and when you raise that objection it demonstrates that you know very little with regard to the stability and strength of insurance companies. Do you know that the strongest and safest insurance companies, in life as well as fire, are mutuals?

Your committee invites the closest investigation. We want you to come out and show your hand, and inquire all about this mutual insurance company. The more you know about it the more insurance you will give it. A friend of mine said that the most of us are afraid to ask what the personal liability is; and fearing there is a strong personal liability is what is keeping us back. We do not think there can be any personal liability, but in case that this company should come to disaster, or should all go to pieces, you could, under the charter, only be assessed three times what your premium is. If your premium was \$50, the full limit assessment would be only \$150.

No trade insurance company like ours has ever made an assessment, and the chances are so far removed that it should never be given a thought. * * * I desire to repeat what I said one year ago:—

"That the insurance commissioners of many States are preparing a model law, providing for a personal liability, for preventing fires; that is, where a fire could be prevented, and you did not do it, you are financially liable to your neighbor.

"The attorney-general of the State of Ohio gave to the Chamber of Commerce of the city of Cleveland the following decision:—

"That the owner of the premises upon which a fire starts, due to negligence, is liable to his neighbor if the fire spreads and does damage to adjoining property."

We cannot refrain from saying that we are not a careful, watchful people.

Do you know that the fire losses in this country are greater by 200 per cent. than that of any other country? Think what it means, when the National Board of Underwriters reports that in 1915 the fire loss in this country was \$221,000,000, which exceeds the yearly war tax.

Let us put it another way. The per capita loss in this country in 1915 was \$2.24, while in Germany it was 17 cents; France, 63 cents; England, 67 cents. In these countries the loss was large on account of the war that is now raging there.

Think what it means when you pay \$2.24 every year for every man, woman and child in this country. Fire is an absolute waste. It takes away that much money from the American people, and you have to pay for all this in your insurance premiums.

A great deal is said today about preparedness. We believe that we should not only prepare for war, but provide against every other calamity, and there is none so great or destructive as fire. It is wiping out of existence annually millions of hard-earned dollars. We believe this can be prevented to a great extent.

The "Paint-Up and Clean-Up" campaign has and will reduce this loss. It is estimated that 80 per cent. of our fires come from carelessness—because of rubbish, old boxes, trash, etc. Through the "Paint-Up and Clean-Up" campaign the records show that in 1915 the fire loss was reduced \$52,755,000, as compared with 1914.

Gentlemen, do you know that the Paint Trade Mutual has reduced your rate of insurance in all the companies that you are insured in? We have inspected your plants and suggested changes, all of which has cost you nothing, but saved you money by reducing the hazard, and thereby reducing the rate, and in very many cases the rate has been reduced more than 50 per cent., and you owe this to the Paint Trade Mutual.

A Night in the Latin Quarter.

This was the name given to a dance held on Tuesday evening, in which an attempt was made to imitate the resorts of the student's quarter in Paris, which are also patronized by a large section of the underworld. The room was dimly lit with blue lights, the waiters were attired in rough costumes, and the tables were set with coarse napkins and common china, the menus being

written on slates. Professional dancers, during the intervals of the regular dancing, entertained with a reproduction of the famous Apache dance and also with modern dancing. The Association had as special guests Hon. Franklin K. Lane, Secretary of Agriculture; Judge George Gray, and several of the military attaches and ladies and gentlemen belonging to the Mexican Commission, who were holding their sessions in the Traymore at the time of the convention.

WEDNESDAY MORNING.

A portion of the first matter taken up will be of special interest to contracting painters. We quote as follows from the

Report of Committee on Fire Prevention and Fire Prevention Ordinances.

Of particular interest to varnish manufacturers is the premium placed on varnished wood sheathing by some of the local fire underwriters' associations. One schedule reads as follows:—

"In buildings of other than fireproof construction in this city a charge will be made of three cents if ceilings in one story of the building are wood sheathed, with a cent and a half additional for each additional story, with a similar charge for wood sheathing on side walls, these charges being on account of structural deviation which occasions hollow spaces.

"If wood sheathing as above is oiled or varnished the charges under the schedule are doubled.

"If wood sheathing is painted with two coats of fire retardant paint or approved whitewash, the charge for wood sheathing, either on ceiling or side walls, is reduced by one half."

The Underwriters' Association makes these schedules upon the supposition that the hazard is increased where the wood sheathing is oiled or varnished, but practical tests made under the auspices of the Varnish Manufacturers' Association have demonstrated that wood sheathing uncoated with varnish is more inflammable than when coated.

Your committee hopes in time to have this unjust discrimination eliminated.

A number of the reports considered on Wednesday morning were of so little direct interest to the painting trade that we will not quote from them. The fact that many of our readers have retail stores in connection with their business will make the following extracts worth quoting from the

Report of the Lead Products Committee.

There was referred to your committee at the last convention a resolution of the Retail Hardware Association of Cleveland, petitioning the National Paint, Oil and Varnish Association to aid in securing a wider margin of profit to retail dealers on their sales of white lead. To this resolution your committee has given due consideration, but without arriving at any satisfactory solution of the problem with which this organization is asked to deal.

It is everywhere recognized that margins on white lead are narrow to all classes of dealers, but when measured by the amount invested and the frequency with which it is turned over, the percentage of profit compares very favorably with goods of a less staple character. Small as the profit is, however, most of it is voluntarily sacrificed by dealers in making a leader of lead as a means of selling other materials. In other lines of trade in which there are staple articles similarly handled, efforts have been made to increase the dealer's profit and to secure uniform prices, but in no case have they been entirely successful. Their failure has been largely due to the fact that it has been found impossible to secure complete co-operation among manufacturers, or between them and the distributors. It must be borne in mind that any plan for price control adopted by a manufacturer must be operative in every State in which his goods are sold, and that where it applies to a staple commodity, of which he has no monopoly, he is powerless to enforce his price except through agreements with all competing manufacturers, as well as agreements between the dealers themselves, and between them and the manufacturers, to maintain uniform prices, both at first hands and on the resales. It would hardly be possible to secure comprehensive agreements of this character, but if it were, they would undoubtedly be declared in violation of existing laws.

When the regulation of prices on certain commodities has been made a "local issue," it has been handled more successfully. Where dealers are united locally, and are really agreed upon such a policy, it has been found entirely practicable for them to maintain fairly uniform prices and terms on all leading lines of goods, and in such an effort they should meet no competition from the manufacturer.

The report of the Window and Plate Glass Committee spoke of the great demand for these products during the year past and also of the increased wage rate, caused by the fact that munitions factories had attracted many of the skilled workers from the industry by reason of the

higher wages paid. They predicted an increased demand for glass, at higher prices, made necessary by the demands which the workmen were making for a higher wage scale.

The Dry Colors Committee reported the progress that had been made during the past year to produce, in this country, colors that had formerly been imported from Germany and pointed out the United States had already shown that it need not depend on Europe for color production.

The Linseed Oil Committee in their report gave a review of prices during the year, and said that as they were confronted with such unusual conditions in the trade, it was impossible to venture predictions for the future.

The following report is of so much interest, from a technical standpoint, and indicates so many possible changes in paint and varnish manufacturing practice, that we reprint it in full:—

Report of Committee on Miscellaneous Oils.

The past year has been an important one with regard to the materials within the scope of this report, and much progress has been made in developing known products and bringing forward new ones.

The continued tendency towards limited supplies and higher prices for linseed oil, and the constant efforts of manufacturers in our trade to provide improved products for various purposes seem to make the subjects covered by this committee of increasing importance. The importations of soya bean oil during the past year were about four times the figures of the previous year, and the figures of China wood oil were approximately the same, the amount being held down by the conditions abroad and poor transportation facilities.

The research work which is constantly being done by the United States Department of Agriculture in the way of experimenting with new oil producing plants and trees cannot be too highly commended, and these efforts should have the strongest indorsement from the industries represented in this Association. The department is constantly trying out new plants in various parts of the country and is constantly submitting oils from them to the various manufacturers. Several of these products are now making favorable progress, and it is quite possible that the material may be on the market in a commercial way in a year or so. Their work in introducing the tung tree, from which China wood oil is produced and also the soya bean plant, represents only a small part of the work they have done in this direction. Your chairman had a conversation recently with Mr. Nemzek, who does a great deal of work in connection with the Educational Bureau of the paint grinders, and he stated that there are at present 50,000 acres in the South planted in tung trees. This is a much larger amount than most of the trade is aware of.

Another source from which very great results along this line have emanated is the Educational Bureau of the Paint Manufacturers' Association, and your committee feels that they can do no better than quote the following from general circular No. 34, issued by this bureau:—

Soya Beans and Soya Oil.

This year, for the first time, American grown soya oil has appeared on the market. This fact is due absolutely and entirely to work of the bureau through Mr. Nemzek, in introducing the several varieties of soya beans through the State experiment stations and in stimulating their interest therein. The results have been most gratifying. The State experiment stations and the United States Department of Agriculture have co-operated liberally to interest farmers in the crops, so that the prediction made in the bureau's 1912 report, that within a few years American grown soya oil would be available, is now fully justified.

The introduction of the crop was but the first step if the oil was to be made available for consumption. Fortunately, the States first and most largely interested in the new crop are those already growing cotton, and therefore generally equipped for crushing cottonseed. The cottonseed oil mills were, therefore, approached and have generally manifested interest, since the soya bean becomes available at a season when cottonseed crushing is at its lowest ebb.

It has been stated by an official of the Bureau of Plant Industry that North Carolina alone last year produced about 2,000,000 bushels of the beans, and our exports show that the crop is rapidly growing in the favor of farmers in a dozen or more of the States.

The first mill to produce the oil on a commercial scale was the Elizabeth City (N. C.) Oil and Fertilizer Company. In December last they advised the bureau that they had on hand about 6,000 gallons. A sample was obtained and investigation proving it to be at least equal to the imported oil in all respects, an attempt was made to purchase it, with the idea of distributing it to members of the Association as the first lot of American-grown soya. An offer of 69 cents per gallon was made for the entire lot—about 5 cents above the then prevailing price of imported oil; but, before negotiations could be concluded, the entire lot was sold to a soap manufacturer at a price considerably above our offer. Doubtless, all that is produced this year will be taken by the same industry. Imported soya oil

rules at about 70 cents per gallon, but is practically unobtainable at any price. Any vegetable oil can be used for soap-making, and consequently it is to the advantage of consumers of one particular oil—linseed, for example—that this industry shall have ample supplies of other oils.

In ordinary times American grown soya oil will probably become available for all requirements of paint and varnish manufacturers at a reasonable price.

Samples of this oil examined by our investigators showed the following constants. The constants of Manchurian oil are given for comparison:—

	Elizabeth City Oil and Fertilizer Company.	Winter-ville Cotton Oil Company.	Manchurian (Lewkowitsch.)
Specific gravity.....	.924	.921	.925
Iodine num.....	126.3	129.0	137-143.
Acid num.....	1.2	0.7	.....
Saponific num.....	190.4	193.8	192.

The bureau is not yet prepared to report upon the utilization of this oil in the paint industry, and at present confines itself to the statement made on page 18 of the pamphlet entitled, "The Educational Bureau" as follows:—"Practical tests which have been conducted through the past four years have demonstrated that properly treated soya bean oil may be used to advantage in the manufacture of paints."

During the present year only the surplus of beans above seed requirements will be available, and the soap manufacturers will probably take this at good prices whenever offered.

After this year's planting is assured the bureau will push its propaganda among the cottonseed crushers and interstate association. Meanwhile co-operative work with the United States Department of Agriculture and the State experiment stations to promote and maintain the interest of farmers is being vigorously continued.

By the time that a regular and adequate supply of the oil is available, facts regarding its use and its limitations will be ready and will be communicated in regular form.

Meanwhile, we have a chemist of ability and experience conducting for us in one of the leading universities a complete research on the fat-splitting enzymes of this and other oils. The information thus far obtained gives promise of important and far-reaching results for the paint and varnish industry—results which may easily prove to be fundamental and revolutionary.

It is interesting to note that in schedule No. 9,304, class No. 33, the United States Navy Department called for bids on 650 gallons of soya bean oil for the Mare Island (Cal.) Navy Yard.

Tung Oil.

Considerable progress has been made in the study of this oil during the past year, as is evidenced by current technical literature. The American Society for Testing Materials has adopted standard specifications for the purity of raw Chinese wood oil, prepared by a sub-committee of which Mr. Gardner is chairman. The last annual report of Committee D-1 of that society contains a detailed report of investigations of American-grown tung oil, and the Bureau of Plant Industry, United States Department of Agriculture, expresses confidence that the tree has now been permanently established in this country and that oil therefrom will eventually be available in constantly increasing quantities. The co-operation of the bureau in the work of introduction has been constant and effective.

The department, after taking the opinion of consumers on the subject, has adopted "tung oil" as the official title for this product, in preference to other titles hitherto used, such as "wood oil," "China wood oil," "Chinese wood oil," etc. "Nut oil" is obviously inadmissible, since it is already in use for an oil familiar to artists, and "wood oil" is incorrect, since the oil is derived from the nut and not from the wood of the tree. "Tung oil" is short, descriptive and fairly familiar.

Lumbang Oil.

The stoppage of imports on the breaking out of the European war suddenly revealed the fact that this oil had already made its way into commercial use on a limited scale, especially for the manufacture of white enamels.

It is a most promising oil and in normal times could quickly be made available by importation.

It also is a nut oil, the product of the aleurites moluccana. The product is known in the Philippines as "lumbang oil," in Hawaii as "kukui oil," and in the English Eastern trade as "candle-nut oil." By co-operation with the Bureau of Plant Industry, United States Department of Agriculture, attempts will this year be made on a fairly large scale to introduce its culture on the Florida Peninsula and at other favorable points in the South, as has been done with the tung tree. A few trees are already growing satisfactorily in Florida, and investigations of oil therefrom are in progress.

The department has suggested the adoption of an official title for this product also, and the bureau has recommended the title "lumbang oil" as shorter than "candle-nut oil," easier to pronounce and already more familiar than "kukui oil."

A half ton of the nuts have already been imported by the bureau, and a sufficient quantity of these will be distributed through the Bureau of Plant Industry for experimental culture by the various agricultural experiment stations, and the balance of the nuts will be used for extraction of the oil for experimental purposes, work of extraction being also in the hands of the Bureau of Plant Industry at Washington.

Perilla Oil.

This is from the seed of a grass-like plant grown in India and in Asia generally. It holds considerable promise as a paint and varnish material, and is known to flourish in States south of the Ohio River at least. A quantity of seed was purchased and distributed by the bureau last year, but proved to be sterile and failed to germinate. Arrangements have been made for a fresh supply this year, and its culture will be undertaken by the same experiment stations which have co-operated in the soya bean work.

We are informed that arrangements have been made for the importation of this oil in large quantities, which will shortly be available to manufacturers at about the same price as linseed oil. An investigation of the comparative merits of this oil for varnish manufacture would seem to indicate that it yields results in some respects superior to those of linseed oil. Two lots of varnish made on exactly the same formula by the same procedure, one with linseed oil and one with perilla oil, after an exposure for six months, side by side, indicated a decided superiority of the latter.

The items mentioned above do not begin to cover the activities of the Educational Bureau along the lines covered by this report. Among other things, they have recently issued a preliminary report upon a test of alfalfa seed oil, which seems to have quite good prospects of future development.

Your committee will not apologize for quoting so largely from the report of the Educational Bureau, as they feel that no better information is obtainable.

After the report of the Membership Committee had been presented by Frank Waldo, who had traveled from coast to coast, everywhere boosting the Association, Arthur S. Somers read the report of the Central Legislative Committee, which was not given out for publication. Afterward he said:—The unfortunate situation does exist that we have been unable to harmonize the differences existing from the beginning of this fight. It is too bad that we find ourselves divided from men who are earnest and sincere. I refer to the representatives of the Master Painters' Association, some of whom are your guests at this convention. It does seem a pity that we have been unable to meet and break bread at the same table with these gentlemen. They are honest in their purpose, and we have been just as honest and sincere in ours. We have been divided on a broad opinion and there we stand, but let us hope that some harmonious influence will come into our organization that will bring these warring forces together. (Applause.)

The report showed that the committee were in favor of legislation that would prevent mislabeling or misbranding, but are opposed to legislation requiring a formula label.

The next thing taken up was the report of the Clean-Up and Paint-Up Committee, followed by the reports of the National Campaign Bureau and the Finance and Audit Committee. As these reports and the succeeding discussion are very long, and as the complete report will undoubtedly be presented to the New Haven convention of the International Association of Master House Painters and Decorators, we will print only a few extracts:—

Report of National "Clean-Up and Paint-Up" Campaign Bureau.

Without making this report encyclopedic in bulk, and without using the bureau's resources extensively for gathering and compiling statistics and exhibits, it would be utterly impossible to record in detail the tremendous increase in scope and intensified efficiency of this 1916 national campaign for homes and home-towns more beautiful, sanitary and safe. * * *

Paint Men as Civic Leaders.

Again has a year's "Clean-Up and Paint-Up" activity proven that among paint men everywhere there are those with the high ideals, with that peculiar quality of leadership, and that desirable backbone, which enables them to make paint properly appreciated, as an important factor in all community improvement. Among these leaders are many manufacturers and jobbers, salesmen, dealers and painters. In nearly every "paint club" city more successful campaigns were conducted this year than ever before, and in practically every case manufacturers and jobbers gave evidence of that signal community leadership which rallies all other interests around the standard of civic advance. And in the smaller cities and towns the salesmen, dealers and painters displayed the same spirit and ability. The co-operation of master painters everywhere was most earnest and potent. For the second time, in fact, in Washington, D. C., the Master Painters' Association conducted the entire campaign, and it was one of the best large city campaigns in the country.

It may be of interest to record here excerpts from the report on this Washington campaign, read by Secretary A. H. McGhan, who was head of the movement, at the last annual convention of the International Association of Master Painters and Decorators of the United States and Canada, as follows:—

"The results were such that while last year we had fifteen contributors to our fund, we already have thirty-four for the 1916 campaign, among whom are the leading department stores, dealers in paints, etc., led of course, by the Master Painters' Association. The campaign had the continued unqualified support of citizens and civic authorities of the District of Columbia. Our effort returned business to us in large volume. More than that, it placed the master painter upon a higher plane than he had previously occupied in the community. He took his proper sphere as a citizen, as a business man, and as a leader in civic advance, in a campaign that linked his own business with that advance. No movement ever undertaken in the city of Washington has so uplifted the trade, or has so prominently and permanently placed the master painter in the forefront of the business men of the city." * * *

The Recognized Standard Created by Paint Men.

The present year has been an increasing recognition of "Clean-Up and Paint-Up" as a practical movement for home and community improvement by leaders in practically every line of organized altruism, as well as by bankers and business men far removed from any definite connection with the paint trade. Mr. B. F. Bush, president of the Missouri Pacific-Iron Mountain Railway, has expressed an earnest interest in the campaign, and is devising ways and means for a definite "Clean-Up and Paint-Up" movement along the seven thousand miles of that system. This start in enlisting the aid of the great railroads of the country is most significant. Mr. Bush has assisted in the work of the bureau as a member of the Advisory Committee. * * *

It was believed at the outset of the first national campaign four years ago that the straightforward name, "Clean-Up and Paint-Up," would be appreciated. It is now recognized and used by all individuals and organizations interested in personal and civic uplift and in the public good. The work of the bureau is also indorsed by merchants and manufacturers and artisans who are as far removed from any direct interest in paint as the East from West.

Yet the campaign remains chiefly and conspicuously an honest expression of a desire on the part of the American paint trade to magnify its mission. The work of the bureau this year, more than ever before, has been in fact the idealization of a trade devoted to beautification, sanitation, conservation and safety. Other interests merely fall in line under the banner raised and carried by the paint trade, and everywhere the paint trade is known for its leadership.

This general indorsement is only natural. Civic leaders are learning more and more the truth of the statement—"if you want a reform movement to succeed get the business men behind it"—as expressed by the editor of The American City in commenting on the growth of the "Clean-Up and Paint-Up" campaign. Business men, at the same time, are learning more and more that it pays to see beyond the immediate dollar—that good citizenship is good business. The National Bureau has been credited by noted students of social economy with having done more than all other movements to regenerate all civic uplift work throughout the nation by injecting into altruism some of the red blood of business, and by working upon the basis of a frank alliance of altruism and business.

The American paint trade, its five national associations, and its contributors to the National Bureau whose money and active co-operation throughout each annual campaign are the dynamos that give the continuous power and the increasing impetus to the movement, now are gladly and intelligently accorded proper credit for this work by the press and the public.

With this recognition comes the greater and more definite responsibility of continuing and increasing that co-operation, to the end that the movement may grow steadily in scope and efficiency, and that the acknowledged position of leadership in civic advance may be maintained by the American paint trade. * * *

The plan of a joint committee to finance and supervise the trade's co-operation with the National "Clean-Up and Paint-Up" Campaign Bureau having been found so very satisfactory, the reappointment of such a committee by our Association was followed by similar action on the part of the other four national organizations affiliated with the paint trade, resulting in the following:—

As representing the
National Paint, Oil and Varnish Association—
Messrs. E. H. Dyer, J. W. Bray and L. T. Minehart.
Paint Manufacturers' Association of the United States—Messrs. Howard Elting, H. W. Rise and R. S. Hubbard.
National Varnish Manufacturers' Association—
Messrs. J. E. Patton, Jr., R. O. Walker and F. A. Glidden.
National Association of Paint Jobbers—Messrs.

E. T. Holmes, James H. O'Donnell and E. C. Currier.

International Association of Master House Painters and Decorators of the United States and Canada—Messrs. A. H. McGhan, George Butler and F. M. Michael.

In the discussion that followed the presentation of the reports, President Cheesman called upon A. H. McGhan, who was present as a delegate from the International Association of Master House Painters and Decorators, and who spoke as follows:—

Occupying as I do the dual role of secretary-treasurer of the International Association and also representing the Master Painters' Association on this committee, I took upon myself the chairmanship also of the local committee at Washington, and in submitting to you this brief report you will have to regard it as that coming from the International Association of Master Painters, being, as you may say, illustrative of the situation at Washington with which I, of course, am most familiar.

Mr. McGhan then read the following report of the Master Painters "Clean-Up and Paint-Up" Committee. (Applause.)

Report by A. H. McGhan, Chairman of Master Painters' "Clean-Up and Paint-Up" Committee.

The International Association of Master House Painters and Decorators indorses the "Clean-Up and Paint-Up" movement, believing it affords the painter an opportunity to lay before the public the advantage of the use of paints. It enables the painter, by concerted, timely action, to draw about his trade all the forces of the community—the press, the commercial bodies, the merchant, and the civic forces—and makes the opportunity at which the painter may be heard when the public is in a receptive mood, willing to listen, and put into practical operation the use of paints for cleanliness, for sanitation, for ornamentation, or for preservation. It brings forward the painter in the community, who should be the logical leader in such a movement.

Of all movements for the welfare of the community, and in which each civic association performs its duty, that of healthfulness, sanitation and cleanliness is the most important, and the duty of the painter is there, to suggest and lead, because his trade brings him into closer contact with conditions requiring such a movement, and an association of master painters is then fulfilling its proper function, therefore this International Association indorses the movement.

The Association of Master Painters took charge of the campaign at Washington in the spring of 1915, and again in 1916, and the net result is shown in the following:—

October 3, 1916.

Master Painters and Decorators' Association, Builders' Exchange, Washington, D. C.:—

At the regular meeting of this Association, held October 3, the opinion was expressed that trade had been unusually busy during this season, and the following resolution was unanimously passed:—

Resolved, That in view of the fact that trade has been unusually busy during this past spring and summer—a condition not to be expected in this year because of local conditions—it is the belief of this Association that the "Clean-Up and Paint-Up" campaign was a large contributing factor to such conditions.

(Signed) H. W. Taylor.

Secretary Master House Painters and Decorators' Association of Washington, D. C.

Another branch of our business writes:—

October 2, 1916.

Mr. A. H. McGhan.

Dear Sir:—Our business being largely that of serving the painter with appliances for painting and decorating, we desire to say that our entire equipment has been in use continually during the spring and summer, working at full capacity. Yours very truly,

(Signed) The Capital City Scaffolding Co.

The journeymen forwarded the following—this union of the men number between five and six hundred:—

September 18, 1916.

Mr. A. H. McGhan, International Secretary Master Painters' Association.

Dear Sir:—It gives me the greatest pleasure to inform you that the journeymen painters of Washington are now enjoying one of the best years that has been in Washington during the last ten years. I might say that during July and August, which are considered our dull months, we were unable to furnish enough men to our employers.

(Signed) Hugh D. Digney,
Business Representative, Local No. 365.

In a canvass of the dealers they all acknowledge a very brisk trade—above the average.

It may be said that unusual conditions are generally prevalent throughout the country; that may be so, but it does not pertain to Washington. The District of Columbia is not responsive to booms or panics, with its 38,000 United States Government employes with an average salary of \$1,150 per year, there is a steady flow of business. There are few other industries. But Washington is responsive to

legitimate trade stimulation, such as this, and in the manner shown. Other adverse conditions existed. We had what we call a long session of Congress—adjournment not being taken until September 8, the city crowded with official life, and this being election year we always look forward to a lull in trade. Many other adverse conditions were present, and we can account for the very busy season only by looking for some reason, and as said, those reasons which make for unusual conditions elsewhere do not exist at Washington. We firmly believe that advertising through the medium of "Clean-Up and Paint-Up" campaign created this unusual business in our trade, and we as firmly believe continued advertising will have its cumulative effect of further use of paints—with the painters in the forefront of this movement.

The International Association will further ask its membership to take an active part in campaigns for "Clean-Up and Paint-Up" through its one hundred and thirty affiliated local associations, and many individual members, believing that as business men they are best informed of the requirements necessary.

The convention was told of the methods pursued in carrying on the "Clean-Up and Paint-Up" campaign in Denver, in New England and in Chicago, and then subscriptions were called for to begin the 1917 campaign.

Before the convention was over, announcements had been made of upwards of \$7,000 that had been pledged for this purpose. This, however, is but a small portion of what will be required, and all members of the trade, in every branch of it, are urgently requested to do all in their power to contribute what they can toward the success of the movement.

After the Nominating Committee had presented their report, the convention adjourned for the day.

Water Carnival.

An entertainment that would not have been possible anywhere else was on the schedule for Wednesday afternoon—a water carnival at the Hygeia pool, a great basin of filtered and warmed sea water, 60 by 120 feet, in a building considerably further up the Boardwalk than the Traymore. The sports consisted of races for men and ladies, including one in which the contestants carried lighted candles. There was also a canoe tilting contest and an exhibition of plain and fancy diving.

"A Night in Gay Paree."

This was the title given to a very entertaining dance, held in the evening, in which the room was decorated with flags, brilliantly lighted, and presented the festival appearance of the Boulevard cafes. Bright colored paper caps were furnished the dancers, and streamers of tissue paper ribbons were thrown over wires that had been stretched above the dancers, all of which added to the festival appearance.

THURSDAY MORNING AND AFTERNOON.

Two sessions were held on Thursday, at which a great deal of important business was transacted, very little of which, however, is of special interest either to master painters or retailers.

The Transportation and Classification Committee presented a long report on railroad rates.

The Flax Fiber Committee reported on the progress made in developing new uses for flax straw, in order to induce the farmers of the Northwest to cultivate more flax and thus increase the production of linseed oil.

The Committee on Credits and Collections reported on a plan for mutual interchange of information concerning persons asking credit from paint manufacturers and jobbers.

Frank Waldo, chairman of the Membership Committee, described what he had done to bring about an increase in membership during a business trip which took him all over the country as far west as the Pacific coast.

The Naval Stores Committee, among other things, spoke of the adoption of glass types by the government by means of which rosin could be graded.

The afternoon was mainly given up to resolutions introduced by the different local clubs and to discussions upon them. Considerable time was spent in discussing the Clean-Up and Paint-Up campaign.

After all other business had been completed, Chicago was selected as the city for holding the 1917 convention.

Election of Officers.

The following officers were elected for the ensuing year:—President—Howard Elting, Chicago.

First Vice-President—Frank P. Cheesman, New York. (By virtue of a resolution previously adopted, the retiring president is elected to this office.)

Second Vice-President—George C. Morton, Boston.

Third Vice-President—J. H. O'Donnell, Detroit.

Treasurer—Frank Waldo, New York.

Board of Directors—Atlanta, F. J. Cooledge, Sr.; Baltimore, H. B. Davis; Buffalo, V. H. Hunter; Chicago, Fred M. Carter; Cincinnati, W. C. Beschormann; Cleveland, R. B. Robinette; Colorado, L. F. Downer; Detroit, W. E. Lore;

Duluth, H. H. Beckwith; Indianapolis, Bert O'Leary; Kansas City, Adamson Brown; Los Angeles, A. J. Tweedy; Louisville, P. J. Callahan; Milwaukee, H. W. Marks; Minneapolis-St. Paul, A. W. Ludwig; New England, A. E. Cole; New Orleans, W. S. Flynt; New York, H. S. Chatfield; Philadelphia, R. S. Hubbard; Pittsburgh, C. D. Wettach; St. Louis, Wm. H. Gregg, Jr.; Toledo, F. E. Pile; Utah, W. H. Harris; Eastern New York, Charles Gibson; Central New York, F. P. Collins; individual member, Hugh Reilly, of Washington.

At a meeting of the board held after the convention had closed, George V. Horgan was again appointed as secretary, with office at 100 William street, New York.

The Banquet.

The convention closed with a banquet held on Thursday evening, the toastmaster being Howard Elting, the new president. Addresses were made by Henry Justin Allen, of Wichita, Kan., publisher of the Wichita Daily Beacon; Ivy L. Lee, formerly assistant to the president of the Pennsylvania Railroad; Edward James Cattell, city statistician of Philadelphia; the retiring president, Frank P. Cheesman, and President Elting. The dinner speeches closed with the awards of the prizes for the golf tournament, which is always held in connection with these conventions.

PAINT JOBBERS' CONVENTION.

Atlantic City, October 9 and 10.

AT the annual session of the National Paint Jobbers' Association, held at Atlantic City, behind closed doors, the following business was transacted:—

Monday, October 9, was devoted to an all-day session, in an effort to conclude the business in its entirety, but it was found to be impossible, and resulted in its being necessary to hold the closing session on Tuesday morning.

The Monday session was called to order at 10 a. m., with President W. A. Alpers in the chair, and more than a majority of the members of the Association, from all parts of the country, present. The business program had been thoroughly worked out by the Board of Directors, and was followed in its entirety, which resulted in the saving of much time, as the reports were arranged in such order that the members could keep in direct touch with the work.

Reports of the Board of Directors, officers and standing committees were read with interest bordering on enthusiasm. The discussions were most complete, which resulted in the members present feeling that there is a purpose for the existence of this Association, and that the future holds in store for it a much wider field than was imagined by those who fostered the organization in its infancy.

The sessions of the Association were devoted to subjects of interest and had to do only with the jobbers of paints, oils, varnishes, etc., to distributors and co-operation between manufacturers and jobbers, and helping dealers to conduct their business on a profitable basis. In fact, its entire interest is devoted to the development of the paint jobbing business.

On Monday morning the Nominating Committee was appointed, which was composed of:—W. R. Stollberg, Toledo, chairman; Harry R. Held, New York; W. H. Harris Ogden; R. V. Thomas, Chicago; R. F. Rainey, Pittsburgh.

After due deliberation, and taking into account the geographic survey of the United States, the following directors were nominated for two years:—E. C. Currier, Sioux City, Iowa; V. W. Moss, Meridian, Miss.; C. H. Nolte, Charleston, S. C.; George C. Cunningham, Omaha, Neb.; W. P. Dauchy, Troy, N. Y.

And for one year:—Hugh Reilly, Washington, D. C.; vice, R. F. Rainey, Pittsburgh, who was filling an unexpired term temporarily.

The report of the Nominating Committee was unanimously adopted, and the secretary instructed to cast one ballot for the unanimous election of the seven directors.

The report of the Membership Committee was probably one of the most interesting ever submitted by a committee of this character. It showed an increase of nineteen members during the year, and during the convention received four new applications, which were acted upon. Every member who was in attendance at the convention promised to constitute himself as a member at large of the Membership Committee, and it is anticipated that the incoming year will materially increase and possibly more than double its present membership.

Approximately 400 paint jobbers throughout the United States will be invited to join the Association during the coming year, as the members feel that it is in a position

to give to the paint jobbers trade something in return for their annual dues.

Fire insurance is another topic in which the paint jobbers are deeply interested, not only on their own account, but that of their customers, in seeing that every concern is properly protected with fire protecting devices and fire insurance carried. This subject is considered only second to that of credits.

Special committees were appointed to look after various features, which were presented, and the activities of the Association promised to be materially enlarged. Several paint manufacturers, who were present at the National Paint, Oil and Varnish Association convention, which was holding its meeting at the same time, expressed themselves as highly pleased with the character of the membership of the Jobbers' Association, and promised to recommend to their jobbing trade that they join this Association. That manufacturers recognize the value of the Jobbers' Association is ample evidence that the Paint Jobbers' Association is one of merit.

The questions of time and place to hold the next annual convention were thoroughly discussed on the floor of the convention, because the Board of Directors, who ultimately determine where the meeting shall be held, wished to secure the opinion of the members. It was unanimously felt that the meeting should be held toward the end of February at some central point; Chicago was favored. It is also believed that it would be profitable to both the paint and varnish manufacturers, and the jobbers, if their convention was held approximately at the same time, and in the same city, as many things in common might be discussed between the manufacturers and the jobbers. This matter, however, is a debatable one, only time can determine what the result will be.

At the conclusion of the meeting, escorts were appointed and presented the newly elected officers, who in turn were received and assumed their new duties.

The election resulted as follows:—President, E. C. Currier, Sioux City, Iowa; first vice-president, Hugh Reilly, Washington; second vice-president, W. A. Alpers, Cleveland; secretary, Edward R. Drake, Chicago; treasurer, George C. Cunningham, Omaha, Neb.

NEW JERSEY EXECUTIVE BOARD MEETING.

ON Wednesday evening, October 18, a meeting of the Executive Board of the New Jersey State Association of Master Painters and Decorators was held at the Board of Trade rooms, Plainfield. President Udall was in the chair, and the following members were present:—Messrs. Turton, Witt, Bartholomew, Woolston, Schoonmaker, Brewster, Greenhalgh, Christiansen, Schlosser, Potter, Hecht, Horsefield, Tangaard, Keating and Doggett.

After the minutes of the previous meeting had been adopted, the secretary read letters from Messrs. Willem and Sanders, regretting inability to be present.

Mr. Doggett submitted samples of certificates to be used by the members and, on motion, the committee was authorized to procure five hundred, the selection of the design to be left to them.

Thirty dollars was appropriated for the purpose of procuring permanent badges for the president, secretary and treasurer.

Messrs. Christiansen, Greenhalgh and Turton were appointed as a committee to arrange a program for the open Executive Board meeting, to be held at Newark on Wednesday, December 13.

President Udall announced that the next meeting of the board would be held at the rooms of the Newark Association, on Wednesday evening, November 15, after which the meeting adjourned for refreshments.

PITTSBURGH ASSOCIATION DINNER AND ELECTION.

THE annual dinner and election of officers of the Pittsburgh Master Painters and Decorators' Association was held in the Assembly Room, at the Fort Pitt Hotel, Tuesday evening, October 10.

The members of the association had heretofore held this affair as strictly "stag," but on this occasion the ladies had been invited, which gave the affair a distinctly social atmosphere, and it is safe to make the prediction that never again will a stag dinner be given on election

night. The members' wives would not stand for it, after the enjoyable evening which they spent with us.

Throughout the evening a vocal quartet sang and kept the guests in continuous laughter with their funny songs and stories.

They were also entertained by Miss Hibler and Signor Baldeceni, in a duet from "Il Trovatore."

Our friend Cluley was master of ceremonies and called the meeting to order for the election of officers, which was done by acclamation and resulted in the following:—

E. R. Cluley, president; Carl T. Singhouse, vice-president; Charles F. Haid, secretary-treasurer; Frank L. Stulen, Frank Brown, and Wm. Matchett, trustees; John Dewar, Joseph J. Werner, John Morrow, Louis B. Titzel, Frank L. Stulen and E. R. Cluley, ex-officio, Executive Board.

This being the only business transacted, the balance of the evening was given over to song and speech.

Among the speakers was our ever genial friend "Tommy" Lane, who gave a talk on the coming convention, which is to be held in Philadelphia, in January, giving an outline of the topics, and those who will give the different talks, and urging all the members to take their wives and attend the convention.

The association was also entertained by Louis B. Titzel, who spoke in a humorous way and told some of his funny stories.

Friend Stulen also spoke and told a good story, which caused a great deal of merriment.

Fernando Kaufmann, when called upon to speak, said that what made him so congenial and always in such a good humor was the inborn love of art in the human race. That when but five years of age when some painters had come to their home to do some painting he had spilled a pail of Prussian blue on himself from head to foot.

Some one at this stage was thoughtless enough to "spill the beans," but Kaufmann said that such was the case, and the guests had to take his word for it.

Then the "Sage of Fourth Avenue" was called upon for a few remarks, and anyone who knows Pittsburgh Brown knows what he gave—a little humor, a little sage advice, a little sound advice, and a little of everything.

Though the hearts of all were glad with song and laughter, yet did they go out in sympathy to one of the members and his family, P. J. Byrne, whose daughter died Tuesday, October 3, a girl of about twenty years of age.

After words of sympathy by Mr. Lane, the assembly stood in silence for a few moments.

After the singing of "America," and a general handshaking, the meeting adjourned.

GETTING TOGETHER WITH THE JOURNEYMEN AT YOUNGSTOWN.

IF every master painters' association in the country followed the example of the Master Painters' and Decorators' Association of Youngstown, Ohio, and got together with the journeymen and their families in a social way, now and then, it would go a great way toward solving some of the difficulties that constantly arise to make the labor question a troublesome one. Everybody who is a member of a business association cannot help acknowledging that the friendly spirit created by these organizations has done much to do away with the bitterness that at one time existed between business rivals—showing that men may be competitors and at the same time friends. And it is just as true that if the masters and the men meet now and then on a friendly footing and break bread with one another, the spirit of bitterness will be absent the next time they come to adjust the wage scale, and both sides will be more reasonable and more friendly in their dealings.

On the first Saturday in September the members of the Master Painters and Decorators' Association of Youngstown, Ohio, together with their families and a number of master painters from nearby Ohio towns, met with the journeymen of Local Union 476 and their families, at Southern Park, for an all day outing. Nor must we forget the traveling men, a goodly representation of whom were present.

The festivities lasted all day. There were field sports galore—suited to all ages and both sexes. Prizes for the different events had been contributed by different supply houses and by merchants of Youngstown. Among the sports that created a great deal of amusement were the nail driving contest for women; the string chewing contest for girls, the three-legged race for married women,

the cracker eating contest for women, and the pie eating contest for boys.

Some of the contests were specially designed to test trade knowledge, such as the measurement contest for master painters, the scaffold building contest for journeymen, and the stepping measurement contest.

A fish pond furnished gifts for all the children who were present—and beside that, there were grab bags that delighted the hearts of the youngsters.

Of course there was music, and after darkness came on, the band invited all to the pavilion, where dancing was enjoyed until half past ten o'clock, when they all agreed to call it a day. And strange to say, nobody objected to working Saturday afternoon or demanded double pay for overtime, for the fun they had was pay enough, and it will long be remembered.

We forgot the eats, but then you know that Youngstown people are fond of good things to eat, and it was just a natural consequence that there should be a delicious basket luncheon and corn roast, with plenty of well-filled

dent; G. N. Miller, vice-president; A. H. Shank, secretary; H. H. Spoelstra, treasurer.

The Board of Directors are E. J. Bonnell, Fred J. Blymeir, Reno Offringa, Gerrit Vonk and C. Smit.

CANADIAN ASSOCIATION.

THE thirteenth annual convention of the Canadian Association Master House Painters and Decorators will take place in the Odd Fellows' Temple, Toronto, December 12, 13 and 14, 1916.

The following circular has been sent out by President Phinnemore:—

To the Members of the Painting and Decorating Fraternity:—

Brethren and Fellow Workers—I desire to lay before you the fact that our annual convention, which was postponed from July, has been arranged to be held in this city, in the month of December, on the following dates:—12, 13 and 14, 1916, and as this year has been one of ex-



Annual Outing Master Painters and Decorators' Association and Local Union 476, at Youngstown, Ohio.

ears for everybody that wanted them. All of the children received boxes of candy and the grown ups got souvenirs. Do you wonder there is harmony in Youngstown between the master painters and the men?

NEW YORK STATE CONVENTION.

ANNOUNCEMENT has been made that the headquarters for the thirty-second annual convention of the Master House Painters and Decorators' Association of the State of New York, to be held in Rochester, January 16, 17 and 18, 1917, will be at the Powers Hotel, where ample accommodations may be had. The rates are \$2 and up. All rooms are with bath.

The sessions will be held in the banquet hall of the hotel.

The full program of the convention will appear in the December issue.

ROCHESTER (N. Y.) ASSOCIATION.

THE Rochester Ladies' Auxiliary of the Master Painters and their husbands held their annual Halloween party by attending the Temple Theatre, followed by a luncheon at the Hotel Rochester. In spite of the pouring rain the party was well attended and enjoyed by all.

The auxiliary had its inception at the 1912 International convention, its object being primarily social, but aside from that, it has brought a closer relation between the members of the Master Painters' Association and their families. Meetings are held monthly at the homes of its members.

GRAND RAPIDS (MICH.) MASTER PAINTERS ORGANIZE.

LAST month the contracting painters and decorators of Grand Rapids, Mich., organized an association under the auspices of the Grand Rapids Builders and Traders' Exchange. The new association has been organized with a membership of twenty-four firms, who wish to assure the public that they are determined to give honesty in painting, both in material and workmanship.

The officers of the association are:—A. W. Baxter, presi-

ception in our usual plans, I want you to do your utmost to rally to the support of your organization, and your officers.

It was thought wise by your executive, to hold it in the city of Toronto, so that the occasion could be made use of by the members who wished to avail themselves of the opportunity to do their Christmas shopping. Committees have been struck off to look after the entertainment of the members who attend, and nothing will be left undone to make your stay with us both pleasant and profitable.

The program is of exceptional interest, and should appeal to every member, as one which they can ill afford to lose.

In these days, when we are a unit in the defense of our Empire, should we not also seek to benefit each other in the advancement of our business? You owe it to yourself, inasmuch as the information you receive at any one of these conventions will doubly repay any sacrifice you may make in order to attend. You owe it to your fellow craftsmen to give them the benefit of your knowledge and experience, in order to raise the standard and elevate the craft. You owe it to your clients, that you may be better able to serve them, having been brought into the greater field of practical knowledge. You owe it to the country in which you live, by seeking the very best information that will make the industry of painting and decorating the foremost in the land. It is only when we are willing to take the time to mingle with other men in the same business, with the accompanying interchange of knowledge and ideas, that we can make possible any advance.

No matter whether you are a member of the Association or not, I extend to you as its president, a hearty welcome to our sessions. Due notice will be given by our secretary, Stewart N. Hughes, 884 Yonge street, as to where the convention will be held, and also program for the same.

We expect to be favored with some of the members of the craft from across the line; men who are veterans in the cause and interest of the master painters, so I again urge you to make this convention unexcelled in both numbers and interest.

With greeting to all,
From your president,
James Phinnemore.

The following very excellent program has been arranged:—

Program.

1. Call to order, Tuesday, December 12, 1916, at 10 a. m.
2. Opening Prayer.
3. Address of welcome.
4. Roll call of officers.
5. President's address.
6. Appointment of committees—(1) Resolutions; (2) Auditing; (3) President's Address.
7. Minutes of last convention.
8. Secretary's report.
9. Reports of committees.
10. Address on "Technical Education," by Dr. McKay, principal of Toronto Technical School.
11. Paper, "Estimating," by member of Windsor Association.
12. Address on "Art," by J. W. Beatty, R. C. A., Toronto.
13. Review of Organization Work, by International Secretary, A. H. McGhan, Washington, D. C.
14. Paper, "Made in Canada:—How Can We Best Foster This Movement in the Production of Our Materials?" by F. Moore, Toronto.
15. Lecture, H. A. Gardner, Institute of Industrial Research, Washington, D. C.
16. Paper, by Wm. E. Wall, Somerville, Mass. (Subject to be selected by Mr. Wall).
17. Paper, "Removal of Wall Papers," by Wm. Paris, Toronto.
18. Paper, Wm. Barrett, Hamilton, Ont. (Subject to be selected by Mr. Barrett.)
19. Paper, by associate member. (Subject to be selected by supply houses.)
20. Question box.
21. New and unfinished business.
22. Reports of committees.
23. Election of officers.
24. Selection of place for next convention.
25. Adjournment.

The following program has been arranged for social entertainment:—

Tuesday, December 12, 8 p. m.—Reception to the president and his officers; 10 p. m., dancing, buffet refreshments. Queen's Own Orchestra.

Wednesday, December 13, 2 p. m.—Visit to the Central Technical School; 8 p. m., theatre party for the ladies; grand smoking concert for the gentlemen.

Thursday, December 14, 2 p. m.—Shopping for the ladies; 6.30 p. m., complimentary supper, followed by special program, social evening, euchre, with prizes, and dancing.

The Odd Fellows' Temple is most admirably suited for convention purposes, everything being under the one roof.

A large attendance and enthusiastic gathering is anticipated. The Association has been singularly fortunate in securing among its speakers such distinguished members of international reputation as A. H. McGhan, of Washington, D. C.; W. E. Wall, of Somerville, Mass.; A. H. Gardner, Institute of Industrial Research of Washington, D. C., and John Dewar, of Pittsburgh, Pa., together with some of the brightest intellects in the painting craft in Canada.

Stewart N. Hughes, the popular and indefatigable secretary, and the well organized committees, are working like beavers to make the coming convention a top-notch.

TORONTO ASSOCIATION.

THE first regular fall and winter session of the Toronto Master House Painters and Decorators' Association took place in their rooms in the Odd Fellows' Temple, on Thursday evening, October 12, at 4 p. m.

President Robinson, in opening the meeting, expressed his gratitude at welcoming such a goodly representation of the members, and hoped it would prove but an augury of the success which would attend the coming fall and winter sessions of 1916-1917.

Vice-President Chas. Landon presented the report of the Executive Committee, outlining the program for the coming fall and winter meetings, which, after full discussion, was adopted as follows:—

Thursday, October 12—Meeting called at 3.30 p. m. for business. Supper served at 6.30 p. m.
 "A Review of the Progress of the War Since 1915," by Dr. Charles Shread.
 Musical Program.
 Progressive Euchre.

October 26—

Social Evening. Supper served at 6.30.

Charles Shread.

Progressive Euchre. Question Box.

November 9—

Stag Supper served at 6.30.

Paper by E. J. Linington.

Question Box. Progressive Euchre.

November 23—

Regular Meeting called at 7.30 p. m.

Paper, "Review of Painting from 1846 to 1917," by J. M. Faircloth.

Progressive Euchre. Question Box.

December 14—

Canadian Convention, 12, 13, 14.

Executive Meeting for the coming year, Friday morning.

December 15.

December 28—

Ladies' Night, including all the children.

Supper served at 6.30 p. m.

Christmas Tree.

Musical Program.

January 11—

Meeting called at 3.30 p. m.

Election of Officers.

Supper served at 6.30 p. m.

Five Minutes Talk by New Officers on the Prospects for the Year 1917.

Progressive Euchre.

January 25—

Supper served at 6.30 p. m.

General Business.

Paper by James Phinnemore; subject, "Tact."

Question Box. Progressive Euchre.

February 8—

New Haven Night.

Election of Delegates to International Convention.

General Business.

Paper by Wm. Paris.

Question Box. Progressive Euchre.

February 22—

Supper served at 6.30 p. m.

Report of delegates to International convention.

Progressive Euchre. Question Box.

March 3—

Supper served at 6.30 p. m.

Past Presidents' Night.

Technical Education. Speakers will be provided.

Progressive Euchre. Question Box.

March 22—

Ladies' Night.

Supper served at 6.30 p. m.

Ladies to arrange Program.

Progressive Euchre. Question Box.

April 12—

Khaki Night.

Supper served at 6.30 p. m.

Speaker, K. J. Dunstan.

It was agreed, on motion, that contributions towards the Red Cross work be taken up at each meeting, the same as last year.

On motion, the president and secretary were appointed a committee to arrange for the entertainment of a number of returned soldiers at each meeting.

The question of prices was taken up and freely discussed, the consensus of opinion being that higher prices should be demanded, owing to the exceedingly high cost of all materials.

An adjournment was then taken for supper, which was served by the Refreshment Committee, and heartily partaken of by all present.

President Robinson, on again calling the meeting to order, introduced Alderman Plewman, one of the younger members of the City Fathers, who addressed the meeting on very short notice, owing to the inability of Dr. Sheard to be present.

Alderman Plewman expressed his pleasure at being present for the first time at a meeting of the Master Painters' Association. The address of Mr. Plewman was along patriotic lines, and he was listened to with rapt attention while for over half an hour he spoke of the progress of the great European war, in which so many of Canada's brave sons were taking a prominent part.

A hearty vote of thanks was tendered to the Alderman for his able and entertaining address.

Major Alexander spoke along recruiting lines, and said he would like to see a master painters' platoon in the Q. O. R.

A. M. McKenzie, of Hamilton, ex-International president, conveyed the greetings of the Hamilton Association, and spoke of the progressive steps which were being taken along the lines of technical schools in "The Ambitious City" under the mountain.

James Phinnemore, president of the Canadian Master Painters' Association, put in a strong plea for the coming Canadian convention, and hoped the members of the Toronto Association would do all in their power to make it a grand success.

W. Davidson, vice-president of the Builders' Exchange, spoke of the great importance of trade schools, and was

pleased to see the interest which the master painters of Toronto were taking in the subject.

Secretary Hughes spoke briefly in the interests of the welfare of the Association, exhorting the members to "stick to their guns," and thus keep Toronto in the very forefront of every progressive movement for the advancement of the craft.

The editor of the "Eye-Opener" read a few brief extracts from that journal, in which the members were duly warned that the very closest scrutiny of their actions would be strictly maintained, and a just condemnation meted out to all offenders against the proprieties of the by-laws and constitution of the order.

A pleasant hour was spent around the progressive euchre tables in the opening of the first round of the grand aggregate prize of the season.

The meeting then adjourned.

The regular meeting of the Toronto Association Master House Painters and Decorators, on October 26, was held in their rooms in the Odd Fellows' Temple, at 6.30 p.m.

The proceedings were opened with a sumptuous repast, served in the most luxurious Parisian style.

After the meeting had been called to order by President Robinson, Stan. Taylor spoke of the proposed Christmas festival, on December 28, and suggested that each member contribute the sum of one dollar towards procuring prizes. The suggestion was approved, and all necessary arrangements left in the hands of the committee.

Mr. Kitchener caused some little stir by stating that two old and prominent members of the Association had "fallen from grace" by hiring out as journeymen, and demanded that they should forthwith be expelled.

Mr. Gould hinted that the two miscreants had been working for only one man's pay.

After a heated passage-at-arms by some of the members in an attempted defense of their misguided brethren, the matter was allowed to drop until such time as the two "imbeciles" could be properly summoned before a properly constituted tribunal, when they would be given an opportunity of defending themselves against the base insinuation.

Mr. Phinnemore read two very touching poems of a patriotic character, by Robert W. Service, the Yukon bard, much to the delight of his attentive listeners.

The "question box" was opened by Messrs. Phinnemore and J. Stewart, J. P.

The two questions asked were:—"What is the best way to restore dyed burlap to its original color?" and "What is the best way to treat an old brick wall?" Paint and re-decorate, was the answer to the first, and treat with oil, and then paint, was the answer to the second.

Sergeant-Major Middleton, an Imperial veteran, who had been through five campaigns, gave a very interesting fifteen minutes' talk on his varied experiences.

Associate Editor Paris read a few extracts from the "Eye-Opener," much to the edification of the members.

The second round of the progressive euchre grand aggregate prize was played, after which the meeting adjourned.

PENNSYLVANIA CONVENTION PROGRAM.

THE twenty-ninth annual convention of the Master House Painters and Decorators' Association of Pennsylvania will be held at the Hotel Adelphia, Philadelphia, on January 9, 10 and 11, 1917.

Program.

1. Call to order, 9.30 a. m., Tuesday, January 9.
2. Invocation.
3. Address of welcome, representative of City of Philadelphia.
4. Address of welcome, by Philadelphia Local Association.
5. Address by the President of the State Association.
6. Roll of officers.
7. Appointment of committees:—(a) Credentials.
- (b) Auditing. (c) President's Address. (d) Press.
8. Minutes of last convention and Executive Board meeting.
9. Report of Committee on Credentials.
10. Reports of Standing Committees.
11. Report of State delegates to International convention.
12. Reports of officers.
13. Report of chairman of Apprenticeship Committee.
14. Survey of plans, with illustrated lecture, on "Best

Methods of Estimating Work," by A. C. Rapp, Pittsburgh.

15. "Varnishes," by Thomas I. Morrow (John W. Masury & Son), Brooklyn, N. Y.

16. "Increase in Membership," by A. H. McGhan, Washington, D. C.

17. "Cost of Raw Materials and Relative Increased Cost of the Finished Product," by Ernest T. Trigg, Philadelphia; Frank X. Kelly, Philadelphia; Chas. Macnichol, Washington, D. C.

18. "Possibilities of Improvement in the Materials in the Painting Business," by R. S. Perry, New York.

19. "Art and Industry," by Prof. Leslie W. Miller, Pennsylvania Museum and School of Industrial Art, Philadelphia.

20. "Why Paint Perishes," a Symposium on Paint. (a) "Pigments," by Dr. John A. Schaeffer. (b) "Oils and Vehicles," by Dr. Glenn H. Pickard. (c) "Paint in General," by Dr. John R. MacGregor.

21. "Brushes," by James L. Kelly (Adams Whiting Co.), Boston, Mass.

22. "Trade Schools," by P. J. Byrne, Pittsburgh.

23. Lecture, by Henry A. Gardner, Washington, D. C.

24. Paper (subject to be selected), by Frank Brown, Pittsburgh.

25. "Commercial Stains," by Alex. Lawrence, Jr. (The Lawrence-McFadden Co.), Philadelphia.

26. New business.

27. Selecting place of next convention.

28. Election of officers.

29. Election of Executive Board.

30. Adjournment.

Information.

The headquarters of the convention will be at the Hotel Adelphia, Thirteenth and Chestnut streets, where all the daily sessions will be held.

Room rates at the Hotel Adelphia:—

\$3.00 per day and upward for single room.

\$4.00 per day and upward for double room.

Other hotels in the vicinity are:—

Hotel Walton, \$2.00 per day and up.

Bellevue-Stratford, \$3.00 per day and up.

Windsor Hotel, \$1.00 per day and up.

Columbia Hotel, \$1.00 per day and up.

Dooner Hotel, \$1.00 per day and up.

Membership in this Association may be held by Master Painters' Associations or individual master painters, where no association exists. Manufacturers of and dealers in paint products may hold associate membership. All these have a voice in shaping the policy of the Association.

Associate members are permitted and urged to take part in the discussion of every question coming before the Association.

Lady guests will be cared for and the usual courtesies, theatre parties, automobile rides, visits to the large stores and industrial plants will be arranged for.

Those expecting to attend will do well to have room reservations made at once.

For any additional information address Thomas Lane, secretary, 316 Gross street, Pittsburgh, Pa.



Paint Trade Associations' Directory

International Association Master House Painters and Decorators:—President, William J. Albrecht, 2344 Cherry street, Toledo, Ohio; secretary, A. H. McGhan, Southern Building, Washington, D. C. Convention, Hotel Taft, New Haven, Conn., February 13-16, 1917.

National Paint, Oil and Varnish Association:—President, Howard Elting, 716 Washington Boulevard, Chicago, Ill.; secretary, George V. Horgan, 100 William street, New York. Convention, Chicago, 1917.

National Association of Paint Jobbers:—President, E. C. Currier, Sioux City, Iowa; secretary, E. R. Drake, 212 West Washington street, Chicago, Ill.

Paint Manufacturers' Association of the United States:—President, R. H. Gibbs, Pittsburgh, Pa.; secretary, George B. Heckel, The Bourse, Philadelphia, Pa. Convention, Hotel Astor, New York, November 16 and 17.

Wall Paper Manufacturers' Association of the United States:—President, Henry Burn, New York; secretary, Fred B. Lindsay, 49 Liberty street, New York.

National Varnish Manufacturers' Association:—President, J. B. Lord, Boston, Mass.; secretary, George B. Heckel, The Bourse, Philadelphia, Pa. Convention, Hotel Astor, New York, November 14.

Master Car and Locomotive Painters' Association:—President, John F. Gearhart, Pennsylvania Railroad, Altoona, Pa.; secretary, A. P. Dane, Reading, Mass. Convention, Chicago, Ill., September 11, 12, 13, 14, 1917.

Maintenance of Way Master Painters' Association:—President, Fred C. Rieboldt, C. & M. & St. P. Ry., Milwaukee, Wis.; secretary, F. W. Hager, The Denver Road, Fort Worth Texas. Convention, Chicago, October 16, 17 and 18, 1917.

Colorado State Association Master House Painters and Decorators:—Secretary, Arthur P. O'Connor, 306 Mining Exchange Building, Denver, Colo. Convention, Cheyenne, Wyo., 1917.

Connecticut State Society Master Painters and Decorators:—Secretary, O. V. Marsh, 7 Ford place, Hartford, Conn.

Indiana State Association Master House Painters and Decorators:—Secretary, E. G. McNeal, 3012 Central avenue, Indianapolis, Ind. Convention, Westcott Hotel, Richmond, Ind., January 16, 17, 18 and 19, 1917.

Illinois State Association Master House Painters and Decorators:—Secretary, E. J. Bush, 236 South Jefferson street, Peoria, Ill.

Iowa State Association Master House Painters and Decorators:—Secretary, Paul T. Presley, Dubuque, Iowa.

Massachusetts State Society Master House Painters and Decorators:—Secretary, Alexander Peters, 477 Tremont street, Boston, Mass. Convention, Horticultural Hall, Boston, January 9, 1917.

Michigan State Association Master House Painters and Decorators:—Secretary, Paul N. Winterich, 750 Grand River avenue, Detroit, Mich.

Missouri State Association Master House Painters and Decorators:—Secretary, P. S. Porter, 314 Pearl street, Springfield, Mo. Convention, Joplin, Mo., August, 1917.

New York State Association Master House Painters and Decorators:—Secretary Carl Goeddertz, 37 South Fitzhugh street, Powers Hotel, Rochester, N. Y. Convention, Rochester, January 16, 17, 18 and 19, 1917.

New Jersey State Association Master Painters and Decorators:—Secretary, Henry Witt, Jr., 348 South Eleventh street, Newark, N. J. Open Executive Board meeting, Achtel-Stetter's, Broad street, Newark, December 13.

Pennsylvania State Association Master House Painters and Decorators:—Secretary, Thomas Lane, 316 Gross street, Pittsburgh, Pa. Convention, Hotel Adelphia, Philadelphia, January 9-11, 1917.

Ohio State Association Master Painters and Decorators:—Secretary, Joel Kennedy, 426 Reading road, Cincinnati, Ohio.

Wisconsin State Association Master House Painters and Decorators:—Secretary, Leonard Forester, 59 Thirty-second street, Milwaukee, Wis. Convention, Fond du Lac, 1917.

Canadian Association Master Painters and Decorators:—Secretary, Stewart N. Hughes, 884 Yonge street, Toronto, Ontario. Convention, Odd Fellows' Temple, Toronto, December 12, 13 and 14, 1916.

Western Canadian Association Master Painters and Decorators:—Secretary, William C. Clark, 561 Maryland avenue, Winnipeg, Manitoba.

NOTE.—It is our intention to publish each month a directory of all National and State Associations in the trade. Where dates and locations for conventions are not given, they have either not been definitely fixed, or we have not yet been notified. Secretaries will confer a favor by promptly notifying The Painters Magazine as soon as dates and places for holding conventions are fixed, or of any change in address. Should any Association have been omitted or should there be any errors in the foregoing, we would be glad to receive the necessary information in order to make proper correction.

From Secretary McGhan

To the Members of the International Association:—

Gentlemen—It was very gratifying that all of the members of the Committee of Five—Messrs. Dewar, Butler, Greenhalgh and Beardsley, with the General Secretary, appointed to represent the International Association at the convention of the National Paint, Oil and Varnish Association, held at Atlantic City October 9-13, attended the convention. If such attention to these duties entailed some slight inconvenience to the private affairs of these gentlemen, they, our Association and the trade will be well repaid, as their presence gave evidence of the fact that the International is awake and alive and gave further weight to the proffer of co-operation by the International with this association of manufacturers, dealers and jobbers.

Your committee stated:—"We represent upwards of 2,500 employers. Apportioning but ten men to each employer, we are the representatives of the employers of more than 25,000 workmen, who come into immediate contact with the ultimate consumers of the goods you manufacture and market, namely, the public. Therefore, your interests are ours, and to a considerable extent it may be said that our interests are yours."

As secretary of the International, I have repeatedly called attention to the necessity of a man who cares to be abreast of the times, supporting the magazines circulating in the trade by subscribing to and carefully reading them, for in the reports of this important convention

very valuable information is to be had on many questions of vital importance to the trade. The report of the Committee on Paint Trade Mutual Fire Insurance, by M. S. Clapp, chairman, gives such facts and offers such economy that it should be read by every master painter. The support given the National Bureau for "Clean Up-Paint Up" by this convention should be better understood by the master painter. The master painter must wake up to the fact that he has a powerful assistant for trade in this movement.

There were twenty-four reports submitted—nearly every one of importance to the master painter—every one the work of the best authority in the land, and they should be read. Among them are reports on brushes, denatured alcohol, lead products, linseed oil and others closely touching the master painter's interest.

This was a convention, in the best sense of the word. The co-operation of the International was proffered and willingly accepted and, as secretary, I am in receipt of later communications from President Elting and Secretary Horgan expressing the desire for closer relations between the two bodies.

Yours very truly,

A. H. McGhan,
Secretary-Treasurer.

Southern Building,
Washington, D. C.
October 30, 1916.

A TYPICAL FORTY-EIGHT HOURS.

Illustrative of the Present Activities of the Officers of the International Association of Master Painters.

PRESIDENT ALBRECHT, Secretary McGhan, ex-President John Theobald, Conrad Krause and E. Cook met at the Auditorium Hotel, Chicago, at 9 a. m., Thursday, November 2, at which time the representatives of all the railroads were present, and a meeting was quickly arranged, and all details were completed for a "President's Special" train from Cleveland to New Haven. The itinerary submitted is so arranged as to permit of all delegates, with their friends, from the Middle West assembling at Cleveland, Ohio, and from there through joining the "President's Special."

At two o'clock in the afternoon, a special meeting of the Chicago Master Painters and Decorators' Association was held in their rooms in the Chamber of Commerce Building, the officers of the International Association being present. The local situation was thoroughly discussed.

Immediately on adjournment of this meeting, an elaborate dinner was served at the "Bismarck," which really became a banquet, the following being present:—W. J. Albrecht, Toledo, Ohio, president International Association; General Secretary A. H. McGhan and daughter, Washington, D. C.; ex-President John Theobald and Mrs. Theobald, Cincinnati, Ohio; Conrad Krause, Cleveland, Ohio; L. Forrester, Milwaukee, Wis., secretary Wisconsin State Association. And the following Chicagoans:—A. J. Snell, president Chicago Master Painters and Decorators' Association; Ole Olson, T. C. Wills, H. P. Coe, Richard O'Brien, H. O. Smith, Robert Schock, Hugo Illing, R. A. Bielefeld, president Illinois State Association of Master Painters; Hugo Fritchie, F. W. Wagner, Mr. and Mrs. R. H. Langston, Mr. and Mrs. Fred Goekenback, Mr. and Mrs. Jacob Goekenback, Mr. and Mrs. Charles Ingraham, and Mr. and Mrs. Edward Cook.

Secretary McGhan announced to the guests that, being in receipt of a number of invitations to attend the meeting of the Chicago Paint, Oil and Varnish Club, which was being held at the Chicago Athletic Association rooms, he would ask to be excused in order that he could convey a message of greeting to the club and offer excuses for the absence of the other officers of the International Association. This was done, and in responding to the remarks of Mr. McGhan, President Pfiffer, as well as the president of the National Association, Mr. Howard Elting, pledged the heartiest co-operation of the National Paint, Oil and Varnish Association with the International Association of Master Painters.

The banquet at the Bismarck was followed by the entire party attending the piano recital given by Miss Ella V. Snell, daughter of Mr. Snell, president of the Chicago Association of Master Painters, which was held at the Auditorium Recital Hall. A most enjoyable musical treat was held.

Friday, November 3.

President Albrecht, Secretary McGhan and ex-President Theobald called at the residence of ex-President J. G. McCarthy in order to pay respects to a man so universally respected, and found him apparently recovering from his long illness. This leader of the paint industry was in excellent spirits, and directed that he be remembered to all his friends.

President John H. Mosack, of the Decorators and Painters' Club, of Chicago, extended an invitation to the officers of the International Association to attend a meeting of the club, to be held in their room, 111 South Clark street, at eight o'clock in the evening, and at the appointed hour President Albrecht, Secretary McGhan and ex-President Theobald were met with a very cordial reception by a number of Chicago's leading master painters, and a general discussion ensued, in which the club members expressed a desire to get closer to the International, as they now more fully understood the present plans and purposes of the parent organization, and acknowledgment was made that many changes have occurred since the separation of years ago.

When there were a few moments to spare, in these strenuous forty-eight hours, the members of the Chicago Master Painters' Association had their cars ever ready, and relaxation was had by both ladies and gentlemen at quite a number of those "Loop" emporiums known as cabarets.

A. H. McGhan,
Secretary.

THE PRESIDENT'S SPECIAL.

International Association of Master House Painters and Decorators, New Haven, Conn.,
February 12, 13, 14, 15, 1917.

Chicago, Ill., Nov. 2, 1916.
The New York Central Railroad Company
Passenger Traffic Department,
100 Clark Street.

The New York Central Railroad (Lake Shore) has been selected as the official route from Chicago to New Haven, Conn., on the occasion of the thirty-third annual convention to be held February 13-16, 1917, and we have arranged for extra sleeping cars for the exclusive use of members and their friends, to run on the following schedule:—

Leave Chicago	8.15 P. M.,	Saturday,	Feb. 10	
Leave Englewood	8.30 P. M.,	"	"	"
Leave Elkhart	10.40 P. M.,	"	"	"
Leave Toledo	1.35 A. M.,	Sunday,	"	11
Leave Cleveland	7.30 A. M.,	"	"	"
Arrive Buffalo	12.45 P. M.,	"	"	" Eastern time
Leave Buffalo	1.30 P. M.,	"	"	"
Arrive Niagara Falls	2.20 P. M.,	"	"	"
Leave Niagara Falls	7.20 P. M.,	"	"	"
Arrive Buffalo	8.05 P. M.,	"	"	"
Leave Buffalo	9.30 P. M.,	"	"	"
Arrive Springfield, Mass. ...	8.08 A. M.,	Monday,	"	12
Leave Springfield, Mass. ...	9.05 A. M.,	"	"	"
Arrive New Haven	10.34 A. M.,	"	"	"

A special sleeper will also leave Cincinnati via Big Four Railroad at 12.05 a. m., Sunday, February 11, arrive Cleveland 6.45 a. m., where same will be attached to train carrying the Chicago sleepers.

The railroad and Pullman fares will be as follows, one way, including stop-off at Niagara Falls:—

	From Chicago.	From Toledo.	From Cleveland.	From Cincinnati.	From Buffalo.
Railroad fare	\$22.95	\$17.05	\$13.91	\$19.28	\$11.57
Lower berth	5.50	4.50	3.50	4.50	2.00
Upper berth	4.40	3.60	2.80	3.60	1.60
Section	9.90	8.10	6.30	8.10	3.60
Compartment	15.50	13.00	10.00	13.00	6.00
Dining room	20.00	16.00	13.00	16.00	7.00

The railroad fares quoted above are through to New Haven, Conn., and the Pullman fares are to Springfield only.

In purchasing your transportation, be sure that the ticket is routed as follows:—

New York Central Railroad, Chicago and intermediate points to Albany, B. and A. Railroad to Springfield, and N. Y., N. H. and H. Railroad to New Haven.

Members from Indiana, Michigan and Ohio, as well as those from Western Pennsylvania, can join the party either at Toledo or Cleveland, and if we have sufficient requests to warrant our doing so, an extra sleeper will be attached to our train either at Toledo or Cleveland. Members from the South will be taken care of in the Cincinnati car, and those from St. Louis can join the party at Cincinnati or Cleveland.

Those coming from points west of Chicago should consult their local ticket agent, and, where possible to do so, purchase their tickets through, making sure that tickets read via the route specified above.

In order to have an idea as to the number who will attend this meeting, we would thank you to advise how many there will be in your party, what reservation is required, and where you will board the train, mailing same to G. K. Thompson, General Agent, Passenger Department, New York Central Railroad, Chicago, Illinois.

If further information is desired in connection with the trip, same will be cheerfully given by Mr. Thompson or any member of the Transportation Committee.

John Theobald, Chairman, Cincinnati, Ohio.
Conrad Krause, Cleveland, Ohio.
E. Cook, Chicago, Illinois.

Transportation Committee.



Railway Bridge and Building Painters

Hold Thirteenth Annual Convention of the Maintenance of Way Master Painters' Association, at the Hotel Walton.

Philadelphia, October 17, 18 and 19, 1916.

THE best attended, most practical and interesting convention held by the Maintenance of Way Master Painters' Association for some years, and one of the best in the history of the organization, was held at the Hotel Walton, Philadelphia, on Tuesday, Wednesday and Thursday, October 17, 18 and 19.

The members showed an enthusiastic appreciation of the work of the organization, took part with much interest in the discussion of all the papers and questions that came up, and at the conclusion of the sessions, departed for home with an earnest resolution to promote the interests of the Association by bringing the practical points brought out by its deliberations to the attention of their superior officers, in order that the roads may gain the greatest benefits therefrom, and in addition each one pledged himself to do his utmost to increase the benefits derived from association membership by endeavoring to secure new members.

One of the most important questions that came up was a proposition from the American Railway Bridge and Building Association that the members should unite with that organization as individuals. If this invitation had been accepted, it would have done away with the Maintenance of Way Master Painters' Association, as an organization, and the membership would have been swallowed up by an association that devotes little or no attention to paint and painting. After mature deliberation, the Association decided that it would be able to accomplish more for the benefit of the railroads by preserving its identity and by keeping before the railroad officials the results and the economies that can be accomplished in preserving the bridge and building structures by properly painting them, and by discussing the best methods and materials to be used in doing this.

It was very clearly brought out that the Maintenance of Way Master Painters' Association exists principally for the benefit of the employing companies. That while the members derive much good of an educational character from the opportunities afforded by the conventions of comparing notes with one another as the methods pursued on their respective roads, and from the papers read by members of the Association and by leading chemists and technical men engaged in the manufacture and study of paint, that all this knowledge is passed along to the betterment of the paint practice of the railways and to effect economies in their painting departments, and to more effectively preserve the bridges, buildings and other structures from the destructive influence of weather, locomotive gases and other agencies which soon destroy these structures, unless they are properly protected by paint coatings.

The Association has also done a great deal of good by bringing home, in an effective manner, to the manufacturers of paint, the problems which the railroad painters have to contend with, thus enabling them to produce materials better adapted to meet the peculiar conditions incidental to railroad painting. The sessions are always attended by technical men from many of the leading paint factories, who pay close attention to the discussions and often bring out points that are of interest and value both to the manufacturers and the railway painters, and this entirely without special reference to the products made by the concerns with which they are connected, but rather as contributions to the general fund of paint knowledge.

While there were enjoyable social features connected with the convention for the entertainment of the members and the ladies accompanying them during the evenings, they were not allowed in any way to interfere with the business sessions, which were held both in the morning and in the afternoon until the business was completed, and were promptly called to order and regularly attended by all the active members who were able to obtain leave of absence in order to be present at the convention.

The officers, who were all re-elected, enjoyed the active co-operation of the membership in the year just past, and go forward encouraged to renew their efforts for the success of the Association in the coming year.

TUESDAY MORNING.

PRESIDENT RIEBOLDT called the convention to order at 10 a. m., Tuesday, October 17, in the Palm Room of the Hotel Walton, and introduced Rev. Alexander Leo, who opened the session with prayer.

In the absence of Howard B. French, president of the Chamber of Commerce, Charles E. Tryon welcomed the Association to the city of Philadelphia. He said in part:—

Address of Welcome by Charles E. Tryon.

We are delighted, when people come from other places, to welcome them to the world's greatest workshop. These



President Fred. C. Rieboldt.

great institutions of ours are here before you, and in your leisure time I hope you will make the best of the things we have to show.

I believe at this time all trade conventions should be held at some seaport town in order to convince people that the coast is just as much the coast of Kansas City and Denver as it is of New York and Philadelphia. These are turbulent times and nothing can be accomplished in adequate preparedness unless there is close relationship between all parts of the country. We are knit together by bands of united effort that cannot be torn asunder. It is difficult to make a man in Kansas or Nebraska take any interest in inland waterways, for he knows little or nothing about them.

You have Canadian members. They are our own brothers as much as people from the West. Along the whole border between the two countries there is not a single fortification.

Commercially, we are a tremendous nation. The next five years are to be the determining factor in the future, and we must impress upon every nation that we are, absolutely united, man to man. We dare not in the next five years give the impression that this nation is not united in every way.

As a layman, I always feel overwhelmed at the magnitude of the task of managing every detail of our railroads.

If there is one thing today we want to develop in all parts of the country it is a spirit of co-operation between all sections of the country, and that is what conventions like yours do.

Mr. Lewis moved a rising vote of thanks, which was unanimously adopted.

President Rieboldt next read his annual address, as follows:—

Address by President Rieboldt.

Ladies and Gentlemen and Fellow Members Maintenance of Way Master Painters' Association:—

It is highly appreciated by me to be permitted to greet you to the thirteenth annual convention of our Association. In the past thirteen years the object of our Association has been to establish a higher standard among our members, and with the co-operation of the supply men, who from year to year have made efforts to create or establish a higher grade of materials, we must admit that the companies who employ us have been the greatest beneficiaries. However this may be, I shall endeavor to place before you, in as brief a manner as possible, the transactions and happenings during the past year, begging pardon for any omissions and defects which might occur.

An Executive Committee.

The appointing of an Executive Committee at our last convention, held in St. Louis, has been a successful move, and at the same time, in compliance with our constitution and by-laws, I would therefore recommend to my successor to repeat, bearing in mind when making appointments location and home of appointee for convenience sake in attending the Executive Committee meetings.

Your Executive Committee recommends that, in addition to the Executive Committee, sub-committees of three members to each committee be appointed, to whom in turn shall be allotted a topic to prepare for the next annual convention, thus permitting a greater number of members to participate in the preparation of the program. The mode of procedure can easily be prearranged by each committee. The above recommendation should receive some consideration.

Membership.

It is with gratification that I can advise you of a substantial increase in membership during the past year, mainly due to the untiring efforts of your secretary, Mr. Hager, and the methods adopted by your Executive Committee, to whom the thanks of the Association are not out of place.

Another pleasing incident I take pleasure in advising you of is the fact, as far as my knowledge is concerned, that the Association has not lost any members due to death during the past year.

Discussions.

In discussing questions on the floor it is not well for a few to monopolize all the time, thus barring the less aggressive, and it is the chairman's desire and wish that when possible the more aggressive members give way to the less aggressive, thus permitting all to take equal part in the discussions. It appears to me that the only way to make the discussions a success at this convention is for each member to feel that he is at liberty, and not only that, but that we want everybody to get up and speak freely, giving their honest opinions at all times. If you disagree with some other master painter, or some paper which has been presented, why, get up and tell us; we want to pick things to pieces and get all the information we can—that is the making of a successful meeting. I invite every member to get up and say freely what he thinks about this or that, and in that way we will get the benefits of each other's views. I would like to impress upon you that the thirteenth annual convention will be just what you make it. My hopes are that it will be peerless.

A Possible Amalgamation.

The question of amalgamating our Association with the American Railway Bridge and Building Association has been discussed in the past year by members of the older organization, as well as others not connected with either association, and while we have not been asked, as a body, to consolidate, I believe it not out of place, if time will permit, to give this question some consideration. For your

information can say that the opinion is prevailing with a great many railway managers and maintenance of way officials that there are too many associations in the field covering practically the same ground.

Program.

Our program is an elaborate one, due to the unceasing efforts of your Executive Committee, and special merit is due the chairman of this committee, Mr. H. J. Barkley. Papers have been prepared, in all instances, by men of ability and knowledge in their respective vocation, and the thanks of our Association to all who have given time and effort to help make this convention a success will not be out of place. I therefore earnestly solicit the combined co-operation of all members and advise them to be prompt and attentive at all sessions.

The Association's hand of welcome is extended to the ladies who honor us with their presence this morning, and although they are not permitted to take part in the discussions, I invite them to attend all our sessions if other and more important vocation is not at hand.

I wish to express the gratitude of the Association to Charles E. Tryon, representative of the Philadelphia Chamber of Commerce. I can assure the distinguished gentleman that, if opportunity offers itself, there is not a master painter in Philadelphia today but who will not avail himself of the opportunity and expound the merits of Philadelphia commercially and otherwise. The convention doors will always be open to the officials of Philadelphia and citizens as well.

The Association's thanks are herewith extended to the Rev. Alexander Leo, who in prayer called down upon us the blessings from on high for the successful termination of the thirteenth annual convention, and which I now declare open for the transaction of all business provided by the program or which otherwise may properly come up for action.

Appointment of Committees.

President Rieboldt appointed Martin Kane, H. B. Wilson and Vint Staub as Committee on Location of Next Convention.

A. B. Phelps, M. F. Ebel and Ole Stubstad as Committee on President's Address.

James T. Lewis, A. E. Schmidt and W. I. French as the Auditing Committee.

Secretary Hager submitted the following report:—

Secretary-Treasurer's Report.

Your secretary submits the following report:—

Balance from last year.....	\$110.22
Annual receipts	332.00
Total	\$442.22
Expenditures	353.31
Balance cash on hand.....	\$88.91

Membership.

Members suspended for non-payment of dues.....	4
New members since last convention.....	14
Renewals	3
Pieces of mail sent out.....	3,300

A motion to reimburse the president and Messrs. Conrad and Barkley, of the Executive Committee, for money expended for postage was adopted.

A recess of a few minutes was declared to enable the members to pay their dues.

The next thing taken up was a paper by Leo P. Nemzek, chief chemist, John Lucas Company, Inc., Philadelphia.

Preservative Coatings for Iron and Steel.

The necessity for and the economy resulting from the protection of iron and steel by the application of proper inhibitive paint coatings has already been so well established that there no longer is need for arguments to promote such painting. Engineers and master painters, too, realize from experience the importance of procuring the proper kind of paint and, for their benefit and guidance, numerous practical tests on an extensive scale have been conducted during the last ten years. These tests have demonstrated that some materials accelerate corrosion and that, therefore, the bringing in contact of them with the bare iron should be avoided, while other materials possess inhibitive properties, and the bringing of them in contact with the bare iron is actually desirable because they retard the development of rusting. The information obtained relates particularly to the priming coat—that is, the coat that comes in direct contact with the bare iron or steel.

In view of the fact that the vehicle field is virtually limited to linseed oil, drier and a volatile consisting either of turpentine or mineral spirits, or both, the pigments available for this class of work have been most closely observed under conditions exactly similar to those encountered by the painter in every-day practice.

It has been demonstrated conclusively that the pigment composition of the priming coat for iron and steel surfaces must receive the most careful consideration. The pigment composition of the succeeding coats is not quite so important and may vary according to the color desired. As a matter of fact, for finish-coat work a paint that is satisfactory over wood surfaces will be found equally satisfactory when applied on iron and steel. Economical practice consists in having two paints—the first, a good priming coat paint, possessing the necessary inhibitive properties; and the second, a good oil paint of the desired color for finish-coat work. When three coats are applied, as is frequently the case (experience has shown the economy of the application of three coats on new work), the paint for the second coat may be made by mixing a gallon of priming coat paint and a gallon of finish coat paint and reducing this mixture with a quart of turpentine. This paint will differ enough in color from both so that it is not difficult for the painter to make sure that the whole surface has been properly covered.

The pigment red lead has been used for many years in the priming coat of paint for iron and steel. It belongs to the class of pigments previously referred to as "inhibitors," and its value as a pigment for the purpose is shown in the following table, which gives the rating of the best paints in tests which were made on the steel test fence at Atlantic City, conducted by the American Society for Testing Materials.

Report of Sub-Committee IV. of Committee D-I on Inspection of Steel Plates at Atlantic City. Proceedings of the American Society for Testing Materials, Vol. XV., 1915:—

No. pigment.	Average ratings of oil tests.				
	1910.	1911.	1912.	1913.	1914.
9 Orange mineral	9.0	8.3	6.9	4.0	3.0
10 Red lead	8.7	3.3	8.1	6.3	4.0
16 Natural graphite	9.1	6.8	6.6	6.2	4.0
17 Artificial graphite	7.1	5.9	4.4	2.6	0.0
31 American vermilion	9.1	10.0	9.9	9.8	7.5
35 Medium chrome yellow.....	7.0	7.7	6.0	5.2	3.5
39 Zinc chromate	9.4	9.5	8.8	8.0	4.0
41 Chrome green	9.8	9.8	8.6	7.6	5.0
49 Zinc and lead chromate.....	9.5	9.7	9.2	8.3	4.9

Among the pigments possessing the greatest inhibitive properties is basic lead chromate, commonly known as "American vermilion." This pigment stood up the best throughout the tests and received a much higher rating than any other single pigment. This fact alone establishes a value for it far in excess of red lead or similar pigments.

No doubt the cost per pound of basic lead chromate, compared with that of red lead, has been the cause in the past for a lack of effort on the part of the paint manufacturers to introduce its use and, hence, a lack of interest in its merits on the part of the consumer of this class of paint. Basic lead chromate, however, possesses inherent physical properties which actually return a less costly paint than red lead and, at the same time, a paint made with it has a number of advantages over red lead in addition to superior inhibitive qualities.

A basic lead chromate paint of proper consistency and possessing better hiding qualities than a red lead paint of similar consistency weighs only one-half as much to the gallon. This fact is responsible for the lesser cost. Yet, a gallon of such paint will cover even a little more surface or, more correctly speaking, it will spread over a greater area than a gallon of red lead paint.

The basic lead chromate paint possesses much better keeping properties. The paint will keep indefinitely in the can in ready-mixed form, whereas, a straight red lead paint will settle out quickly on standing. Red lead, in paste form, has a tendency to harden in the container on standing for six months to eight months, and frequently hardening develops even in a shorter period of time. When red lead is mixed ready for use settling out takes place, so that the paint must be stirred constantly, otherwise the coating will not be of uniform thickness.

The basic lead chromate paint produces a more uniformly satisfactory coating. There is no tendency to sag or run on perpendicular surfaces as is very frequently the case with red lead paints, especially if the reductions are not exactly right or the paint has not been kept well stirred. Sagging or running will not develop with the basic lead chromate paint, even if it is reduced more than it should be in order to obtain the best brushing-out consistency.

The color of the basic lead chromate paint is very similar to the lighter shades of red lead.

Looking at the proposition from the point of view of economy, it is not necessary to use the basic lead chromate straight, but the pigment can be extended with 25 per cent. of a chemically inactive pigment, such as magnesium silicate, commonly known as "asbestine." Such a paint still has hiding and spreading qualities equal to straight red lead paint, and the inhibitive qualities have not been impaired.

Engineers and master painters will find it to their ad-

vantage to give basic lead chromate paint for priming coat a thorough trial in comparison with straight red lead to convince themselves, first of all, that it is a more economical paint to use; secondly, that its physical properties make it a more desirable material than red lead because of its better keeping properties, better working qualities, better hiding, and lastly—what time will substantiate—that its inhibitive qualities are sufficiently better, even if all its other advantages are not considered, to make worth while the adoption of the basic lead chromate paint for all priming coat work on iron and steel.

A satisfactory basic lead chromate paint should conform to the following specifications:—

(1) The pigment should consist of 75 per cent. basic lead chromate and 25 per cent. chemically inert pigment, such as asbestine.

(2) The vehicle should consist of 90 per cent. pure linseed oil and 10 per cent. combined volatile and drier.

(3) The paint should weigh twelve and a half pounds to the gallon.

A paint complying with the above requirements possesses good consistency and excellent brushing-out qualities, and is sufficiently heavy so that it can be reduced with a small quantity of volatile for surfaces which may make such procedure necessary.

Mr. Nemzek, in reply to a question, said basic lead chromate was about twice the cost of red lead, but its lighter weight reduced the cost per gallon.

M. F. Ebel said he would prefer a paint in paste form to one that is ready mixed, because the conditions of each job differ.

Mr. Phelps asked what basic lead chromate is.

Mr. Nemzek said red lead is a lead oxide, whereas basic lead chromate is formed by treating neutral lead chromate with an alkali, converting it into basic chromate or chrome red ($Pb_2 Cr O_5$). The neutral chromate is formed by precipitation from a solution to potassium bichromate to a solution of a lead salt.

With regard to the point made by Mr. Ebel about mixing the paint on the job to suit the conditions, a basic lead chromate paint has been formulated to take care of almost any kind of iron surface, but on a very rough job it can be reduced with turpentine to make it thin enough to work into the rough surfaces. It is an American vermilion.

The question was asked by Mr. Bird whether such a paint would stand locomotive fumes.

Mr. Nemzek said it had been tried under different conditions, and the city of Philadelphia had adopted it for all city bridges. The results in every case show that it is equal or superior to red lead or any other material now used.

H. B. Wilson said he knew of nothing that would stand these locomotive fumes.

Mr. Nemzek said that when these fumes are very severe you would have to get something like an asphalt paint.

Mr. Ebel stated he had found nothing that would stand the engine blast. In an engine house they had to coat the girders above the engine stacks every few weeks, and even then the paint would not stand.

Mr. Brown called attention to the fact that in addition to the action of the gases from the locomotive stacks, which is a chemical action, there is a sandblast effect, caused by the sharp cinders that are forced out by the draught of the locomotive when starting, that cut the paint away, leaving the bare metal exposed to the corrosive effect of these gases. There is no paint that can be made which will withstand this sandblast action if the bridge or girder is not more than three feet above the top of the stack. This is easy to understand when we think that a sandblast is used for cleaning paint from cars before repainting. In many cases it has been found necessary to protect the lower members of overhead bridges by wood or other material that can be interposed as a shield against this sandblast action and which can be readily replaced. You will notice this especially at points where the locomotives stand under the bridge, as in the case of a highway bridge at one end of a station platform, for this cutting action is always more intense just as the locomotive is starting.

Mr. A. H. Sabin, chemist of the National Lead Company, agreed with Mr. Brown in regard to the sandblast, and said they are now protecting these bridges with cement. The worst of it is that the paint is sandblasted off before it gets a chance to dry. Lead is a metal. Chromium is an elementary substance that occurs in the rocks in connection with iron. By treating the mineral they get chromate of soda or potash. The first large chromate plant was in this city. The bichromate of potash or soda has twice as much chromium. It has been used as a valuable material for making compound. Some of these are green and some are yellow. Chrome yellow is made by dissolving lead in acetic acid. Add a solution of chromium to it and you precipitate out chromate of lead—chrome yellow. By making it in a certain way so it has more lead in it than chrome yellow, you get basic chromate of lead. The term American vermilion is also applied to pigments made with coal-tar dyes. Orange mineral is made by roasting white

lead. Litharge is also an oxide of lead. Red lead is made by heating powdered lead or white lead in a furnace. First you get litharge, then you get red lead. Orange mineral was used to precipitate coal-tar colors to get brilliant reds. The only difference between orange mineral and red lead is the color and the structure or grain. American vermillion is redder in color, but it is of a different composition because of the presence of the chromium. Mr. Nemzek's point is that the chromium gives an added protective value. Our company makes chromate of lead as well as red lead, but our tests would seem to show no special advantage over the red lead. It is not correct to say the Atlantic City tests were made by the American Society for Testing Materials. At Atlantic City all the tests failed after four or five years, but at the Havre de Grace Bridge, where the tests were conducted from beginning to end by the American Society for Testing Materials, some of them remained in good condition for eight years. As red lead is now made (98 per cent. pure) it will remain in good condition in paste form for three or four years. Committee D 1 voted that the tests showed no connection between the field tests made with pigments ground in oil and those with the same pigments ground in water, and that the committee's tests did not show that the pigments accelerated corrosion when ground in oil, as has been stated. The question is not yet finally settled and different experiments have shown different results. In the paint business there is nothing like trying things out.

H. A. Gardner said Mr. Sabin had talked like a salesman instead of as a scientist. The red lead supplied by his concern had failed in three years. The tests referred to were designed by G. W. Thompson, of the National Lead Company, and he regretted that Mr. Sabin had seen fit to criticize them.

Mr. Phelps moved that it is the sense of this Association that all portions of bridges that are subjected to the exhaust of locomotives underneath, owing to the failure of all known paints, should be constructed of reinforced concrete, or be protected by being entirely concreted in.

H. B. Wilson asked what the cement should be composed of.

The resolution was adopted, after which the morning session adjourned.

TUESDAY AFTERNOON.

President Rieboldt called the convention to order at 2.15 p. m. and introduced H. A. Gardner, assistant director, Institute of Industrial Research, Washington, D. C., who gave an illustrated lecture on some of the modern developments in paint research.

Lecture by H. A. Gardner.

Mr. Gardner showed slides giving illustrations of the plants from which we obtain cottonseed oil, sunflower oil, Chinese wood oil and lumbang or kukui oil. Of the last named he showed the tree and the fruit, which contains one nut, or seed, like a large walnut. Between the two halves or kernels of the nut is a thin section, which is difficult to get apart. These kernels adhere very tenaciously to the shell. In the Philippines it takes two men three days to pick out a bushel of nuts. In our laboratory, we crushed the nuts in an ore crusher and then hired colored boys to pick out the seeds. The meat from the nuts was then put under 40,000 pounds pressure and the oil ran out almost water white. The nuts contain 50 per cent. of oil. The press cake has a high fertilizing value. It is full of potash and nitrogen. The lumbang oil industry should be started up in the Philippines and Hawaii.

During the last six years we have had a number of panels painted and exposed showing tests of different oils, using in each case a lead and zinc pigment. Boiled linseed oil is not so good on a wooden surface as raw linseed oil. A test of 50 per cent. linseed oil and 50 per cent. soya bean oil has given very good results.

On cement and iron surfaces, Chinese wood oil or tung oil has given very good results, but not on wood.

Perilla oil comes from a seed that is high in drying value and wonderful in its properties. It has given very good results in the manufacture of linoleum.

Mr. Gardner then touched briefly on the value of paints and varnishes as fire resisting materials.

Speaking of red lead he said he had obtained the best results from red lead paint containing 85 per cent. red lead and 15 per cent. litharge.

He said that while silica graphite paint is good for the final coats over a priming of red lead (the natural graphite showing good results under these conditions), the artificial graphite gave very poor results.

Mr. Gardner next showed several slides illustrating experiments that had been made by the institute to determine the relative reflecting value of different paints and also their heat absorption values, demonstrating that light colors reflected a greater proportion of the light, but that more light was reflected from a surface painted

with a semi-gloss paint than from one which has a high gloss. He also showed that dark colors absorbed more heat than light colors.

In conclusion Mr. Gardner spoke of the relative hiding power of different pigments, which he said depends on the fineness, refractive index and oil absorption.

If a paint pigment were composed of particles of sufficient size, it would be more or less transparent, since all such products allow the light to be transmitted in varying amounts. But if a pigment is broken down and powdered, the finely divided particles reflect the light in all directions and only a small amount of light is transmitted and the powdered substance appears opaque. Hence opacity or covering ability in general, increases with fineness of division. With some pigments, produced by the fume process, there may be a point beyond which increasing fineness may result in a lowering of opacity.

The refractive index of a pigment determines the amount of light that will be transmitted by it. The higher the refractive index, the greater the reflection and consequent hiding power. A layer of white lead will reflect more light than a layer of finely ground silica, since the refractive index of the lead is higher than that of silica. When either of these pigments is ground in water, the same thing holds true, but both are less opaque than in the dry form, because water has a higher refractive index than air. As the refractive index of the vehicle approaches that of the pigment, the opacity diminishes; an optical condition, produced by the film around the particles, allowing the passage of light, thus decreasing the reflection. When turpentine is used as a vehicle, the two pigments referred to still show the same relative hiding power, but both are less opaque than when ground in water, since turpentine is more highly refractive than water. When linseed oil is used as a medium, still less opacity is shown by the resulting paints, as linseed oil has a greater refractive index than turpentine. The silica paint will now be practically transparent, since the refractive indexes of silica and linseed oil are substantially the same. The lead paint will be opaque, since white lead has a greater refractive index than that of the oil.

Opacity increases inversely with the amount of oil absorbed by the pigment, which is shown by comparing the hiding power of lead and zinc whites. These pigments, which have substantially the same refractive index, should theoretically hide equally, but as a matter of fact, a workable lead paint will have greater hiding power, since it may be produced by grinding 70 parts of lead in thirty parts of oil, while a workable zinc paint will contain 50 parts of zinc and 50 parts of oil. More light will pass through the zinc paint on account of the greater proportion of oil which it contains, which accounts for the difference in hiding power of the two paints.

Some tests recently conducted by Mr. Gardner were quoted to show the relative refractive index of different pigments, some of them being given in the following table:

Quartz, silica	1.55
Barium sulphate	1.6
Zinc oxide	1.9
Basic carbonate white lead.....	2.0
Basic sulphate white lead.....	2.0
Zinc sulphide	2.2 to 2.37

H. B. Wilson said that in his experience an 85 per cent. litharge settled so rapidly in the pot that it cannot be spread readily, while the purer red lead spreads better, because it remains in suspension better.

Prof. Sabin said that his company makes more 85 per cent. red lead than any other. Any company can manufacture pure red lead if they put in the plant. The process is not patented and there is no secret about it. The Norfolk & Western Railway had made a contract with the Acme White Lead Company for 93 per cent. red lead. They recently had bought 10,000 pounds of 93 per cent. red lead, for what purpose he did not know. The navy and army specifications call for not less than 94 per cent. red lead. When it comes to resisting water, the most important thing is to get a lot of pigment in your oil, and there is something to be said in favor of using litharge under such conditions. In a Massachusetts case, where they use red lead for painting water tanks, they make a paint with 38 pounds of pigment to a gallon of oil, using pure red lead, to which they add 33 per cent. of dry litharge. It is important to have as much pigment as the oil will carry to insure the best results in painting a tank which contains water or a vessel of other metal surface subjected to the continuous action of water. In the Massachusetts case, they thought that they obtained better results by mixing litharge with as pure a red lead as they could get by using a red lead containing a high percentage of litharge. He was unable to say, however, whether this was the fact or not.

The following paper, written by H. J. Barkley, Carbondale, Ill., was read:—

Application of Fire Resisting Paint.

From the standpoint of the man on the job, fire-resisting paints are of more value than the average person is will-

ing to admit at first thought. The writer recalls a shingle roof on the pump house at Iowa Falls, Iowa, several years ago, which, in dry weather, was continually catching on fire. A slate or sheet metal roof was recommended which, at the time, it seemed that the cost did not justify, but we proved that two coats of mineral linseed oil paint, the last one heavily sanded, completely stopped the trouble.

Generally speaking, fire-resisting paints are divided into two general classes, one with coal-tar base and the other linseed oil base, and a class by itself is the so-called "water glass" and common whitewash, which was for years put on the insides of covered wooden bridges, which type of bridge has almost ceased to exist, and the railroad painters are not sorry.

The St. Louis Division has a large number of open deck wooden trestles on branch lines, which we started to coat with fire-resisting paint in 1913. Both types of paint have been used since, and I wish to say that we have not lost a single dollar by fire on any of the structures so treated since, and previous to that time fires on such structures were frequent, causing a loss in time, traffic and money.

We have found the best tool to be a half-worn 4-inch wall brush, made into a hatchet brush with a diagonal handle about four feet long. The coal-tar product has of course to be heated, which is done in a 50-gallon iron kettle on the bank end of the bridge. Only the top and two sides of the guardrail and ties are coated, the tops of stringers and caps and subrails, where they are not covered with sheet metal, and after a three years' trial we find that both types of paint have their advantages and disadvantages, both as to covering capacity, permanency and to actual fire-resisting qualities, for which we have tested both in several ways.

Generally speaking, one gallon is figured for every four lineal feet of bridge. The temperature will affect the amount of material to some extent, also the size of the ties and whether they are surfaced or not.

The term "fireproof" is often misused for the words "fire-resisting," which is misleading, and I wish to quote the government report:—"That there is no known way of making wood absolutely fireproof," but it is a fact that we can reduce the fire hazard to a great extent, as has been proven by demonstrations and by actual use. The results show for themselves and cannot be denied. We know absolutely that coals of fire from a locomotive ash pan have caused countless fires, and we also know that we can stop that kind of loss, but that a heavy timber structure in flames is another proposition, and is seldom met with. In other words, fire-resisting paints seem to be a preventative rather than a cure.

It is my prediction that a greater amount of fire-resisting paints will be used in the future on timber bridges, coal chutes and like structures, not only on railroads but in factories and the home; also that such a paint covers and protects structures not ordinarily protected by insurance, which to my mind means a more extensive use of such products.

Mr. Ebel said they had a wooden bridge that was continually catching fire. He was called on to whitewash it. On one portion they used salt and fish brine in the whitewash; on the other part they had put sulphate of zinc in while the lime was slaking, and these practically prevented fire. The lime wash, with sulphate of zinc, was also water resisting. The whitewash was put on very heavy.

W. A. Clapp, of Bridgeport, Conn., read the following paper:—

Fire Resisting Paints.

I am glad of this opportunity to address the members of this Association on fire-resisting paints. I am not qualified to deal with this subject further than to show you what has been done to secure greater safety and economy with the use of one of these paints.

Your object in inviting me to talk to you upon this subject is to learn as much as possible regarding the use and value of fire-resisting paints, and what I say to you at this time should be that which is capable of being proven beyond a doubt. If a man comes to you saying that a certain article will perform certain things, the first question you ask is, Where has this been done, and by whom? If he is able to tell you this, then you are in a position to look the matter up and determine whether or no his statements are correct. Therefore, it behooves me to make only such statements as each and every member of this Association will be able to verify for himself.

This seems to call for a brief history of what has been done on many of the railroads with fire-resisting paint. If you will allow me the diversion, I will tell you that some twenty years ago I was spending my spare time in an effort to find a satisfactory paint or preservative for shingled roofs. My experience with such materials as I had bought or seen used showed me the need of something different for this purpose. My aim was to get the material that would act as a perfect filler to the wood and not form a dam at the butt of each course of shingles, which tends to hasten decay. It required two or three years to find

what I wanted, and then I commenced the use of this paint on shingled roofs.

During 1902 and 1903 I covered practically all of the shingled roofs of the N. Y., N. H. & H. R. R. with this material, something over 1,000 buildings in all, and this was the first use of this material for railroads. Next followed the Boston & Maine, where nearly seven carloads have been applied to shingled roofs and decks of timber trestles and bridges. The Maine Central followed, using this material in the same manner as the Boston & Maine. Some very interesting things have happened on these two roads, showing very clearly the value of this material, both as a fire retardant and as a preservative for the timber. One Boston & Maine official made the following statement at one of the conventions of the American Railway Bridge and Building Association. He was called out one night by an alarm of fire on a certain timber structure, and stated that he expected to find it entirely destroyed before he reached the spot. When he and the men arrived no material damage had been done, the fire has started below the painted deck and burned up to it, where the paint seemed to retard the flames materially, and it was his opinion that it was due solely to the paint applied to the deck that the structure was not beyond saving when they arrived. As it was, the damage was not great enough to interrupt traffic.

Another case on the Boston & Maine, showing the value of this material on shingled roofs:—They have a small station on an up-grade, where freights have to work very hard, where the agent had a hose handy for the sole purpose of putting out fires on the shingle roof. This roof was given one coat of fire-resisting paint, and for the following two years never took fire. They were going to apply a second coat when necessary.

A case on the Maine Central, where a timber trestle several hundred feet long and rather old, was set on fire twice in the month of May. One of the fires was bad enough to require considerable timber being replaced before traffic could be resumed. The following June, four years ago, this trestle was given one coat of fire-resisting paint and they have had no trouble with the structure since.

In 1907 the Canadian Pacific became interested in fire resisting paint as a possible method of relief from an expensive method of protecting timber trestles and bridges. According to an order of the Canadian Board of Railway Commissioners, then in force, all Canadian roads were compelled to protect such structures by watchmen, a fire detecting alarm system or gravel decks. A series of tests of fire resisting paint were arranged for the Board of Railway Commissioners and railroad officials, which resulted in the Board of Railway Commissioners allowing the use of fire resisting paint as a means of protecting those structures, and at the same time, stating in their revised order that if a fire resisting paint were used, it must be equal to the product they had tested. Should you look up this order, you will find that they say "fire proof paint," a term that we never use, believing that no oil paint can be absolutely fire proof. Since that time the Canadian Pacific have used more than nine carloads of this material, and many of the other Canadian roads are using it in smaller quantities.

Many railroad officials think, and so state, that the preservative qualities of this material alone are worth more than the cost of the paint and application, thus giving them their fire protection absolutely free of cost. We have had reports showing where certain structures had been painted, soon after erection where after three years no sign of rot had occurred, even on the sap of the timber, which without such protection, rots very quickly.

The Chicago Great Western, after exhaustive tests, adopted this method of protecting their timber structures and wooden decks of steel structures. The chief engineer of that road has always shown his willingness to tell other railroad men what he knows of this material. They have used, since 1911, more than seven carloads, and so far as I know, all on timber structures and wooden decks. It was on this road that an unexpected and remarkable test occurred. A locomotive on the Chicago Great Western, with its ash pan in bad order, set two timber trestles on fire, ran over the next one, which was covered with fire resisting paint, leaving a heavy deposit of coals without firing it, passed on and set on fire the next three structures. Some of these fires destroyed bents, which had to be replaced before traffic could be resumed. It would be hard to imagine anything more convincing regarding the value of an effective fire resisting paint. We had expected that there would be some fires before this upon structures where this paint had been used. That is, that such fire might start in some spot where the workmanship had been faulty, but it was not until this past summer that such a thing happened when the Chicago Great Western reported two such fires. An investigation conducted by their engineering department and myself resulted so greatly in favor of fire resisting paint that another carload was ordered, delivered and paid for during the past month.

The Pennsylvania have been large users, also the C.,

B. & Q. The Illinois Central have applied nearly four carloads. The Chicago, Milwaukee & St. Paul, Missouri Pacific, M., K. & T., Chesapeake & Ohio, C., C., C. & St. L. are all constant users of fire resisting paint, and the Mobile & Ohio have applied nearly two carloads this year. There has been, so far as we know, but one case where a railroad had the slightest reason to be disappointed in this paint. Our instructions call for the paint to be applied hot. This does not necessarily mean that it should be boiled, but, according to the season of the year, it should be heated enough to make it spread freely and penetrate the wood to the maximum amount; therefore, it has always been the practice to discourage an effort to apply it to overhead or highway bridges.

Some three or four years ago the Baltimore & Ohio ordered thirty barrels and we supposed it was to be applied to timber work on the right of way, the same as other railroads were doing. Later, we learned that the entire amount was put on overhead highway bridges. It has always been a source of wonder to us that they could secure men to apply the heated paint overhead. If there are any Baltimore & Ohio men present, I hope some one of them knows of this case and that he will favor us with his account of it. One of these structures burned and they said there wasn't enough of it left to fill a wheelbarrow. But, as yet, I have been unable to find anyone who knew just how the fire started and but one man who would express an opinion. This man's name I'll not mention, but it was his opinion, and he stood in the best position of anyone to know, that it must have been due to imperfect work with the paint. It seems reasonable that it would be well nigh impossible to cover all cracks and crevices with a brush, using hot paint overhead. These three fires simply go to prove that when an effective fire resisting paint is applied, according to instructions and on places where recommended, 100 per cent. efficiency is obtained.

There are some good fire resisting paints on the market, and there are some that are not good. If any of you want the opinions of any railroad officials on most any line of this country and Canada, regarding the value of fire resisting paint, both as a preventative of fire and as a preservative for the timber, if you will write us, we will be very glad to furnish you with as many names of users of such paint as you wish, from chief engineers to bridge and building officials.

I thank you for your attention.

Mr. Wilson asked if any ill effects came to the men.

Mr. Clapp replied that one man had complained that he could not keep his men out of the hospital, but he refused to allow Mr. Clapp to show how to use the paint. It can be removed from the hands by grease. We have been trying to get a spraying machine to handle the paint, but cannot get one.

Mr. Jones asked whether it would work over creosote.

Mr. Clapp replied that it would.

Mr. Wilson asked if it could be applied in damp weather.

Mr. Clapp replied it was not desirable to do this.

Mr. Ebel said that at one time they coated the bottom of fence posts and found they rotted quicker than if the bottom were left bare.

Mr. Clapp said that if timber is creosoted just above and below the ground line, it will answer as well or better than creosoting the whole length.

Mr. Ebel said that a number of years ago he had an experience applying a fire resisting paint hot, and while three of the men got under the weather, the fourth man was so seriously affected that they did not think they would get him home.

Mr. Clapp said this did not apply to his material. He spoke of some special shaped brushes that saved labor.

A paper by G. F. Johnston, of Fort Dodge, Iowa, was read by Mr. Brown, as follows:—

How to Prevent Fire By the Use of Fire-Resistant Paints.

In 1895, just twenty-one years ago, the thought occurred to a young business man who became interested in paints that it would be of advantage to manufacture a paint which would do any and all things that any good paint would do and at the same time afford a positive and permanent protection from the spread of fire. He commenced making some experiments with the idea that perhaps in a few weeks or months he might be able to secure something of this kind. In looking over the field he found that there was nothing on the market like it, or that was even claimed to be successfully fire resistant, but believing that it could be accomplished he kept on with his experiments. Many a time he would work all night, or get up early in the morning at 1 or 2 o'clock, to carry out ideas which occurred to him, all the time, however, working in the daytime for another concern. It became a hobby with him, and he could think or talk of little else. His friends and relatives called him "crazy" and "visionary," stating that no one had ever made such an article, and if they did it would surely be some one else. A year rolled by without any success whatever, then two years, and the

third year he began to have doubts as to whether a linseed oil paint could be made to successfully resist fire without destroying the life or durability of the paint on the surface. He still kept at these experiments, but the fourth year he felt sure that he was doomed to failure. Yet he would not give up, and near the end of the fifth year and the beginning of the sixth he thought that he had struck the right track and that his experiments would prove a success. So, after six long, heart-breaking years, he discovered a material, together with the method of mixing it with linseed oil, so as to improve the mixture and make a better paint.

Briefly speaking, this material is a liquid which, applied to woodwork or fabrics, will render them proof against the spread of flames while under the process which is used by the manufacturers. This material is mixed with paint and paint pigments in such a way that the life of the paint is prolonged and at the same time the surface to which it is applied is rendered proof against the spread of fire.

This fireproof paint is made in different grades and colors; in fact, in any color that any one can make. It is made in house paint in two grades, in oxide or barn paint for rougher work, in floor paint, roof paint and shingle stains, and for interior work in white spray and interior flat white, and at prices which are no greater than for paints which do not afford the fire-resisting quality. A peculiar feature of these paints and products is that the longer they are applied the stronger and more effective becomes the fire-resisting quality. In fact, the entire paint film on the surface could all be scraped off and the fire-resisting feature would remain permanently.

These paints are in use by twenty-four railroads, one railroad after testing them out for seventeen months has since used over 12,000 gallons during the last four years. There has never yet been a building destroyed by fire where the loss was complete where these paints were used.

On April 17, 1915, the American Lumberman printed the result of experiments which were made by one of the leading railroads of the country, in which their fire protection engineer stated that he had tested this paint for several years, and that it turned out very favorably. His tests showed where they had built two buildings four feet by four feet by six feet of yellow pine and painted them on the inside only, one with this fireproof paint and the other one with their own standard paint. He placed a barrel of shavings in each and saturated it with half a gallon of turpentine and set them on fire. After twenty minutes the fire went out entirely in the building treated with this fireproof paint, while the other was completely destroyed. He also made a test by opening a can of linseed oil lead paint and blowing a flame from a blow torch into it without any fire resulting. His ultimate opinion was that if this paint was properly applied it would eliminate the greater portion of losses in wooden structures by the railroads throughout the country.

Another test made in actual practice was that of a building at Clare, Iowa, where the paint had been applied for five and a half years. This building was but eight feet from the nearest building, which was destroyed when almost the entire business portion of the town was wiped out by fire. The flames beat against the side of the building, but it did not catch fire, although in some instances the heat was so intense that the boards on the inside were blackened. This building is in use today.

This is also true of a corn crib at Wesley, Iowa, which was painted with this paint and after three years' application withstood successfully a fire which destroyed a building but four feet from it during the absence of the owner.

One of the largest laundries at Marshalltown was saved by the use of this paint on the wallboard on the interior. This is true also of an electric light plant at Sanborn. A great many more instances could be cited.

The government report which was issued by the National Fire Protection Association on tests made by the United States Department of Agriculture at the Forest Products Laboratory at Madison, Wis., showed that three boards painted with this interior white did not burn, being the only boards that ever went through their tests without being consumed.

As to durability, there are instances of its being on a building for eleven years without repainting.

The application of any good fire-resisting paint would, we believe, prevent at least 80 per cent. of the fire losses in wooden structures in the United States today at no greater cost than for paint which does not afford such a feature.

M. F. Ebel read the following paper:—

Safety First.

Mr. President and Members of Maintenance of Way Master Painters' Association.

Gentlemen:—As the Executive Committee has seen fit to have me prepare a paper on Safety First, I will give it to you as I find it in connection with our work.

In painting the interior of water softener tanks the interior should be well ventilated to allow all fumes to escape before men are allowed to enter the tank. Steel water tanks should also be treated in the same way, and all precaution should be taken while using any material of a volatile nature while coating the interior and using lights. Such lights as candles, torches or any other flame lights should be avoided.

Safety first should also be practiced about paint material cars as to fire risks. Lights should be excluded if possible, and a keg of sand should be kept in a convenient place at each door with a small scoop in each keg.

Safety first with tools. All ropes, hooks, planks and ladders should be inspected from time to time, or better, if inspected when taken from car to be used on bridges or buildings, as they might have been cut, cracked or broken while in transit from one place to another.

In washing interior walls and woodwork in station buildings that are wired for electric lighting, great care should be taken to turn off the current before starting to wash, especially washing around sockets or connections, as a wet sponge around a socket or exposed wire might cause a workman to receive a shock sufficient to throw him off the scaffold or plank. Men should observe "safety first" and turn off the current before starting.

Safety first should always be practiced while running hand, motor or push cars over the road. Men should be placed on the cars so the track in the rear can be watched, as well as the front, and at curves a man should be sent ahead to flag around the curve. If a man cannot be spared from the car then the car should be stopped at short intervals and the men should listen for an approaching train to insure absolute safety.

Safety first. Always be on the alert to avoid accidents.

Exercise precaution in your work.

Take no chances.

Injuries often result by depending upon others to protect you.

Study your time table carefully.

Think of those depending upon you before taking any chances, and you will always be careful.

Mr. Brown said:—In these days when almost every State is passing workmen's compensation laws, one of the most important things for the painter having the hiring of men to consider is, so far as possible, to avoid employing those who use liquor at any time. It may happen that the man who has been drinking the night before, while showing no apparent effects of liquor, when working on a scaffold or swing staging, will momentarily lose control of himself and, should be stumble or fall, he may not be the only one hurt, but his companion on the staging may be worse injured than himself or perhaps killed. It may be that a single glass of beer or liquor will cause an accident of this kind, for a man needs to be absolutely clear-headed when working in a dangerous situation, such as on a railroad bridge. And it is an important thing to remember, that no matter whether the man injured was to blame or not, unless he deliberately and wilfully injures himself, the company must pay compensation to himself, if injured or to his dependent family if he is killed. The compensation laws in most States definitely fix the amount to be paid, but New York State has a peculiarly drastic law which the insurance companies are still studying in order to ascertain, if possible, the extent of their liabilities. I was told not long ago by an insurance man that under the New York State law, if a man of say twenty-five years old should be killed, leaving a widow and two small children, it might very well be possible for the employer to be compelled to pay out as much as \$65,000 before the payments under the present law would be complete. Of course, this is an extreme case, but the amounts involved are so considerable that those having the employment of men engaged in dangerous occupations cannot be too careful to avoid hiring those who use liquor at any time. I am not speaking this way because I am an advocate of prohibition or a so-called temperance crank, but as a purely business proposition.

In reply to this, some of the members said they did not believe it possible to hire painters who are total abstainers.

H. B. Wilson said that on the Bessemer & Lake Erie they have organized the "Western Wagon Club," composed of more than 4,000 members and the motto is "Sobriety first, safety follows." Since they have had this organization, out of his force of twenty-two men, he hasn't one who takes a drink at any time, and he hasn't had an accident nor has he had a man quit. "No man can drink and work for me," he concluded.

Mr. Rieboldt said that in thirty-two years' experience, he had not had a man killed. If he sees a man using too much liquor, he calls a halt on him.

The convention adjourned for the day at 4 p. m.

WEDNESDAY MORNING.

President Rieboldt called the convention to order at 10 a. m. and read the following telegram, which he said had just been received from New Orleans:—

Proposition to Amalgamate with the American Railway Bridge and Building Association.

New Orleans, October 17, 1916.

F. C. Rieboldt,

President Maintenance of Way Master Painters' Association:—

The American Railway Bridge and Building Association, in session at Hotel Grunewald, extends an invitation to the members of your Association to join with us, in the interest of more efficient maintenance of way work. We will accept all of your active members in good standing as members of this Association, without requiring membership fees. Other details to be perfected by a joint committee of three members from each association with power to act. Wire action taken.

George W. Rear,
President.

Considerable discussion followed the reading of this telegram, at the conclusion of which a motion, made by Mr. Phelps, was adopted that the matter be deferred and taken up later in the convention, at the discretion of the president.

The next thing taken up was a paper by A. B. Phelps, Master Painter New York Central Lines, Cleveland, Ohio, which he read as follows:—

What This Association Has Done for the Railroads.

When this subject was assigned to me, I had my misgivings as to whether or not I could say much that would interest the Association. However, I had in mind one thing that I felt we had at least helped to accomplish, that of doing away with the destruction of steel bridges and other things constructed of steel and iron, from the effects of salt brine.

The trunk lines, more especially those running East and West, have for many years carried meats and other commodities in refrigerator cars, using ice and salt for refrigeration. As the ice melted by the salt and warm weather, the salt was dissolved by the water thus formed, and produced a strong brine. Up to the year 1903, this brine had been allowed to drip all along the line with apparently no effort to stop it, and I venture to say the master painter, on the roads carrying refrigerators, has had more trouble and expense combatting the destruction caused by salt brine drippings than any other one thing. The damage done by salt brine was enormous, it was carefully estimated that the damage done to steel bridges and other steel structures on a single road carrying refrigerator cars amounted to the sum of \$145,000 each year.

Previous to the year above mentioned I had repeatedly said to our officers, who had the bridge construction in charge:—"Why don't the railroads stop this thing?" Always receiving an evasive answer something like the following:—"Well, these refrigerator car companies are pretty big things to fight," and still the destruction went on. At the convention of this Association, held at Niagara Falls in September, 1909, the writer brought the matter before the convention, saying in substance, that the damage done by the brine was entirely unnecessary, that the refrigerator car companies should be compelled to equip their cars with tanks or a receptacle to hold the brine until an icing station or terminal had been reached, where it could be emptied while the car was being reloaded or released of its load at its terminal, and this is exactly what has been accomplished.

Almost immediately after the publication of the report of the Niagara Falls convention, experiments were commenced to ascertain if the brine could be taken care of. The argument was first put forth that the melted water, if retained in the car, would reduce the refrigeration, but the test was made, first with cars standing under shelter, when it was found that it did not, that the temperature of the car in which the brine was retained was just as low as other cars where the brine was allowed to drip out. Next a test was made with cars under motion, in transit, and it was found that the refrigeration was not lessened, thus it was proved there was no excuse for the destruction of bridges or other property with salt brine.

And now the edict has gone out by the Master Car Builders of the United States and Canada that "after October 1, 1916, no cars carrying ice and salt for refrigeration will be received in interchange unless equipped with retainers for holding the brine." Whether or not this was actually accomplished by October 1 I am not in a position to state, but I do know that on our own road very little salt brine is being scattered along the line. Therefore, I say that if this Association has been instrumental, or helped in any way, in doing away with the destroying effect of salt brine, then it has done enough for the railroads to warrant its existence, "and then some."

Not only will the maintenance expense of the painting

department be cut in half, but the signal and other departments' maintenance expense will be greatly reduced. At interlocking plants the pipes and connections, bonding wires, switch connections and all appliances placed near the rails were fast corroded and eaten away, necessitating frequent renewals at considerable expense, and it is one of the unaccountable things that this destruction of the railroad property should be allowed to continue for so many years, but let us hope that the nuisance has now been abated.

There are other things which have benefited the railroads through the existence of our Association. We meet here in convention and discuss the problems of the maintenance-of-way painting from all its angles, and each of us receives some information, some new ideas. We receive knowledge from the lectures and papers these technical men furnish us with, we become broader minded and better equipped to perform the duties required of us, and we go away with a little more enthusiasm than we came here with. We have a belief that we are a little better informed in many matters and enter into our duties with a little more vim, with a willingness and determination to give our employers all the benefits we have received from our Association. I feel there is yet much good this Association can do the railroads of the country, but to accomplish most, we must constantly increase our membership, we must grow. True, we are of some consequence now, but we must not be satisfied to stand still, everything in these progressive times must grow.

In December, 1903, five master painters met at the office of Mr. H. J. Schnell, publisher of The Painters' Magazine, at 100 William Street, New York, and, with the assistance of Mr. Schnell, organized this Association. Two of us still retain our membership, three-fifths of the original small number have left the Association. Today we have something like one hundred or more members. Good as that may sound, we should have five hundred members, and it must be a constant united effort toward increased membership to account for the drainage. Many men who were previously members have left the Association, a few have died and some of us are getting near the superannuated state, and must soon be relieved of the responsibility of carrying on this work. The younger members must put on the yoke and do the hard pulling; it requires young blood to give vim and push to any organization, and I hope to see this Association reach a membership of five hundred or more, and if this is to be accomplished it must be done by the young men.

Mr. Ebel thought the paper was so complete there was nothing to discuss.

President Rieboldt said the salt brine questions had been brought to the attention of the master carpenters by this Association.

Mr. Brown stated that Mr. Holipeter, one of the early members, is now in the house painting business in Peru, Ind., and is active in the Indiana State Association of Master House Painters and Decorators.

Mr. Ebel said he always called matters of importance to the attention of his superior officers when he received the printed report of the convention.

Mr. Phelps asked the members to watch the salt brine droppings and see if they are stopped.

Mr. Ebel said that recently he had noticed one car that was dripping. It was the first he had seen for some time.

H. B. Wilson said the paper shows that we are progressive and efficient to hold our position.

Mr. Field said the railroads don't want to do away with drippings as much as they want to get an effective preventive for the damage done by these salt brine drippings.

The next thing taken up was a paper by W. S. Lacher, associate editor of the Railway Maintenance Engineer, Chicago.

Mr. Lacher, after saying that he was neither a practical painter nor paint expert, read the following paper:—

Organization and Administration in the Maintenance Painting of Bridges.

Most discussions relative to the painting of steel bridges have been restricted to a comparison of the various classes of paints, or to a consideration of the conditions affecting the shop and field coats of new bridges. Little has been said or written concerning their repainting. A single important exception to be noted is the report of the Committee on Iron and Steel Structures of the American Railway Engineering Association for 1915. This gives in tabular form the replies from forty-seven roads to eight questions, and refers particularly to the kinds of paint, the equipment used and results obtained. This report does not cover the manner or organization for determining the need of painting or the methods used in actually carrying out the work, and as the economy and effectiveness of the painting are very largely dependent upon these factors, they have been taken as the subject of this paper.

An investigation discloses a wide variation in practice, particularly as to the classes of men employed, and the organization and methods for conducting this work, part

of which may be accounted for by variations in local conditions and personnel, or the general scheme of organization in effect on the several roads. The reasons for other differences in practice, however, are not so clear. It is not the purpose of this paper to demonstrate which organization is the most efficient, nor to suggest the best method for conducting the work of repainting bridges. Its object is rather to outline the various forms of organization in effect and to record the methods and practices in use, as they have been ascertained from an extended inquiry among the officers of different railroads.

Administration.

From replies received by the Committee on Iron and Steel Structures, mentioned above, it is apparent that the length of the intervals between repainting are governed by no definite law. One road reports the interval as one, two or four years; another every eight or ten years, and a third five to fifteen years. Climatic conditions have a large influence. Bridges in arid or semi-arid regions do not need as frequent attention as those in humid districts, or those in locations where the air is heavily laden with furnace gases, or where they are subject to salt fogs, or are partly submerged at high tide.

Another cause for the variation is the difference in the amount of attention given the bridges. On some roads, unfortunately, they are not repainted until the previous coat has almost disappeared. On other lines the complete repainting is deferred at a material saving by systematic touching up from time to time of the parts subject to the quickest deterioration. On the Santa Fe it is the practice to repaint or retouch a bridge whenever the weather coat has deteriorated sufficiently to expose the body coat underneath, the idea being to avoid if possible the removal of the body coat. The expense of cleaning off rust is thus avoided very largely.

It is a notorious fact that the steel highway bridges in both the city and the rural districts of this country are being slowly destroyed by the elements because of a failure to repaint them, a direct result of ignorance and slovenliness on the part of our public officers. This cannot be said to be the case on American railroads. The failure to repaint railroad bridges can almost always be accounted for by a lack of the necessary funds. When a reduction in earnings makes a reduction in maintenance expenses imperative the painting schedule is one of the first to be cut, because the failure to paint the bridge when the new coat is needed has no immediate effect upon the efficient operation of trains. The work is put off for this reason, although the maintenance officers realize that it will result in a greater expenditure at some later date.

The decision to repaint a bridge is determined almost universally by the condition of the structure, rather than by the interval since the last painting, the condition being determined by inspection as carried out according to various schedules. These inspections are usually made individually or jointly by master carpenters, master painters, engineers of maintenance of way, bridge inspectors or bridge engineers, at least once every year. On the Canadian Pacific the division superintendents and the division engineers inspect all bridges in the fall, while the resident engineers and the master carpenters give all truss bridges and high viaducts an additional inspection in the spring. On the Chicago & North Western independent inspections and recommendations are made by the general bridge inspector or his assistants and the division maintenance officers, the two sets of recommendations being checked against each other in determining the work to be authorized. On the Burlington all steel bridges of any importance are inspected personally by the bridge engineer.

As a rule, the repainting of a bridge is authorized as a part of the annual bridge maintenance budget, which gives authority in detail for the individual structures. A less common practice is to provide a sum for bridge painting by divisions, leaving the detailed distribution to the division engineer of maintenance of way or the master carpenter, subject no doubt in most cases to the recommendations of the master painter.

Most roads do maintenance bridge painting with company forces, generally under the direction of the division master painter. The work is usually done by a division paint gang, which paints all classes of structures, as there is rarely enough work within the limits of the district ordinarily covered by a single division organization to keep a gang of bridge painters constantly at work on steel bridges. There are several disadvantages to this plan. One is that house painters do not like bridge painting, particularly the work of cleaning off rust. Besides, they are not as skillful as the regular bridge painters in swinging staging or moving around on high structures. To obtain the latter class of men, some roads organize temporary bridge painting gangs every season, a reliable, experienced foreman usually being kept on the permanent force to hire the men and supervise the work.

On the Chicago & Alton, a combination of the two schemes is used, a special steel paint gang being organized only when there is a considerable amount of this

work to be done. The Michigan Central maintains two permanent bridge painting gangs, consisting of a foreman and eight men each; one gang working in the United States and the other in Canada. They are under the direct supervision of the bridge engineer. The New York Central has general paint gangs on branches where the bridge and building work is under the direction of one supervisor, and separate steel paint gangs on main lines where the bridges and buildings are generally handled by separate supervisors. On the Pennsylvania Railroad, painters from the locomotive repair shop have occasionally been used on bridges.

Whenever repair work is done on steel bridges, it is common to have the iron bridge men do any touching up or spot painting that may be necessary. The Chicago & North Western has used iron bridge men successfully on complete repainting jobs. The men are more agile and skillful in moving about in high places and are said to work faster. The Baltimore & Ohio lays particular emphasis on these qualifications in the selection of bridge painters.

Several roads contract all or a part of their maintenance bridge painting. This does away with the need of an organization for that purpose, the nucleus of which must be held over during the slack period. The same influences have been felt on this work which have caused the tendency towards contract work in other branches of the maintenance of way department, chief among which is the greater latitude allowed a contractor in the payment and selection of his men. Probably the most important reason for this, however, has been the difficulty to obtain capable foremen. The requirements are exactly. A foreman must not only be able to handle men, organize a new force each year, teach green men how to apply paint correctly and understand the safe swinging of scaffolds on high structures, but he must also be able to turn his hand during slack seasons to almost any other class of painting, including high grade interior work. Men of these qualifications are not always available.

The Chicago & North Western has a large part of the bridge painting done by contract, the contracts being let by the engineer of maintenance of way in units of a season's work for one division. The division engineer appoints an inspector, who is kept on the work constantly and the work is also given considerable attention by the division engineer and the master carpenter. This arrangement has given excellent satisfaction. The contractor furnishes the labor and equipment and the railroad company supplies the paint.

On the Canadian Pacific, repainting is contracted occasionally, depending upon the location, steel tonnage, nature of the structures, etc. In doing this work by contract, the railway supplies the paint at the nearest station and the contractor furnishes all labor and equipment. The contract usually provides one price per ton for painting and another for cleaning and scraping.

The Chicago Great Western has had a contract in effect with one firm for the last six years, which is to be continued indefinitely until cancelled at the option of the railroad or the contractor. Under this arrangement the contractor is required to paint any steel structure whenever the repainting is authorized, at an established price, which is on a tonnage basis for bridges and on a square foot basis for sheet metal work, such as coaling stations. The price includes a guarantee to maintain the paint on each structure for a period of ten years from the date of painting it, the necessity for repainting or touching up to be determined by the railway maintenance officers. To establish the guarantee, a definite lump sum surety bond was required at the outset, and in addition the railroad company withholds for the ten years, 20 per cent. of the funds due to the contractor on each job. After these deductions amounted to a specified sum, the surety bond was released. There is a further clause which specifies the maximum amount which the railway company can withhold. The contractor furnishes all labor and equipment as well as the paint.

Workmanship.

As the work is now conducted on most railways, the economy and quality of the painting depends very largely upon the judgment, experience and general reliability of the paint foremen, supplemented by occasional inspection and general supervision by their superior officers. On the Michigan Central, the Frisco and the Burlington, standard instructions have been issued which specify the manner in which all the details of the work shall be carried out. In view of the frequent use on this work, of men who do not possess the trade knowledge of the skilled painter, the benefits of such instructions cannot be doubted.

The importance of thorough cleaning cannot be emphasized too strongly. It is largely because shop painting is frequently done over rusty, dusty, oily or wet surfaces that many bridges must be repainted soon after the field coat is applied. It is now generally accepted that the ideal conditions for applying a coat of paint to a steel surface is to provide a perfectly clean metal surface which will insure an intimate contact between the paint and the metal. While it has proven economical to subject steel surfaces

to special processes that will positively remove all foreign substances, in the case of cars and other special structures, it is not yet proven that this would be justified in the case of a steel bridge. In general, then, perfect conditions are not to be obtained, and it is left largely to the judgment of the foreman to determine just how far the cleaning process must be carried in each case. Cleaning is dirty, arduous, monotonous work, which it is difficult to get men to do properly. The work includes brushing of loose, light scale, the scraping of tight rust, the chipping of heavy scale and the removal of the resulting dust with a painter's duster. All scale and rust and loose, blistered or checked paint must be removed, but good paint surfaces should not be disturbed. Heavy coats of paint in a checked or cracked condition may be softened by the use of lye. Some roads specify how this shall be done. The Burlington instructions are as follows:—"The lye, in the proportion of one pound per seven and a half gallons of water, should be brushed over the old work, allowed to stand till the paint is softened, and then brushed and washed off with water liberally applied. It will be necessary to use a hand force pump and hose for this, to remove every trace of lye from the old work." A blow torch may also be used for this purpose, while spots of oil should be removed with gasoline. On the Frisco scrapers are made out of old flat files, and pean hammers are used for heavy scale.

The sandblast seems to have had very limited use in cleaning bridges, although a number of roads report favorable results. While this equipment affords the simplest means for securing an absolutely clean surface, and while there are conditions under which its use will result in a material economy, it is at a disadvantage on bridgework because of the loss of the sand after it has been used. The removal of heavy scale with a sandblast should not be attempted, as it requires the expenditure of an excessive amount of time and sand, and there is danger that the removal of the scale will be accompanied by the removal of an undue amount of sound steel from adjacent portions of the surface. Its primary object is the removal of the thin, tight-sticking coating of rust and the thorough cleaning of the surface. For this purpose no other method can equal it. Owing to the rapidity with which a thin film of rust will be formed; surfaces cleaned by the sandblast should be painted immediately. The use of the sandblast has been found valuable under certain circumstances, and several roads have purchased a number of outfits, which are transferred from division to division, as conditions arise demanding their use. One objection which has been raised to the use of the sandblast is that it necessitates the spurring out of a compressor car, an item that will add a very expensive charge to a small job. However, there are now on the market compressors mounted on skids that can be unloaded at the site of the bridge with small effort or loss of time.

The greater susceptibility of certain parts of a bridge to agencies tending to shorten the life of the paint point to the economy of frequent repainting of those portions as, for instance, the floor system or the touching up or spot painting of affected parts. Another practice is the double coating of portions in the poorest condition. This is accomplished by cleaning all rusty parts and spot painting them with a body paint. After this has dried thoroughly the bridge is given a complete new weather coat.

A difference exists as to the practice on special features as, for instance, the top flange of stringers. The usual practice is to leave the ties undisturbed, painting the stringers between them and to leave the parts covered by the ties to be painted by the bridge carpenters whenever the ties are renewed. On the other hand, at least one road requires its painters to jack up the ties so that the tops of the stringers may be painted completely at one time.

Special Conditions.

Many roads, particularly lines handling solid trains of refrigerator cars, have suffered for years from the effect of brine drippings, and various remedies have been suggested and applied from time to time. The covering of the top flanges of floor beams and stringers with felt paper treated with hot bitumen compounds advocated some years ago has been abandoned. Most engineers offer no solution other than to repaint the affected parts frequently, or to provide some means to deflect or shed the brine so that it will not come in contact with the steel. The Michigan Central has used wood strips between the ties for this purpose, while the Frisco has used old galvanized iron sheets. A number of experiments are now in progress which involve the use of coatings or protections of various kinds, none of which have been adopted thus far as standard practice. The Burlington is using a coal-tar paint, and the Michigan Central is filling up the corners on the tops of bottom flanges with cement mortar, first cleaning the surface and coating it with asphalt primer or tar cement paint. The New York Central has experimented with special paints, coatings of coal tar and cement mixtures.

The paint on the under side of bridges, subject to the

action of smoke and cinders from engines passing underneath, deteriorates very rapidly, being subject to the well-known destructive agents—corrosive gases and cinder blast. The latter is effective only where the smokestacks are but a few feet below the metal surface. That the influence of gas is severe is indicated by the fact the constructions designed to eliminate paint have not always been a success. Even concrete encased I-beam spans have shown serious deterioration, although as in the case of the painted steelwork it is not clear whether the gas alone caused the trouble, or whether poor design and workmanship were partly to blame. It suffices to say that good drainage is absolutely essential for either the concrete or the steel bridge. The action of the gases is not nearly as severe where moisture is not present. Ventilation should also be obtained if possible. These difficulties have led to the use of reinforced concrete under such conditions wherever possible. The application of a relatively thin layer of concrete to the steel surfaces by means of the cement gun has also been used extensively. The New York Central reports favorably on the use of bitumen coating applied hot, stating that it resists the chemical action of the gases much better than ordinary paint.

The cinder blast, however, requires an entirely different treatment. Where the conditions are severe, no paint or even a concrete protection can be expected to resist it. The only satisfactory solution would seem to be the introduction of a shield, which may be replaced as soon as it is worn through. Steel and cast iron plates, asbestos lumber and even wooden boards have been used for this purpose. For the sake of economy and to avoid excessive interference with the ventilation, these shields are made only of sufficient width to receive all of the cinder blast of the stack.

Mr. Lacher's paper was greeted with applause.

Prof. Sabin said one matter touched upon had suggested to him that the members of this Association had a public duty as citizens. He was in Akron, Ohio, recently and inquired if there was a city engineer. No, there was only a city surveyor. He inquired who looked after the bridges. He was told the County Commissioners. He found there wasn't a man among them who knew a thing about painting bridges. They were willing to talk and he had an hour's talk on the importance of painting the bridges and cleaning them from rust. He suggested that the members of the Association talk to the County Commissioners in their neighborhood, and point out the need for painting highway bridges. They would appreciate it and it would create a friendly feeling between the railroads and the county officials. The railroads are dependent upon the prosperity of the country through which they pass. No one is in such a position as the railroad painters.

Mr. Brown said a man owed it to his fellow citizens that he should take his part in aiding the community by showing what should be done to preserve the expensive structures, which were often erected by bond issues. The meetings of the commissioners were usually held in the evenings when the members of the Association had the same right as any other citizens to attend. By showing themselves interested in county affairs they would win friends for the railroads.

Mr. Lacher said there was a movement in the railroads looking toward cultivating a more friendly relationship toward the public, and any help given by the painters to the county officials in such matters would be appreciated by their superior officers.

Mr. Conrad said the railroads, as the largest taxpayers, are very much interested in the maintenance of highway bridges. He sees a great deal of poor painting done on county bridges. In Blair county, Pennsylvania, there is an ex-railroad painter now a county commissioner who has done more to promote good painting than any one before him.

Mr. Ebel told of a gang of bridge painters who hadn't even a scraper or duster, who were painting a county bridge. They didn't paint the under side of the chords. They did not even brush off the rust. They did not know what kind of paint they were using. He believed it good policy for the members to take this up in their home counties.

Mr. Lux said he did not think any railroad would object. In one case their chief engineer had brought to the attention of the Board of Freeholders that the highway bridge had not been cleaned.

H. B. Wilson believed in extending every possible courtesy that will make the public more friendly to the railroads. If your recommendations can help, it will be of advantage to the railroads.

Mr. Belleville said they had had a great deal of experience going after the County Commissioners and finds a lack of knowledge. If the suggestion made this morning were carried out, it would help a whole lot.

Mr. Bird asked if a spray has ever been successfully used on bridges.

Mr. Conrad said some parts of bridges can be successfully sprayed. Others cannot. One difficulty is to get the proper pressure. But you will not get the same results. The brushing is one of the most important parts

of successful painting. On a flat surface I do not approve of spray. You have got to reduce the paint and that makes runs.

Mr. Brown said carbonic acid cylinders such as those used for charging soda fountains could be used to obtain the pressure.

H. B. Wilson said that where paint is subject to abrasions, you do not want to make the paint too thin, especially on floor beams. He finds the best results from brushing the first coat out thin and the second coat should be heavy. On vertical surfaces, I believe in brushing the paint out.

Mr. Conrad said he would give three coats on the parts needing the greatest protection. On their road the number of coats is up to the painter.

Mr. Lewis said he thought the paint should be properly brushed. He spotted the bad places and then gave two coats.

Mr. Kane said the philosophy of paint was to put on the paint thick and wash it out properly.

A. E. Wilson said two coats properly brushed out gave the best results. Heavy paint crinkled up round the rivet heads.

H. B. Wilson said he had referred to pick eaten steel, subject to heavy abrasion. If a piece of steel hits the paint, it will go.

Mr. Darrow agreed with Mr. Wilson about brushing out paint well.

In the absence of Malcolm McNaughton, chemist of the Joseph Dixon Crucible Company and a member of the American Society for Testing Materials, Mr. Belleville read the following paper:—

Physical Properties of Pigments Which Affect the Permanency and Efficiency of Paint Coatings.

It is not intended in this brief notice to go into the relations of pigment and vehicle in a technical way, but simply to invite your attention to a consideration of such physical characteristics of pigments as have an effect on the permanency and efficiency of paint films when used for purely protective purposes, and to indicate in a way the extent to which graphite as a paint pigment possesses these characteristics. It is not intended to give any attention to chemical changes, which occur either as the result of reaction between the pigments and the vehicle or between the pigment and exterior substances, excepting to mention that when such changes result in changes in the volume of pigment particles, deterioration of the paint film must necessarily follow. As graphite is absolutely a chemical inert substance so far as its use as a paint pigment is concerned, this point will not receive further notice.

In considering the matter of quality of pigments, we must not lose sight of the functions which the pigment performs. The original use of pigments was almost entirely for decorative purposes, and this is true today, but in the matter of protective coatings this feature is, of course, of minor importance. If oil were used alone, the resulting film would necessarily be very thin, much thinner than if a pigment were incorporated with it. In addition to increasing the thickness of the film, the pigment also protects the oil from mechanical and chemical exterior action, each pigment particle being in fact likened to a shield, held in front of the oil to ward off the attacks of destroying agencies. It is the quality of this shield we are to consider.

The order in which the different properties are referred to is in no sense an indication of their relative importance.

Specific Gravity.

We will first consider the matter of specific gravity. The effects of differences in this respect are probably more noticeable in the facility with which the paint may be applied, and, consequently, the quality of the workmanship. In case of an extremely heavy pigment, the difficulty of keeping the paint to a uniform consistency is materially greater over that in which a lighter pigment is used, and variations in consistency must necessarily lead to variations in the coatings, but it must not be forgotten, however, that heavy pigments, when ground extremely fine, may be almost as easily kept in suspension as the particles of a lighter pigment, but more coarsely pulverized.

On a horizontal or nearly horizontal surface, it may be expected that there will be some settlement of the pigment after application, but inasmuch as the very heaviest of pigments, that is, red lead, is to be considered as an excellent protector, this is probably of no serious consequence. Paints made with extremely heavy pigments are comparably hard to apply; they drag under the brush and inequalities of the coating result because of this fact. Graphite with a specific gravity of 2.25, less than one-third that of red lead, makes a paint which spreads with greatest ease, thus insuring the best possible application. On account of its light weight, it remains in suspension with the least amount of agitation, where the heavier pigment would require constant attention.

Size and Fineness.

These two terms have ordinarily been used interchangeably, but that these terms should not be so used is very readily shown. So far as the case in hand is concerned, the proper idea of fineness is that of a relation between total volume of pigment and total surface of pigment. Of two equal volumes of any solid substance, that which has the greatest total surface should properly be considered as being the finest. If our ideas of fineness are based upon the amount of any pigment which will pass through a sieve of certain orifice, we are led to a wrong conclusion in the matter. It is entirely possible to produce a pigment all of which will stand on a screen of 180 meshes to the inch, which will be finer than another pigment, all of which will pass through the same screen, for the very reason that the former material is of an entirely different form and has a greater total surface.

To give a rough illustration of this idea, it is only necessary to conceive of a one-inch cube being sliced into ten equal layers. In either case the pieces will require a mesh of one inch for their passage, but in the case of the smaller pieces, the total surface area has been increased to twenty-four square inches, while the total surface of the original piece was but six square inches. How important this is will be recognized, if we consider that the protection of the vehicle by the pigment is due almost entirely to the amount of surface contact. This is simply another way of saying that the pigment must be fine.

It has been stated that the natural or crystalline graphite makes a coarse pigment, but this is a case where appearances deceive. The natural crystalline graphite, as it occurs in this country, is usually in the form of flakes disseminated through a containing rock. These flakes are recovered from the rock by special methods of concentrating and, in comparatively large flakes, are well known as flake lubricating graphite. The flakes, as prepared for this purpose, have a breadth as great as one-sixteenth of an inch, but the greatest thickness will not exceed .003, most of the flakes not exceeding .001, and very many will give no indication whatever on a micrometer graduated to .001 of an inch and which will show a dimension very much less than that. Examination of the thicker flakes will show that they consist of many laminae and when manipulated may be separated into several thinner flakes. In reducing these flakes from the larger size, say, one-sixteenth of an inch, down to a size that will pass through a 200 mesh screen, it is clear that the thicker flakes must be broken or split into the thinner laminae. Microscopic examination shows this to be so, but an appearance of coarseness remains, for the reason that the bright surfaces of the crystalline flake reflect the light and make the pigment particles look larger than they really are.

Opacity.

The effect of light as a destructive factor, so far as the life of a paint film is concerned, is well known. No further proof of this is needed than the fact of the greater durability of paint on northern rather than on southern exposures. Of two pigments, equal in all other respects, the more opaque will produce the more protective and durable paint. The result of tests conducted by the Society for Testing Materials, at Atlantic City and other places, indicate conclusively the very beneficial results of small quantities of dark pigment when added to white paint. Thus protective paints are usually dark in color and it is only sufficient to mention that graphite stands on the right side in this respect.

Wear Resistance.

When a paint is freshly applied and dry, we are to assume that the exposed surface consists of the vehicle only, as we are to take it that every particle of pigment is properly surrounded by a film of oil and that there will be, on horizontal or nearly horizontal surfaces, some little settlement of the pigment. In a greater or less period of time, this surface oil has more or less been removed, exposing particles of bare pigment. If the pigment is of a very soft and friable nature it will, of course, wear away more readily as a result of dust, etc., than if the pigment were of a more resistant nature.

Hygroscopic Porosity.

In this connection we are considering only that characteristic of substances which cause them to absorb and condense moisture from the air, and are not considering in any way the porosity of the paint film which is largely the result of the porosity of the vehicle itself. It is readily seen that a paint film, made up from a hygroscopic pigment and a porous vehicle might prove a very disastrous combination so far as protection to the underlying metal is concerned, when we consider that the active cause of corrosion is the simultaneous presence of air and water, and without these corrosion may be said not to take place. As soon as the weathering action has removed the outside film of oil the pigment becomes exposed to the atmosphere, and if it be hygroscopic, the phenomenon of condensation of moisture in its pores will take place and the film itself will continue in a condition of alternate dryness and dampness, according to changes of tempera-

ture. Crystalline graphite is not a porous substance and, so is not open to any objection on this score.

Water Repellency.

It is a well known fact that certain substances resist wetting by water to a remarkable extent, while other substances seem to have a marked affinity for water in this respect. It is clear that the pigment which resists wetting and is not hygroscopic will tend to keep the paint film in a dry condition and, therefore, more protective against corrosion. There is probably no substance used as a paint pigment that resists wetting to the same extent that graphite does. This fact is regularly made use of by miners and refiners of graphite in separating the latter from the earthy material with which it is associated. The ore being finely ground is allowed to fall gently on the slowly moving stream of water, the graphite floating away, while the other substances immediately become wet and sink.

Electrical Conductivity.

During the past few years much investigating has been done to prove the electrolytic theory of corrosion. There is no doubt that a pigment which is a good electrical conductor, in contact with water and impure iron, will stimulate corrosion. But with water absent this cannot occur, so it is entirely possible to secure a good protector by the use of a pigment which is a good conductor of electricity, but which, at the same time, is an excluder of moisture. Graphite is a conductor of electricity; it also resists wetting by water. The last quality is so marked that it largely overcomes the objection due to its being a conductor. Even the advocates of the inhibitive idea in paint coatings advocate the use of excluding carbon paints for final coats, using inhibitive paints next to the metal. This is an excellent method, but it must not be forgotten that if a carbon or graphite paint on the outside will keep the priming coat dry, two coats of the excluding paint would all the more keep the metal dry.

Oil Adhesion.

It is a most desirable quality that the pigment should firmly adhere to the oil with which it is incorporated. Returning to the idea of a shield, the shield is necessarily a poor one if it is not held in place. There is a great difference in this respect in different materials, as may be shown by the following experiments:—

A mixture of graphite and silica, thoroughly agitated with a mixture of mineral oil and water, will cause the graphite to flocculate and remain with the oil film on top while the silica can be found lying at the bottom of the water below. The test is not satisfactorily performed with linseed oil, for the reason that the linseed oil is much heavier than the mineral oil, and when the graphite has been flocculated by the presence of the oil, the combined weight is so great as to cause the mass to sink. This test is simply cited to show that there is a difference in the relative adhesion of oils to different materials. This lack of adhesion undoubtedly is sufficient explanation for the phenomenon of chalking and dusting of many paints. The foregoing statements are, of course, all old and well known to all of you. At the same time, in these days of deep research into the physical and chemical intricacies of paint conductivity, we are apt to forget perhaps some of the simpler things which have an important bearing on this subject. Because of this the matter has been brought to your attention.

It is generally admitted that corrosion cannot occur except in the presence of water, therefore that film which keeps the metal surface dry is the only one which will furnish adequate protection. It is also generally admitted that the carbon and graphite paints are pre-eminent as water exuders and, at the present time are usually used for finishing coats whatever the underlying coat may be.

The next thing taken up was a paper by E. W. Lutes, director of research, Sherwin-Williams Company, Cleveland, Ohio, which he read as follows:—

The Sanitary Value of Paint.

In consideration of the subject which has been assigned to me, it will first be necessary for us to define what is meant by the word "sanitary." The definition given in the dictionaries, when boiled down, is "pertaining to health."

Inasmuch as a healthy condition is one of the first and most important requisites to happiness, it will be seen that sanitation and happiness are very closely associated.

A thorough investigation of the subject of sanitation brings us to the study of such things as microbes, bacteria, etc., but I wish to avoid that phase in this paper, as time will not permit.

Therefore, I propose to assume that it will be quite sufficient for our purpose if we say that sanitation, as it applies to maintenance of way painting, is nothing more or less than cleanliness.

One of the wise men a long time ago said that "Cleanliness is next to godliness," and there is a wonderful lot of truth in the saying.

Health and happiness are facilitated more by cleanliness than by any other one thing. Cleanliness usually means

attractiveness, so we now have the completed chain, namely,

Cleanliness, Attractiveness, Health and Happiness.

In our present-day civilization paint and painting plays a very important part in appearances, which is another word for attractiveness. The use of paint is not only a cleansing operation in itself, but it aids greatly in maintaining cleanliness.

Now that we have fixed in our minds the fundamentals, let us go a little further and see how the thing operates.

One of the first places that the people come in contact with the railway is at its stations, so we will give first consideration to that important point.

My early acquaintance with railways was chiefly in rural districts, and there are millions of other people now in the same position as regards railways. This means that the condition and appearance of stations and their surroundings have a great influence on the minds of Mr. Common People. Mankind has great reverence for things and institutions which are neat, orderly and attractive. A railway station cannot be neat or attractive if not tastefully painted. Even if the station be of stone, cement or brick, there is still some painting required, and the manner of doing it has much to do with the effect.

Before making a classification of the painting of the average station, I wish to observe that painting is primarily for the purpose of preservation. Wood when exposed to the elements is subject to decay, and decay usually leads to conditions which are not sanitary.

This is also true of building materials other than wood. For instance, a sheet of steel of the same thickness of an ordinary paint film, if exposed to the weather without protection, will be perforated by rusting, which is decay, in a surprisingly short time.

Paint, like all other things, has its limitations, yet when judiciously used it has a great preservative value, and, as has been said, it saves much more than it costs.

I am not fully familiar with how the outside painting of the station and its surroundings is sub-divided, but suppose it is about as follows:—

Buildings	{ Body.
	{ Trimming.
	{ Roof.
	{ Platforms.
	{ Railings—fences.
	{ Turnstiles—gates.
	{ Signs.

I have nothing specific to say about how to paint any of these captions, but careful attention as to the care of all is particularly important, both as regards protection and appearance. The matter of appearance was touched on in one of the papers presented at your meeting last year in a very interesting way. It may be pointed out that if the color scheme is well selected, being both characteristic and harmonious, much may be accomplished by looking to the care and painting of the appurtenances, such as fences, railings, turnstiles, gates, scales, trucks, etc. These include the things which denote the outer boundaries of the property, and if they are conspicuously neat they have a salutary effect on employees, patrons and owners of abutting property. It is noticeably true that people in general have a wholesome respect for the place that is neat and clean, and for the most part they will aid in keeping it so.

Sometimes it requires a wonderful lot of effort and patience to institute and maintain an orderly and attractive condition, especially where the reverse has been true, yet it has been demonstrated that a condition of that kind is most economical. To get it into force and have it maintained simply requires the proper training of employees in the beginning, after which they may be trusted to continue it with pride and economy.

I have heard it urged that vandals, or those of evil minds, are disposed to deface or destroy, and for that reason it was deemed useless to carry a clean-up campaign very far. I must admit that the evil-minded fellows do exist, but after all they usually work in the dark and out of the way places, so the answer is, dispose of those places as far as possible and they will not be so troublesome.

The sanitary condition on the interior of stations is usually much below par, and these are subject to much improvement, and I will say that the traveling public feel that they are entitled to better treatment in this respect. This applies particularly to the smaller stations, and it is those which I have especially in mind in writing this paper.

I have visited many stations which were dismal and depressing places to look at, and the condition of the seats was such as cause one to hesitate about sitting down.

The walls and ceilings can easily be brightened up and cleansed by the application of paint. Paint manufacturers now offer flat wall paints which are practical and easy to apply, in harmonious colors, being washable, non-poisonous and economical. These are especially adapted for the purpose and are coming into use for stations, offices, eating rooms and hotels.

Proper cleaning of seats, gates and railings in order to keep them in a reasonably sanitary condition brings about

the necessity of more frequent painting and varnishing. At first sight it might look like a hardship to paint these things, which are more or less in continuous use frequently, yet there is a practical way to do it.

For hardwood, which is finished natural, varnish makers are prepared to supply excellent quick, hard drying varnish, or if preferred shellac may be used in many instances.

For benches which are painted it is possible to refinish in one day by applying a coat of quick drying color, followed by a coat of white shellac.

For metal railings which are usually black, black shellac is available, which dries while you wait.

Wood floors are rather more troublesome and are not readily paintable in many cases. Perhaps the use of prepared floor oils in this case is most advisable.

I wish to make special mention about the condition of toilets, which are frequently found to be in awful condition. If there is any place in the world that should be in spick and span condition, it is the toilets, otherwise they are disease breeders of the worst kind.

The fullest development of the toilet calls for the services of the expert or specialist to begin with. In the meantime, much can be done with those such as we have. First let the light into them, and then follow with a liberal use of the scrubbing brush and paint. There has been too much of the feeling that the conditions to which I have referred are necessary or unavoidable.

What has been said about the interior of stations may also be applied in many cases to eating rooms. Much patronage is lost because eating rooms are not attractive. Greater use of the scrubbing brush and paint are recommended.

I take issue with that belief, and feel sure that not only a very great improvement can be made, and that if it be gone about in a determined way it need not be a burdensome expense.

With regard to the matter of expense, I feel that it may be guaranteed that the public will show their appreciation of improved conditions sufficiently to bear their share of any increased cost.

The railways have been making appeals to the people for increased freight and passenger rates, giving many figures to show the necessity for the same, but all of this has much less effect than the same energy would have if well directed toward making the railway and its appurtenances more attractive and comfortable to the individual who constitutes Mr. Common People.

People are increasingly interested in things that make for comfort and convenience and will pay the price.

You, as master painters, must have painting problems coming up continually, some of them old and some that are new. Put these up to the paint manufacturers who are making a continuous study of the subject, and on those which come within the range of possibilities you are sure to get assistance that will be worth while.

As one means of getting action, I would suggest that every year you compile a list of your paint problems and put them up to the manufacturers, so that they may give the matters such attention as may be required.

Mr. Newbury said he thought the painters should take up the question of the toilets, most of which are dark. They should be made lighter and kept painted up.

The meeting adjourned at 12.05 p. m. for luncheon.

WEDNESDAY AFTERNOON.

President Rieboldt called the convention to order at 2.25 p. m.

Mr. Conrad moved that W. S. Lacher, of the "Railway Maintenance Engineer," be elected to honorary membership. Carried.

The first paper taken up was by H. E. Conrad, of the Pennsylvania Railroad, Huntingdon, Pa., which he read as follows:—

The Master Painter and His Relation to the Corporation and His Men.

President and Members of the Maintenance of Way Master Painters' Association of the United States and Canada. Gentlemen:—

This subject was supposed to be a matter of discussion to bring out the sentiment of and systems used by different foremen, to get the best, and most satisfactory results from the men, and give the best service to the employer, but by some mistake was assigned to me as a paper. I will give my views in a few lines and will be glad to hear a discussion, in which I hope a number of you will participate, as I think it will be of benefit to all of us.

Our first duty is loyalty to the corporation that employs us.

Duty to Employers.

We should be respectful and obedient to our superior officers, and give them the very best that is in us. To do this, we must safeguard their interests by seeing that

the men under us give a fair return in labor for the wages paid them, and that materials are properly applied and that nothing goes to waste.

Unnecessary Waste.

When I worked for the trade, I saw jobs done which, if the material would have been properly handled, the cost of material could have been greatly reduced, as a big percentage was unnecessarily wasted.

Record of Materials.

We should observe the different brands and makes of material, experiment with them, keep a record thereof, and advise our superiors when we find any that are giving exceptionally good or bad service.

Safety First.

We should see that ladders, scaffolding, ropes, etc., are in first class condition and that workmen use all precautions for their own and others' safety. Should we observe a condition outside our own line of work, or our own department that we consider a menace to the safety of workmen or the public, we should bring the attention of the proper party to have it eliminated. By doing so, we may save our employers a suit for damage or an award under the Workmen's Compensation Act.

Co-operation With Men.

To make our administration a success, we must have the loyalty and co-operation of our men. To get and maintain this, we must be fair and impartial with them, and give them the same treatment we ourselves would expect if we were placed in their positions.

Treatment of Men.

It is my belief that the day has passed when the foreman who drives his men will be a success. I find that I can accomplish more by a little kindness than I could by using an iron will and a big lot of driving.

Complaints.

If a man comes to you with a complaint or grievance, give him a hearing. If you cannot see your way clear at once to grant him what he wants, do not refuse him point blank, take his case under consideration and perhaps you will be able to come to a satisfactory conclusion with him.

Violations of Rules.

Another point which I desire to advance is when a man has been relieved for a violation of the rules, or misconduct, and in the future wishes to be re-employed, unless his case had been a very serious one, he should be given a chance to make good.

I have, at the present time, a man who was at one time relieved; a few years afterwards I re-employed him and he is now one of my very best and most loyal men.

Just a few words in conclusion regarding our social relations with our men:—

We should be careful of our social relations with our men. While we should not hold ourselves aloof from them, we should not make common companions of them, as using an old saying, "familiarity breeds contempt." We should always acknowledge salutations from them when we meet, off duty, or on the job.

The road with which I am associated has formed athletic associations for all divisions and shops, to which all classes of employees belong, and it is working wonders in bringing about a better and friendlier feeling between the foreman and men.

When we meet on the athletic field, or at the game rooms, all join in contests at the different games and mingle as one family, the foreman and men are equal and a general good fellowship exists between us.

I believe, if this plan was carried out by all railroads, the money invested would yield a big profit in the efficiency that athletics would produce and the better and friendlier feeling that would exist between foreman and men and in loyalty to the companies.

The paper was greeted with applause.

The general feeling was that Mr. Conrad had the right idea.

Mr. Engle said that he frequently had occasion to show his men how to do work, and this was more effective than jumping on them.

Mr. Conrad said the athletic associations on the Pennsylvania Railroad have helped loyalty. Time is given them. We had a basketball team, and the men were allowed time when they went to another place to play.

Mr. Brown spoke about athletics on the Pennsylvania Railroad, especially baseball, as far back as 1883, when he was in the maintenance of way office at Altoona.

Mr. Rieboldt said that courtesy should be shown the help or we run the risk of losing them.

OPEN QUESTIONS.

The Accounting of Labor and Material.

President Rieboldt said that on the C., M. & St. P. time is reported when the job is complete, materials as they are used.

Mr. Conrad said they send in labor charges every day—the number of hours and rate of pay. The material account is also reported every day.

Mr. Hager moved that the subject be laid over till next convention and each man bring his forms and time books with him.

Mr. Lacher suggested the advisability of referring it to a committee, who should make a definite report as to what is the practice.

Mr. Kane said the forms are changed constantly by the Public Service Commissions. They have to send in daily reports. That is the rule of the Public Service Commission in New York.

Mr. Ebel said they have a similar system of daily time reports. Material is reported when the job is finished or on the 25th of the month.

Mr. Lux asked the advantage of the daily over the weekly report.

Mr. Kane said:—We have nothing to do with ordering it. It is required by the auditing department.

H. B. Wilson said the Interstate Commerce Commission required them to make daily reports.

Mr. French said they had a time book, and the distribution was made every month.

Mr. Ebel said they have a time book, but also daily reports.

Mr. Lewis said his daily report showed the amount earned by each man. He also sends a weekly report. The place where he is to work next day is also reported. He simply gives total cost of labor on each job every day. He also gives the point to which his car is to be shipped.

Mr. Lux said they have a blackboard in the office, and each of the foremen writes on it where he is, so that he may be found if wanted. Sometimes he is in his office four or five times a day.

M. F. Ebel said he had to wire each day just where he was.

Mr. Lacher's motion was adopted.

President Rieboldt selected Messrs. Lux, French and Dunstan as the committee.

Finishing Each Job Complete.

A. E. Wilson said most of us finish a job if we can.

Advantage of Motor Cars Over Hand Power.

Mr. Lewis said he has two motor cars, and now he can't see how he ever got along without them. The road furnishes the cars, but he personally had to pay for the engine. The company furnishes the gasoline.

President Rieboldt said he had had bridges that the men had to run thirty miles on a motor car to reach.

Mr. Lewis said he had used his motor car to put out fires if a bridge caught fire. In another case he used it



F. C. Rieboldt's paint crew on the C., M. and St. P., with motor car, painting bridges; ready to start for the next bridge.

to replace a broken rail, also for putting out fires on the right of way. The company should furnish the motor. His engines were three horsepower and he can run forty miles on a gallon of gasoline. He had pushed two other cars loaded with eighteen men in all.

President Rieboldt said a section man on their road used a motor car to haul fifty oak ties.

Treatment of Cast-Iron Radiators.

Mr. Brown called attention to the fact that painted radiators threw off more heat than bronzed.

President Rieboldt said Professor Allen, of Ann Arbor, had tested this matter out. Paint increases the heat given out by the radiator. Bronze will retard the heat. Paint or enamel over the bronze and you will increase the heat. A light color is better than a dark color.

Stencils in the Field.

President Rieboldt said they may be all right if you have uniform signs. Our signs are not uniform, but will

deviate an inch or two. It consumes almost as long a time to use the stencil as it does to trace the sign.

Mr. Lewis said his men would stencil a railroad crossing sign in five minutes.

Mr. French said he uses stencils altogether. The signs are standard and all are stenciled. The stencils are cut from manila paper with a cloth back.

H. B. Wilson said he used zinc or tin stencils. His crossing sign reads:—"Railroad Crossing. Stop, Look, Listen. Look out for the Cars." It takes thirty-two minutes to do one of these signs, two sides. They are about ten feet above the ground.

Mr. Hager uses shade cloth stencils.

Mr. French said he has a board with a rope attached at each end. A man sits on the board and stencils. Then he swings round on the other side of the sign and stencils that.

Mr. Kane said that in New York State there is a diamond-shaped sign reading:—"Railroad Crossing. Look Out for the Cars." If you don't have the standard letter you can't stencil. Everything on our road is stenciled, and they are as accurate as a die. We have used zinc stencils for years, but we find good manila paper or prepared stencil paper is better.

H. B. Wilson said he preferred a zinc stencil in the shop, but tin in the field.

Mr. Ebel said he formerly used zinc stencils, but has found he can do better work with manila stencils, which he carries in a box.

H. B. Wilson said you can take manila paper and oil it and then shellac it if you want.

Mr. Ebel said shellac caused the paper to crack.

Mr. Conrad said he did not do much stenciling, but they recently wanted a white letter on a black strip on the telephone boxes. He stenciled white on black, and his men did four boxes in one hour. The black was stenciled on, leaving spaces for the letters. Then the letters were stenciled on.

President Rieboldt read the following telegram from Pittsburgh:—

"Cannot be with you. Best wishes for successful convention. M. B. Suydam.

Signal Colors.

Mr. Phelps asked if any of the roads had changed the signal colors. The Signal Association had adopted a new set of signals, in which green is used instead of white for clear. They wanted these colors adopted by all the railroads of the country. Green is used for clear, yellow for caution and red for danger. White and yellow are used for yards and side tracks. He had been called upon to change all the main line signals to conform to these new colors, from Cleveland to Buffalo, in one day.

Mr. Conrad said they had received orders to use purple on sidings.

A. E. Wilson said that on the New York, New Haven and Hartford, on the main line switches, green is used for clear, red for danger, with a two and one-half inch white band on the outside of the green band. Crossovers on the main line and from the main line to the side tracks the same colors are used as for the main line. On yard switches, white indicates clear and yellow caution. Derail, purple indicates clear and yellow caution. Lights on the main line are red and green; on side tracks, lunar white and yellow. Lights for derails, purple and yellow.

F. C. Rieboldt said that on the Chicago, Milwaukee and St. Paul they use red for danger, green for caution and white for clear.

Mr. Lewis said that on the Wabash they use red on the semaphores when seen from the road, but black on the side that is seen from the towers, but it could not be seen as readily as the old black and white bands.

Proposed Amalgamation with the American Railway Bridge and Building Association.

President Rieboldt brought up this matter for discussion, in order to send a reply to the telegram received from New Orleans.

Mr. French said that if we amalgamate we will disintegrate to nothing.

Mr. Lewis asked who composed the other association.

President Rieboldt said it was composed of master carpenters and others.

Mr. Lacher said the membership of the American Railway Bridge and Building Association was composed of men in charge of maintenance of way work, including master carpenters, superintendents of water service, superintendents of bridges and buildings, including some division engineers, etc., and all subjects discussed were treated from a practical standpoint. They cater to men lower down in the ranks than chief engineer.

After considerable discussion the following telegram was, on motion, ordered to be sent to George W. Rear, president American Bridge and Building Association:—

Maintenance of Way Master Painters' Association appreciates your courtesy, but at present does not see its way clear to accept proposition.

On motion of Mr. Phelps the convention adjourned until 9.45 a. m. Thursday.

THURSDAY MORNING.

President Rieboldt called the convention to order at 9.45 a. m.

The first thing taken up was a paper by Ole Stubstad, master painter of the Chicago and North Western Railway, Winona, Minn., which he read as follows:—

Benefit the Railways Receive from This Association Through Its Members.

In the constitution of this Association we find in article two the following:

"The object of this Association shall be to unite all foreman painters having charge of maintenance of way painting, either over an entire railroad or a division thereof, for their mutual improvement; the discussion of the practical management of the work under their control; to exchange views regarding various methods of mixing and applying paints, varnishes, etc.; to discuss new and improved methods, and new materials; to endeavor to remedy abuses on the part of manufacturers, such as adulteration, short weight, etc., and to otherwise equip themselves so that they may be in position to render more efficient service to the railroads employing them."

Here we note six distinct aims requiring our earnest attention and consideration.

First.—It is to unite for mutual improvement.

"In union there is strength." Singly we could not acquire that information which we do when assembled in convention, where so many master painters, master minds, experts and scientists are giving us in their papers, their lectures and their illustrated lectures on tests the benefit of their lifetime studies, experiments and results, which leads us to share in a better understanding of things pertaining to our work, and thus developing our mutual improvement.

Second.—The discussion of the practical management of work under their control.

Our endeavor is to keep pace with progress that is rapidly being made in the methods of doing the work, using implements and outfits of latest pattern, by which time and labor can be saved and expenses curtailed. This has been considered and discussed in the past and no doubt will receive due attention at these conventions in the future.

Third.—To exchange views regarding various methods of mixing and applying paints, varnishes, etc.

This subject has been largely dealt with, and yet in our desire to become better posted, we often find it necessary to seek more light on this and relative subjects, and by securing experts and scientists to lecture and demonstrate, or illustrate to us their experiments, tests and results, we learn to avoid that which may be detrimental and endeavor to adopt such as will result in lasting and improved effect. This we find to be one of the shining stars guiding us on the right road to successfully do the work assigned to us.

Fourth.—To discuss new and improved methods and materials.

Whenever new and improved methods and new materials are brought up for our consideration, and it is found to have greater advantages than that which has previously been used, we grasp the idea and seek to become familiar with it as soon as practicable and thus be prepared to handle and take care of it when the time comes for its general adoption.

Fifth.—To endeavor to remedy abuses on the part of manufacturers, such as adulterations, short weight, etc.

Where a master painter has a hand in the selection of paint material there ought not to be much ground for complaint, but this is not the case with all railway painters. Some of the master painters may be fortunate enough to get the "best of everything" in the line of paint materials to be had on the market, while others use the prescribed paints furnished by the supply department of the railway company and have nothing to say about the quality, be it good or bad.

Sixth.—And to otherwise equip themselves so that they may be in position to render more efficient service to the railroads employing them.

"Preparedness" is sounding throughout the whole land nowadays, and we are also, according to the object of this Association, bound to prepare ourselves, equip ourselves, train ourselves, in order to render more efficient service to the railroads employing us. We have endeavored in the past, and it is our constant aim, to live up to the object for which we are associated, and by making use of the opportunities offered at these conventions for improving our

ability, we hope that our service will prove more and more satisfactory to the railroads employing us.

Two or three years ago,
We remember, it was said,
Something all should know,
Attention must be paid.
"Safety First" of all,
Required of you and me,
And all the short and tall,
No matter who it be.

"Safety First," a golden rule,
For climbers high and low,
A speedy horse and lazy mule
May have a drag to tow.
Adjusting speed to circumstance,
We surely aim to do,
And happiness, the recompense,
Will crown all efforts true.

This year another word
Is added to the list,
It came as you've all heard,
Like wise men from the East.
"Preparedness," a sounding wave,
Is heard from East to West,
Coloring and oil we have,
And lead to do our best.

Preparedness for every task
Our aim and object be.
A complex question, one may ask,
More light he'd wish to see.
Some of plenty, others less,
Experience we all need,
Developing and leading to
Efficiency indeed.

President Rieboldt said there was no doubt that the railways are the greatest beneficiaries of this Association.

Mr. Ebel said he always tried to impress upon his superior officers that whatever is done is for the betterment of the work and the companies get the benefit. He had been at every meeting since the second. He had received valuable information at every one.

Mr. Newbury said he works directly under the chief engineer, through the supervisor. He had told him to come to the convention if he thought it would be of benefit. He had come and attended every meeting and paid close attention to the proceedings, although he had not been feeling well.

Mr. French said that when the organization was started his chief engineer had told him he wanted him to attend and all his expenses would be paid.

President Rieboldt said that he had talked over matters on the train coming to the conventions that alone were worth the cost of the trip.

Mr. Stubstad said a year ago the foreman of bridges and buildings had asked if he got any benefit. He said personally No, the company got the benefit.

H. B. Wilson said the attendance at the conventions gave more prestige with the men, because they realize that the members discuss practical matters and thereby gain information which they would not get otherwise.

Reports of Committees.

Location of Next Convention.

Martin Kane, chairman of the Committee on Location, said they thought it best to hold the next convention in the Middle West. They therefore recommended the following:—Cincinnati, Cleveland, Indianapolis and Columbus as cities to be voted on for a choice.

A. B. Phelps, chairman of the Committee on President's Address, read the following report:—

Report of Committee on President's Address.

Philadelphia, October 18, 1916.

We, your Committee on President's Address, beg to report that we have studied the written paper and freely agree that on the whole it is a very commendable document, and wish to congratulate him on the results of his administration during the last two years.

We believe that his appointment of an Executive Committee was an improvement, and that his suggestion that future presidents follow his example, and that sub-committees be added, is a good move and recommend that it be put into effect.

His request that all members take part in the discussions and that the time be not monopolized by a few, we believe to be proper, and your committee desires to see all members participate.

The suggestion, or request, that this Association unite or amalgamate with the American Railway Bridge and Building Association would not be a wise move, and we recommend that no action be taken along that line other than a respectful wire declining the invitation.

We believe Mr. Reiboldt has made one of the best presidents this Association has ever had, and again congratulate him.

A. B. Phelps,
O. Stubstad,
M. F. Ebel,
Committee.

Auditing Committee.

W. I. French, chairman of the Auditing Committee, read the following report:—

Philadelphia, October 17, 1916.

The Auditing Committee has examined the accounts of the secretary for the year and find the vouchers check correctly with the bills, etc.

W. I. French,
A. E. Schmidt,
J. T. Lewis,
Auditing Committee.

Questions Answered.

President Rieboldt appointed Martin Kane and W. I. French to consider and answer the questions.

Question No. 1. What Is the Best Method and Stain for Mahogany?

Mr. Kane said the question did not state whether it was old or new.

The member asking the question said, New.

Mr. Kane said he had great success with Bismarck brown or Vandyke brown. To make birch or maple look like mahogany is different. On mahogany I take Bismarck brown, Vandyke brown and black and put it in the filler. For birch and maple you use benzol to get penetration.

Mr. Brown said that some twenty-five years ago, when he was practicing architecture in Philadelphia, he had occasion to finish the paneling in a vestibule which was wanted to harmonize with an old mahogany door that had turned a deep red. The painter, who was one of the best in the city, gave the new wood successive coats of dilute limewater, until he had obtained the tone desired. Then washed it off with clear water, sandpapered and finished with varnish. This method is superior to the use of stain because the darkening is practically the same as ageing, and the wood takes on a beautiful clear, rich color, free from any trace of muddiness. If a pigment stain is used, as the wood darkens, the stain will give a muddy effect in the grain, while aniline stains are not as permanent.

Mr. Kane said he had obtained excellent results with diamond dyes, but you have trouble to get the result.

Mr. Phelps said that in matching new with old mahogany he had obtained good results by using Bismarck brown.

Mr. Kane said in darkening mahogany, if there was a panel with white streaks in it, you can humor it up with lime.

H. B. Wilson said that with birch you can imitate mahogany much better with a paste filler than without it.

Mr. Kane said he knew of a case where he had matched mahogany with birch so closely you could not detect the difference.

Mr. French said that baywood is used for mahogany and you can get very good treatment by using Bismarck brown and glazing with rose pink.

Question 2. Proper Treatment of Inside of Electrical Rooms.

Mr. Kane said that their signal men daub the battery rooms with a nasty smelling black paint.

A. E. Wilson said this is a special paint that will withstand the vapors from the batteries.

H. B. Wilson said he had finished yellow pine in a battery room with a hard drying varnish and had no trouble.

Question 3. What Is the Best Way of Reaching the Top of Smoke Stacks in Order to Paint Them?

Mr. Kane said he had no experience. There is a tubing made that can be raised up and you can then hook it over the top. At the end of the job it can be tripped and the block and fall taken down.

M. F. Ebel said he saw a smoke stack painter take a short ladder and a stick and he worked himself up the guy ropes and fastened his tackles to the top.

H. B. Wilson said this is the average way when there are bands on the stack. Nearly all stacks are rigged now with two sets of guys and straps. You can pole yourself up and fasten the block to the bands.

Mr. Phelps said they had some stacks, 165 feet high, with two sets of guy ropes. The man in the saddle was pulled up the guy and with a pole was able to hook over the stack.

Mr. Hager said this method was used in the South on cotton gins.

At the suggestion of Mr. Kane, the following method,

sent to The Painters Magazine some years ago by J. M. Stewart, a painter of Mullan, Idaho, is incorporated in the report and made part of it:—

The method of fastening the hook over the top edge of the stack is shown in Figure 1, which is purposely drawn out of the proper proportions in order more clearly to illustrate the working details of the plan pursued. The method applies to a stack supported by guy rods or ropes, as indicated in the sketch, and this will include more than 90 per cent. of all the stacks that are erected. Mr. Stewart says that the first thing to do is to get a half inch iron strap or rod and bend it into a split ring, which is put around one of the guys, as shown in the sketch. The guys, as a rule, are fastened from fifteen to twenty feet below the top of the stack. A two by two inch pole is procured, a trifle longer than twice this distance, and is tied at its center to the split ring, as indicated. To one end of this pole is fastened the hook, which is to go over the edge of the stack, a long line or light rope being run through the ring of the hook in order to pull up the block and tackle, after the hook has been secured to the top of the stack. Another light rope is fastened to the other

should be held tight, from the ground, on the opposite side of the stack, in order to hold the framework in position until the ropes have been pulled out of the eye of the hook. A quick, strong jerk will then remove the hook and the wooden framework will fall into the stack, where it will be burned.

Question 4. Is the Motor Car an Improvement Over the Hand Car?

I would say yes, replied Mr. Kane. We have no motor cars. I have had men doing signs who had to leave their base at 6 o'clock in the morning and could not get back till 11 p. m.

The following paper, written by Mr. Darrow was read:—

Handling Motor Cars, Hand Cars and Velocipedes on Road Work and Bridges.

Mr. President and Fellow Members of the Maintenance of Way Master Painters' Association:—

Our secretary asked me some time ago to prepare a paper to be read and discussed at our annual convention.

As it has been hard for me to find a subject that has not been discussed at other conventions, I decided to take up the subject of handling motor cars, hand cars and velocipedes. I suppose most of the roads furnish the paint gangs with motor cars, but that there are still a few, like myself, that still use the hand car. I believe that there would be fewer accidents to men and equipment if all used motor cars. The fact is that men riding on a hand car when they are carrying no equipment will run too fast. Men standing up, often have no chance to hold on, and, as is often the case, some one falls off. When two cars are running together, in the same direction, on the same track, there should be 400 feet of distance between them.

When starting out to work with a motor car you can start ahead of a train about ten or fifteen minutes before it is due and get to your work or to a crossing and thus save the company some valuable time. With a hand car or with a velocipede, it would be dangerous and you would lose time in waiting and setting off. Also, when heavily loaded, it is necessary to send out a flag, especially on curves. This also wastes time that a motor car would save. We can always get a line-up on the trains before we start.

Paint gangs have more or less staging and boards to carry on cars and it is very inconvenient to get off the track. The foreman should always be on the side of the car where the brake is located, and when he is away, a man should be appointed to take his place. I think that we have had these instructions from our superior officers and also from the book of rules, but men will always take chances.

This sounds like a "Safety First" talk, but nevertheless it may help some of us to be more careful in the future. The difference in the cost of operating a motor car and a hand car to the company is as follows:—

A motor car travels at an average speed of twenty miles per hour.

A hand car travels at an average speed of nine miles per hour.

Take the number of miles you make a month, for example, 180 miles.

The average crew is six men.

One hundred and eighty miles at twenty miles per hour is nine hours.

One hundred and eighty miles at nine miles per hour is thirty hours.

Nine hours for six men is fifty-four hours. The time required for a motor car.

Thirty hours for six men is 180 hours. The time required for a hand car.

This is a difference of 126 hours. As we are supposed to go one way on our own time, this would be a saving of sixty-three hours. Sixty-three hours or six and three-tenths days.

This saving to the company is saying nothing about the saving to the men. The men are in better shape to do a day's work if they do not have to pump a hand car, and sometimes, it would save a day in getting moved to the next town. We would not have to carry our staging and tools back to our outfit and load up and wait to be moved.

There is time to be saved when working on a small building where we are using two coats of paint. We could give the building one coat of paint and then go to the next job and do likewise; then back and finish the other. That would give each job a chance to dry before the second coat is applied. All of this can be done by using a motor car.

Now painting signs over the road and using a velocipede is extremely hard work, especially if you have the wind to work against over a division of three hundred miles. It would take four men with two velocipedes to do the work correctly, whereby using a motor car it could be done in one month. Now, I think this should be a benefit to some of us and should be taken up every year by some member until the railroads see fit to furnish all of us with motor cars.

Mr. Phelps said that in a gang painting crossing signs,

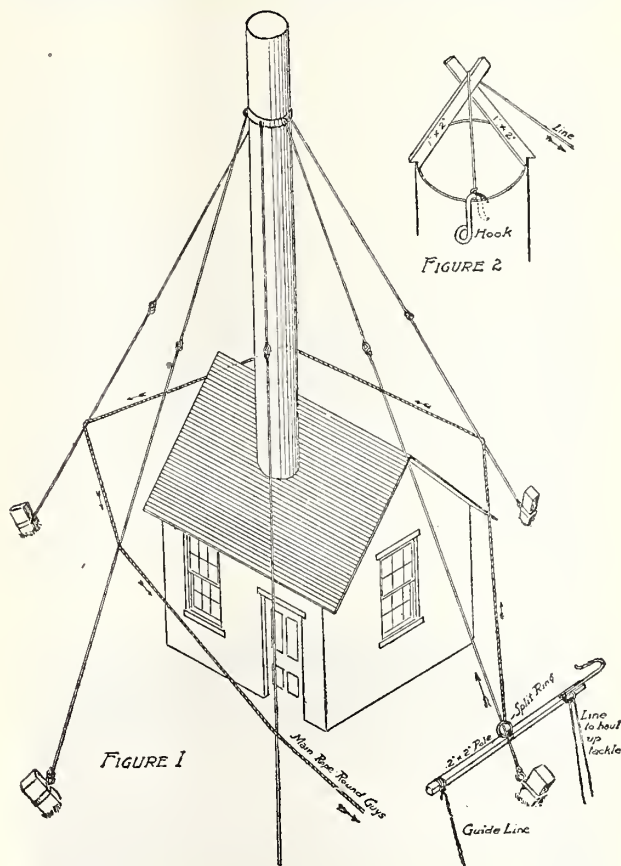


FIGURE 1
FIGURE 2
Rigging for Painting Steel Smoke Stacks.

end of the pole to serve as a guide rope and to manipulate the pole to get the hook over the edge. A long rope is now fastened to the split ring and carried round the guys. If you have not plenty of rope for this purpose, you can take the rope from the tackle block, putting it back afterwards. Now, by pulling on this rope at the point indicated and in the direction shown by the arrows, the rope will slide up the inclined guys and the split ring, with the pole and hook, will naturally move up the guy to which it is attached, in the direction indicated by the longer arrow. When it has reached the point where the guy is fastened to the stack, pulling the guide rope will raise the pole to a perpendicular position and, by means of this and the double line through the eye of the hook, the pole may be swung so as to get the hook over the edge of the stack, when it is dropped into position. It is then comparatively easy, if the hook has not been fastened too tightly to the pole, to bring the rope back to the starting point and, with a strong jerk, pull the pole away from the hook, which is left fastened to the stack, with the small rope in the eye of the hook. The pole will, of course, slide down the guy rope. With the small rope, you can easily haul up your heavier rope and rig a boatswain's chair—the method which is familiar to every painter.

The way to remove the hook from the stack is shown in Figure 2. Two pieces of one by two inch wood are fastened together, as shown, and a line is thrown across the top and fastened to the top of the hook. This line

they may be left four or five miles from their cars. With a motor car, they can work to within ten minutes of quitting time, whereas with hand cars, they stop about forty-five minutes before quitting time in order to pump back.

What Are the Most Convenient Extension Ladder Jacks?

Mr. Kane said their men have the best results with the six feet extensions because they can be carried most conveniently.

Mr. Phelps said the packs with extension legs can be used very well outside and can stand on a hillside or stairs.

Mr. Brown stated there were ladder companies in all parts of the country, who make similar jacks to those described by Mr. Kane.

The committee was discharged with thanks.

Secretary Hager read the following paper, written by A. G. Pruett.

Economy in Using Good Brushes and How to Select Them.

One of the most important things about doing good painting is to have good tools to do it with. A mechanic will do more and better work with a good brush. Give him a poor brush and you will have a disappointed and discouraged man. The result will be poor work and no one to blame but yourself. A good brush will last two or three times as long as a poor one, will not splash and will lay out the paint more evenly and smoothly. It has the spring which a brush ought to have. Take a poor brush, when you lay it against the surface it bends in the middle and flies up at the end. It is impossible for a man to do a good job or make any headway with such a brush.

When you see a man working with a poor brush you will most always find him in a bad humor. On the other hand, give an industrious man a good brush and you will most always find him pleased. It is a pleasure for him to work. Take the case of a man who is painting girders seven or eight feet in width with a cheap, tin bound brush, three inches in width, with bristles two and a half inches long, such as I have known some railroad painters to use. This man wastes enough time and material with one of these cheap brushes to pay for a good brush. Give a man a poor brush and he has to bend down and dip his brush twice as often as the man who is using a good brush. If he is painting a ceiling, he will have to stop and wipe his brush every few minutes or the paint will soon run down his arm.

Master painters, the country over, will agree that this is in line with their own experience. A successful master painter never buys anything except the best brushes obtainable, because he knows he is saving money by doing so.

Undoubtedly the best brush to use is the round pound brush. In the hands of a skilled mechanic the elastic pound brush will spread and brush in paint better than any other brush. However, the lack of good mechanics who understand how to bridle and break in pound brushes has led to the adoption by most painters of good oval or flat brushes of various sizes. Set in rubber or cement a good leather bound, flat brush, size No. 30, is a good all around brush for railroad work. A good oval brush is very good for painting bridges. A 1½-inch brush, set in rubber, makes a good sash tool.

The precaution taken by some painters to test the quality of the brushes they buy would seem decidedly worth while. The safest course is to buy only good quality brushes of a reputable firm. Examine the brushes carefully and make tests that will indicate the presence of imitation bristles. The quality of the bristles determines almost entirely the quality of the brush. Good bristles taper, are split at the ends and, when burned, they curl, but do not flame. Imitation bristles burn like cotton. Horse hair does not taper, but has square ends and lacks the spring of the genuine bristle—it makes a flabby brush. Sometimes four or five different lengths of bristles are used in a high grade brush. Besides giving the proper spring and stiffness, the shorter bristles prevent the brush from becoming stubby after a little use. As the brush wears down, this shorter stock, with its flag ends, comes into service and the brush wears down evenly and maintains the proper working bevel.

For kalsomine work, a No. 7 kalsomine brush, with bristles five and a half inches long, is desirable. See that there is not too much short stock in the center, nor imitation bristles in the brush.

For varnishing, most painters prefer brushes that are set in rubber with metal ferrules. They are oval in shape and chisel-edged, but great care should be taken that no imitation bristles are present, as breaking bristles on a varnish job make serious trouble.

Stippling brushes should be about three and one-half inches wide by nine inches long and the bristles should be stiff and strong with no short stock.

For cleaning out filler from moldings or ornaments and for rubbing with pumice stone and oil or water, rubbing brushes are time and labor savers. They are more economical than burlap and other similar devices. They are

made similar to dusters with tough bristles about an inch long.

A good flat duster is more desirable than the round one, especially on bridges over water, as the round ones are more apt to roll off. Flowing brushes, made of bear hair and ox hair, are time and money savers and give excellent results on special jobs. In painting radiators they flow the bronze on without leaving any brush marks, give a better luster to the bronze, spread the paint thinner and make it go farther. These brushes are thin and mounted on rather long handles, making it easy to paint the inside coils of the radiators.

Floor waxing brushes are made very much like the rubbing brushes, except that they are larger, about six by eight inches, have a long handle and are weighted to about twenty-five pounds.

Stencil brushes should be short, round and stubby. A good stencil brush can be made out of a pound brush, bound short, though any round brush with good even, springy bristles will serve the purpose. Where rust must be removed, wire brushes of various shapes and sizes are required.

These are a few of the things that it is well to keep in mind when selecting brushes, but even the most experienced painter may get fooled on a brush. The only sure test is use—how quickly a brush breaks in and how long it lasts. The latter depends a good deal on the care or abuse a brush receives.

Mr. Brown told of the difficulty in getting genuine bristles at the present time, because the European war had cut off the sources of supply. Bristles had formerly been obtained in Russia and taken from that country to Germany, where they were sorted and cured and sold to brush makers all over the world. Now no bristles are sent from Russia to Germany or anywhere else. The Chinese bristles have been largely controlled by the Japanese within the past two years, and export to this country has been discouraged, while Japanese brush manufacturers are making and exporting cheap imitations of American brushes, with which they hope to obtain the brush trade of the world. Good bristle paint brushes are getting higher priced all the time, and unless different conditions arise will soon be almost unobtainable.

Photographs of Interesting and Difficult Work.

Secretary Hager read a letter describing some fire tests, accompanying a series of photographs, as follows:—

"Chicago, Oct. 7, 1916.

"F. C. Rieboldt,

"President, M. of W. M. P. Association.

"Dear Sir:—Being cognizant of the fact that there will be discussion at the Philadelphia convention on fire-proofing of



Spreading Shavings.

timber structures with paint, I will enclose herewith a set of postal card photos of a one-reach timber trestle fire test, conducted on this railroad in August, this year. I had the structure coated, was present at the test, and took the pictures myself, so I can surely vouch for the truth and correctness of the entire case.

"The structure was coated with a standard make of paint



Setting Afire.

(considered of value by the fire insurance underwriters), of which I will give you the name later, and the paint allowed to stand for about six weeks, after which it was set afire



Two and One-half Minutes.

by our superintendent of bridges personally, and then allowed to burn for thirty-five minutes, with the results as indicated by the different pictures.

"This test readily proves that these coatings are of value only as fire retardants, for if this fire had been allowed to burn longer than the thirty-five minutes, as the last picture shows (note how the posts, caps, stringers and ties are



Seven and One-half Minutes.

charred), it would have collapsed before the fire had gone entirely out. You can use this exhibit if you wish.

"Yours truly,

"Chas. Ettinger,
"F. P. I. C. R. R."

Selection of Place of Meeting.

The first ballot resulted in the elimination of Columbus and Indianapolis.

The second ballot resulted in the choice of Cleveland by a vote of 16 to 14.

The dates will be October 16, 17 and 18, 1917.

Election of Officers.

J. T. Lewis nominated Fred. C. Rieboldt, of the Chicago,



Fifteen Minutes.

Milwaukee and St. Paul, Milwaukee, Wis., to succeed himself as president.

A motion to close the nominations was carried.

On motion the secretary was instructed to cast the ballot of the Association, which was done and Mr. Rieboldt was re-elected.

President Rieboldt said he had not expected to serve for another year, but he would accept the office.

H. E. Conrad, Pennsylvania Railroad, Huntingdon, Pa., was nominated for first vice-president. The nominations were closed and the secretary was instructed to cast one ballot.

Mr. Conrad said that the Association had gained valuable experience in the past year and he felt sure it would gain in the future.

A. E. Wilson, New York, New Haven and Hartford, East Hartford, Conn., was nominated for second vice-president, the nominations were closed and the secretary cast one ballot for the Association, and Mr. Wilson was elected.

A. E. Wilson nominated F. W. Hager, the Denver Road, Fort Worth, Texas, as secretary-treasurer. On motion the



Twenty-five Minutes.

nominations were closed and the first vice-president cast the ballot.

Executive Committee.

President Rieboldt appointed as the Executive Committee:—

M. F. Ebel, chairman, C. H. & D., Hamilton, Ohio.

A. B. Phelps, New York Central, Cleveland, Ohio.

Vincent Staub, Pennsylvania Company, Cleveland, Ohio.

H. F. Jones, C., C., C. & St. L., Wabash, Ind.

James T. Lewis, Wabash, Delphi, Ind.

President Rieboldt then appointed the following sub-committees to assist the Executive Committee on Program:—

Sub-Committee No. 1:—

Harry S. Bird, Philadelphia and Reading, Philadelphia.

D. A. Engle, Pennsylvania Railroad, Newark, N. J.

Ernest Lux, Jersey Central, Jersey City, N. J.

Sub-Committee No. 2:—

H. B. Wilson, Bessemer and Lake Erie, Greenville, Pa.

C. W. Hollabaugh, Pennsylvania Lines, Rosemont, Ohio.

Abner De Miller, Pennsylvania Lines, Wooster, Ohio.

Sub-Committee No. 3, Painting Water Tanks:—

Bert Darrow, Santa Fe, Kansas City, Mo.

T. C. Turney, Pennsylvania, Fort Wayne, Ind.



After Thirty-five Minutes.

R. H. Newbury, Cincinnati Northern, Van Wert, Ohio.

Charles E. Fyfe, Santa Fe, Amarillo, Tex.

A motion was made that these committees send the subjects which they will present to the Executive Committee, who will in turn assign the subject back to the committee, unless two of the sub-committees have selected the same subject. The motion, after some discussion, was carried.

Mr. Kane urged that each member try to get a live man as a member next year.

Mr. Lewis said there are some members who could not get free transportation or who lost their time while attending conventions. He thought it wise to have a committee appointed to endeavor to impress on the railroad officials the value of the work the Association is doing. He believed this might make it easier for some of the members to get passes.

Mr. Phelps moved that the Association pay Secretary Hager fifty dollars as partial remuneration for his services during the past year. Carried.

A rising vote of thanks was given to the supply men for their courtesy in entertaining us.

Another was given Edward Hurst Brown for the manner in which he had reported the convention and to The Painters Magazine.

On motion the convention adjourned at 12.35 p. m., to meet at Cleveland, Ohio, October 16, 17 and 18, 1917.

THE ENTERTAINMENTS.

The entertainment features of the convention were very well managed by the Welfare Committee, of which H. E. Conrad was chairman, while R. R. Belleville, the secretary, looked after the work from the supplymen's end, and was in personal charge of the various functions, permitting the active members on the committee to attend the sessions of the convention. The supplymen were active all through the convention in looking after the comfort of the ladies who attended, and it is safe to say that they saw a good deal more of Philadelphia than they would have done without their assistance. They were ably aided by Mrs. John Tucker, whose husband is well known as a representative of the Joseph Dixon Crucible Company, and although he was absent from Philadelphia on a business trip, she and her daughter gave up the week to help entertain the visiting ladies.

On Tuesday afternoon the ladies were escorted through the Wanamaker store, which Philadelphians are so proud of, and then inspected the Curtis Publishing Company's plant at Sixth and Walnut streets, with incidental visits to Independence Hall and other historical spots in the vicinity.

Progressive five hundred was the program for the ladies on Tuesday evening, while the men were entertained at a smoker given in a room on the ground floor of the hotel. Incidental to this was a very enjoyable vaudeville program, addresses by representatives of the Philadelphia Chamber of Commerce and story telling by members and salesmen.

While the men were busy with Wednesday afternoon's session, the ladies were taken on an automobile trip through Fairmount Park, Germantown, a delightful suburb within the city limits, and the Northeast Boulevard.

Vaudeville was the evening's entertainment on Wednesday, all attending the convention being the guests of the supplymen at Keith's Theatre.

Despite the heavy rain on Thursday afternoon, a good many of those attending the convention visited the League Island Navy Yard, in accordance with the scheduled program, and while there were much impressed with the size of the shops and the warships that were lying in the harbor.

THE BANQUET.

Following the custom of several years past, the convention was brought to a close by a banquet given in the private dining room on the tenth floor of the Hotel Walton on Thursday evening. At the speakers' table were seated President Rieboldt, Toastmaster Keig and the invited speakers of the evening, Edward J. Cattell, City Statistician of the city of Philadelphia, and George M. Graham, sports editor of the Philadelphia North American, while the rest of the guests found places at round tables, each seating eight persons.

After all had found places, the following menu was served:—

MENU.

Celery	Oysters	Olives
	Cream of Cauliflower	
	Baked Bluefish	
	Roast Tenderloin with Mushroom Sauce	
	Small Peas in Cream	Glace Sweet Potatoes
	Hearts of Boston Lettuce with French Dressing	
	Neapolitan Ice Cream	
	Fancy Mixed Cakes	
	Demi Tasse	
	Cigars	

During the dinner the whole party united in singing popular songs in the intervals between courses. When coffee and cigars had been served and the waiters had cleared away the plates, President Rieboldt rapped for order and turned the meeting over to Toastmaster Keig, who introduced Edward James Cattell, who said in part:—

Address by Edward James Cattell.

I am glad to be able to give you a welcome to the city on behalf of the Mayor. I have noticed a wonderful improvement since these conventions have been held, bring-

ing people together from all parts of the country. Every man to be successful has got to have sand. We must be optimistic. We are getting broader and don't jump at conclusions as much as we used to. We don't look busy in Philadelphia, but we are. Every twenty minutes we have a new home ready for a new family, and every thirteen minutes a new baby. He gave some interesting statistics of the manufactures of the city.

He spoke of the charities and hospitals of the city, of Stephen Girard and the college he founded for the education of orphan boys, and of his work during the time of the yellow fever epidemic.

I am proud of the small six-room houses of our city, the homes of Philadelphia workingmen, each one having a bathroom.

I was ridiculed once because I believed railroads could be built in a territory then unsettled. Some of the greatest railroads of the West were backed up by Philadelphia capital after New Yorkers had refused to finance them.

I have seen the population of America grow from 25,000,000 to 100,000,000.

No matter what shadows fall on this land, the principles for which Old Glory stand are God-given and will be God-protected. (Applause.)

Toastmaster Keig read the following:—

Let us laud, tonight, the railroad men
Who wield the brush and paint;
Use all the words of tongue and pen
And name each one a saint.

Eat, drink and be full of fun
And do your part quite well;
If your wallet's empty and you're out of mun,
Be full of cheer and raise ———

I'd start the thing and raise Kane,
If I was M. F. Ebel,
But I am afraid I must refrain;
I'd better write a fable.

We all admire the president, Rieboldt,
But it would be quite narrow,
To have so many stories sprung and told,
And not mention Bert Darrow.

Of Wilsons, we have two, A. E. and H. B.,
One "quiet"—the other "noisy,"
Which is the best we cannot see,
Each one—he is a "doisy."

We'd like to hear H. S. Bird sing,
Or play on C. E. Fyfe;
But when you hear the 'phone bell ring,
Where is Conrad's wife?

At school the kids learn A B C,
Blessings on the little whelps,
But painters from trouble would be free,
And study their A. B. Phelps.

There's Forsberg, Miller and Stubstad,
Each a mighty good fellow,
And Dunstan, Lux and Grimstead
All white, and none of them yellow.

Every man we know prefers his color,
Clong and Staub like Write,
Lewis and Engle say black, or duller;
Get ready boys to fight.

I've got 'em all on this fool rhyme
Except Johnson and De Miller,
The missing ones I'll catch next time,
Or pay each one Havana filler.

Somebody says I left out Hager,
I guess he's right at that;
I just now thought of Harry Jones
And "Casey at the Bat."

To Philadelphia, the city of Brotherly Love,
We love you, you have the sand,
But watch us grow—each man must shove
And whoop for old Cleveland.

Toastmaster Keig then went on and told some stories, saying we knew what made Milwaukee famous, but what most interests us is our worthy president, Mr. Rieboldt.

President Rieboldt said he was not an after-dinner talker, but he wanted to thank the supply men and the citizens of Philadelphia for the courtesies shown us. Our Association has grown a great deal during the past year, and he felt sure it would continue to grow during the year to come.

The toastmaster next introduced Mr. Conrad, who said he could not make a speech, but wanted to thank the supply men for what they had done to make the convention a success.

In turn, Toastmaster Keig called upon all the men and some of the ladies, each one responding briefly. Among those who spoke:—

Mr. Belleville said he was glad of the opportunity to work on the Entertainment Committee, because he was a Simon pure Philadelphian and was proud of it.

George M. Graham told a number of stories, having more or less of a sporting flavor.

M. F. Ebel said that thirty-five years ago, when he first went on the railroad as a painter, he thought he knew it all. Now he had found out how little he knew. It is only within the past few years that the painters have been considered a part of the railroad organization.

Martin Kane said he had thought he was on the veteran list, but found he was not. After hearing Mr. Cattell speak he felt inspired with new life.

Mrs. Ebel denied the assertion of her husband that she did all the talking.

Mr. Grimstead expressed the hope that some day the Association would come over to Canada and hold its convention.

J. T. Lewis could not help boosting the Wabash, and said he wanted to see the Association grow.

Mrs. Tucker declined to make a speech after the toastmaster had introduced her as a famous suffragette.

Secretary Hager expressed his appreciation of his reelection to the office, and said he would give the work his most earnest thought.

Ole Stubstad said he had been three hundred miles northwest of his headquarters at Winona, Minn., when he started for Philadelphia. He had stopped at Washington on Monday, and after seeing the government buildings in that city he thought there was nothing more worth seeing, but here in Philadelphia he had found things he would never forget. He had visited Independence Hall and had



*Paint Cars on the Duluth, Mesabe and Northern;
William Dunstan, Foreman Painter.*

seen Christ Church, where Washington used to worship, and had visited the Betsy Ross house, where Old Glory was first made, and he felt that when he went home he would have something to tell his friends about.

Mr. Turney said that when he was a boy he wanted to be a clergyman and would go out into his mother's garden and preach to the cabbages. But now all he could do was to express his thanks at the courteous way in which he had been received.

Mrs. Phelps said she had enjoyed her visit to Philadelphia, and hoped all would come to Cleveland next year.

"Dan" Vail said that like the boy he was too full for utterance, so that all he could do was to draw a veil over the scene.

President Rieboldt read the following letter, which he said he had just received from C. H. Plummer, who had been president but had resigned because he had gone out of railroad service:—

Salida, Colo., October 15, 1916.

F. W. Hager, Secretary and Treasurer:

To the M. W. M. P. Association, greetings:

While I am unable to be with you in person, I am taking this method to advise you I am still with you in spirit. I am back in the game again, having accepted a place with the Denver and Rio Grande. I came out here in the Land of the Rockies July 21 last. I like it fine out here. Can have a snow bath any time you wish. It snowed here today, four inches now snow at Leadville, Colo., this morning. Trusting all will enjoy this meeting and you will have an interesting program, one to make them all want to come back. With kindest regards to all the members and hoping to be with you at our next convention, I remain

Yours very truly,

C. H. Plummer.

During the evening the company were entertained with songs by Miss Louise Crownover and recitations by Miss Grace Goble.

At the close of the proceedings, Toastmaster Keig sug-

gested that the painters enlist the supplymen's help in getting new members.

All then rose and joined in singing "America."

President Rieboldt dismissed the gathering, saying that he hoped all would go home with pleasant memories of Philadelphia.

Entertainment Committee.

H. E. Conrad, chairman, Pennsylvania Railroad, Huntingdon, Pa.

E. G. Dougherty, treasurer, John Lucas & Co., Philadelphia.

R. R. Belleville, secretary, Joseph Dixon Crucible Company, Philadelphia.

Martin Kane, the Delaware and Hudson Company, Albany, N. Y.

DeWitt C. Smith, Detroit Graphite Company, Philadelphia.

W. H. Farker, John Lucas & Co., Chicago, Ill.

Subscribers to the Entertainment Fund.

Wolfe Brush Company, Pittsburgh, Pa.

Patton Paint Company, New York city.

John Lucas & Co., Philadelphia, Pa.

Felton-Sibley & Co., Philadelphia, Pa.

Charles R. Long, Jr., Company, Louisville, Ky.

Joseph Dixon Crucible Company, Jersey City, N. J.

Carter White Lead Company, Chicago, Ill.

John T. Lewis & Bros. Company, Philadelphia, Pa.

Detroit Graphite Company, Detroit, Mich.

James P. Sipe & Co., Pittsburgh, Pa.

Eagle-Picher Lead Company, Chicago, Ill.

Sherwin-Williams Company, Cleveland, Ohio.

Protectus Paint Company, Philadelphia, Pa.

Heath & Milligan Company, Chicago, Ill.

The DeBoise Company, Brooklyn, N. Y.

Atlantic Refining Company, Philadelphia, Pa.

M. B. Suydam Company, Pittsburgh, Pa.

W. W. Lawrence Company, Pittsburgh, Pa.

Patterson-Sargeant Company, Cleveland, Ohio.

Mammoth Carbon Paint Company, Cincinnati, Ohio.

The Barrett Company, Philadelphia, Pa.

Active Members Present.

Henry S. Bird, Philadelphia & Reading, Philadelphia, Pa.

F. O. Clong, C., B. & Q. R. R., Galesburg, Ill.

H. B. Conrad, Pennsylvania Railroad, Huntingdon, Pa.

Bert E. Darrow, Santa Fe Railway, Kansas City, Mo.

Abner DeMiller, Pennsylvania Lines, Wooster, Ohio.

William Dunstan, Duluth, Mesabe & Northern, Duluth, Minn.

M. F. Ebel, Cincinnati, Hamilton & Dayton, Hamilton, Ohio.

D. A. Engle, Pennsylvania Railroad, Newark, N. J.

N. O. Forsberg, Baltimore & Ohio, Chester, Pa.

W. I. French, New York, Ontario & Western, Middletown, N. Y.

Charles E. Fyfe, Santa Fe Railway, Amarillo, Tex.

J. Grimstead, Michigan Central, St. Thomas, Ont.

F. W. Hager, The Denver Road, Fort Worth, Tex.

C. W. Hollabaugh, Pennsylvania Lines, Rosemont, Ohio.

Harry F. Jones, C., C. & St. L., Wabash, Ind.

Martin Kane, the Delaware & Hudson Company, Albany, N. Y.

J. T. Lewis, Wabash, Delphi, Ind.

Ernest Lux, Central Railroad of New Jersey, Jersey City, N. J.

A. J. Miller, P. & S. F. Railway, Amarillo, Tex.

G. F. Mitchell, New York Central, Cleveland, Ohio.

R. H. Newbury, Cincinnati Northern, Van Wert, Ohio.

A. B. Phelps, New York Central, Cleveland, Ohio.

F. Privette, Mo. & T. P., Covington, Ky.

A. G. Pruett, Chesapeake & Ohio, Richmond, Va.

Fred C. Rieboldt, C., M. & St. P., Milwaukee, Wis.

Aug. E. Schmidt, Illinois Central, Freeport, Ill.

Fred H. Stallman, Pennsylvania Railroad, Baltimore, Md.

Vint Staub, Pennsylvania Company, Cleveland, Ohio.

Ole Stubstad, C. & N. W., Winona, Minn.

T. C. Turney, Pennsylvania Company, Fort Wayne, Ind.

Lee R. Wilkey, Illinois Central, Ashley, Ill.

A. E. Wilson, N. Y., N. H. & H. R. R., East Hartford, Conn.

H. B. Wilson, Bessemer & Lake Erie, Greenville, Pa.

Hermann Zimmerman, D., L. & W., Buffalo, N. Y.

Honorary Members.

Edward Hurst Brown, "The Painters Magazine," New York.

W. S. Lacher, "The Railway Maintenance Engineer," Chicago.

Railway Paint Shop Gossip

PAINT SUPPLY MEN AT THE STREET RAILWAY CONVENTION.

IN connection with the convention of the American Electric Railway Association, which was held at Atlantic City during the week beginning October 9, there was an extensive exhibit of different things used by the electric railways, from cars and rails down to the smallest details. The entire available space on the Million Dollar Pier was given up to this exhibit, which was constantly thronged, not only by the visiting railway men, but by many of the ordinary visitors to the City by the Sea, who were attracted by the many interesting displays, especially those of an electrical nature.

Of course, the Magazine representative was naturally most interested in the displays made by different paint and varnish manufacturers, of whom a number were represented. Some of them had quite elaborate exhibitions, while others used their spaces merely as a headquarters for their salesmen and a place where their friends might find an opportunity to rest and chat. While there were not a great many paint manufacturers represented in the exhibition hall, we understand there were a number of other concerns that had representatives at the convention.

The Joseph Dixon Crucible Company had an extensive exhibit of graphite products, paint being only incidental to the main display.

The Sherwin-Williams Company had a rest room and reception space, with a few painted and varnished panels.

Valentine & Co. had a large display of varnished panels, colors, etc., and an exhibit demonstrating the claim that Valspar will withstand the action of water and not turn white, while certain high-grade varnishes made by other manufacturers will turn white.

The Chicago Varnish Company had a display of varnished panels.

Pratt & Lambert, Inc., made one of the most elaborate displays in the varnish line, showing sections of the exterior of cars finished with Vitralite Railway Enamel. One of these was finished in Pullman color and another showed a street car, finished in cream and orange. Several good looking salesmen, lined up in an impressive manner, were ready to talk convincingly of the merits of the P. & L. line.

The New England Oil, Paint and Varnish Company, successors to Burbank & Ryder, had an interesting display of their goods.

Paints and cement coatings were shown by L. Sonneborn Sons, Inc.

F. W. Devoe & C. T. Reynolds Company had no exhibit, but were represented by Mr. Fenton.

The Imperial Car Cleaner Company showed a line of exterior and interior car cleaners and varnish removers.

The Standard Paint Works exhibited insulating paints and roofing materials.

—In a recent issue of The Magazine, D. G. McGee was inadvertently referred to as connected with the Philadelphia Rapid Transit Company. It has been brought to our attention that Mr. McGee has not been employed by this company for more than three years. The present master painter at the Kensington shops is Theodore K. Baldo, who was present at the Atlantic City convention of the National Paint, Oil and Varnish Association.

—Henry Block, who was for many years a member of the Master Car and Locomotive Painters' Association, was placed on the pension list August 31, 1916, by the Cleveland, Cincinnati, Chicago and St. Louis Railway Company. Mr. Block had been in the continuous service of this company for fifty-six years, and was seventy years old when he was retired. He first went to work at Gallion, Ohio, as apprentice in the paint shop and, after seven years' service, he was transferred to the Indianapolis shops, at North and Pine streets, as foreman painter. He remained there until the shops were destroyed by fire. He then took charge as foreman painter at the new shops in Brightwood, which position he held until 1905, when he resigned and went to work at the bench under the supervision of Charles Becker. After the completion of the Beech Grove shops he worked in the same capacity,

finishing his long term of service under the present foreman, J. C. Smith. Mr. Block is hale and hearty and bids fair to live many years. Upon his retirement, he was the recipient of some useful presents from his shop mates and many friends at Beech Grove shops.

—Press reports indicate that car and locomotive painters are perhaps busier than ever before. Records show that during the first nine months of the year, 68,289 freight cars have been contracted for, as against 47,832 for the same period last year. During these nine months there have also been ordered 2,044 locomotives, or several hundred more than were ordered during the entire year of 1916.

—A splendid new manual training school, costing over \$3,000,000, has just been dedicated at Pullman, Ill. It is a gift of the late George M. Pullman, founder of the Pullman Car Company. The school is to be opened to the children of Pullman and the children of Pullman employees in general, but the line will not be drawn to exclude attendance from other neighborhoods. The school will accommodate 500 pupils, and the buildings, athletic fields, gardens, and equipment cover some 40 odd acres of ground.

—The men employed under Foreman Painter J. W. Freyer, in common with all other employees of the Nashville, Chattanooga and St. Louis, observed October 9 as Fire and Accident Prevention Day. It was placarded as "One Day for Humanity," and reports coming to this department indicate that it was a success.

—The interesting annual report of the Atchison, Topeka and Santa Fe shows that, during the year, 37 new locomotives were added to the equipment; also, 1,657 freight train cars, 4 passenger cars, and 605 miscellaneous work cars were secured.

—At this writing it looks as if Master Painter O. P. Wilkins might have some important inspection duties to perform in the very near future, his company being reported in the market for one private car and for 50 all steel passenger cars.

—The New York Central has ordered 115 locomotives from the Lima Locomotive Corporation. Of this number 55 will be of the Mohawk type.

—Master Painter W. H. Burton, of the Southern, at Spencer, N. C., is to have additional facilities afforded his department. The new addition is to consist of an all-steel shed, 109 feet by 600 feet, with shop adjoining 50 feet by 100 feet.

—It may not be generally known that Master Painter B. E. Miller, of the Lackawanna, has a son attending Cornell University, but such is the fact, and a very bright, manly type of Cornellian he is proving to be.

—Two important offices in the Master Car and Locomotive Painters' Association are being most acceptably filled by foreman locomotive painters, a well-merited recognition of ability, which should not be lost sight of when the inclination to subordinate the locomotive department to secondary consideration gets to be a headliner.

—In the twenty-second annual report of the Southern Railway, we find this little item of official appreciation of service rendered by the employees of the great Southern system:—"During the year the organization of the officers and employees was knit closer than ever before. The confident claim that it is now an efficient organization, working smoothly and heartily together for a common purpose, seems to be justified."

—During the year just past, the Maine Central made an important addition to the locomotive shops at its Waterville, Me., plant. This has enabled the painting force to have more conveniences and to do work more economically, two things worth while.

—The balance of the defaulted equipment notes, which, with the interest, amount to \$321,338, are being paid by the receivers, and current maturities, amounting with interest for the year to \$585,200, are being paid as they mature. These transactions show that the road is prospering, despite the receivership, and that the painting department, in common with the other departments

engaged in maintenance repairs, is enjoying a fine run of prosperity.

—The report of Chairman H. E. Brill, of the Information Committee, makes it appear that one feature of Association work, vital with possibilities for usefulness, is being allowed to go to seed through sheer neglect on the part of the members. Somebody ought to get busy and make the members of the committee earn a vote of thanks.

—The Great Northern has ordered, from the Pressed Steel Car Company, 15 postal cars and the painting department is to be called upon for necessary inspection work in connection with this consignment of equipment.

—Despite the fact that at the eleventh annual convention of the Smoke Prevention Association, held at the Planters Hotel, St. Louis, September 26 to 29, it was decided to hold the smoke menace in check in every possible way, "Bob" Scott proudly refers to the increasing popularity of his bred in the purple Scott Perfecto."

—At an early hour on the morning of October 13, the coach, cab and tender shop of the Pittsburgh and Lake Erie, at McKees Rocks, Pa., was seriously damaged by fire. It is said that several baggage and caboose cars, which were in the shop undergoing repairs, were totally destroyed and a number of machines damaged. The total loss is estimated at \$50,000. As usual, however, Master Painter W. O. Quest rose superior to circumstances and continued to make things hum, and they are still humming to beat all creation in that murky neck of woods.

—The Marietta, Columbus and Cleveland has publicly announced suspension of operation. By order of the Court of Common Pleas of Washington county, Ohio, passenger, mail and express service were ordered suspended after October 10, and freight service after October 31. The paint shop force at the Marietta plant has been disbanded.

—A Mr. Rathburn, for years connected with the painting department of the Southern Pacific, and well acquainted with former Master Painter Fitch, of the Sacramento, Cal., shops of the above road, accompanied by his wife, arrived in Sayre, Pa., October 21, after an automobile trip extending from Portland, Ore., to Portland, Me., and from the latter city, by way of Albany, N. Y., to Sayre. The Rathburns traveled 5,300 miles, slept in the car part of the time, met with nothing more serious than a few minor tire troubles, and voted the motoring method of travel a most delightful means of wayfaring and seeing America first.

—George Harrington, aged sixty-one years, a painter, at various times employed under Master Painter W. H. Dutton, at the Sayre, Pa., shops of the Lehigh Valley, met a tragic death on the evening of October 21 by walking through an unguarded entrance to the Elks' Home, under process of erection at Ithaca, N. Y., and plunging head foremost into a cellar ten feet deep. George was just a man trudging humbly along the common ways of life, but he will be gently remembered for a charity which suffereth long and is kind. To do unto others in the time of dire need was a task he delighted in, and in the "Land of Far Distances" may we not think that these little kindnesses have all been credited to his account?

—The preface to a book published by the Baltimore and Ohio, on Sanitation and Safety, contains these pertinent lines:—

Frown on horse play pranks, as they usually hurt someone.

Interest yourself in the principles of first aid to the injured.

Remember, you must conquer Booze to be safe. Stop, look and think before you act—don't take chances.

Take safety first seriously; it is no joke to get hurt.

—In connection with the annual report of the Boston and Maine, it is interesting to note that, during the past three years the number of registered automobiles in the five States served by the Boston and Maine has increased on an average of 31 per cent. a year. There is an automobile for every 34 persons in Massachusetts, for every 30 persons in New Hampshire, for every 39 persons in Maine, for every 32 persons in Vermont, for every 39 persons in New York. Despite this state of prolific motor affairs, the earnings of the company during

the past year have been large, and it is expected that re-organization plans may be much easier effected thereby.

—It is not always easy to graduate from the general foremanship of a large railway shop to the diplomatic intricacies of a railway brush salesman's career, but R. J. Kelly seems to have accomplished the task most successfully, and today he is stalking the country just like any seasoned big game hunter, with a story of bristles and bear's hair that sounds deep with eloquence. "Dick" might easily be mistaken for an ambassador, or something like that, but he's not that sort of a formal gent, if you please, and he is wearing a smile that won't come off, meanwhile selling brushes and making friends right and left.

—Master Painter I. H. Price, of the St. Louis and San Francisco, is greatly interested in Safety First work. Recently the department of safety has extended the scope of its work by the appointment of two new safety inspectors, who will make a special study of shop conditions.

—The death of William Bross Jansen, formerly vice-president and assistant to the president of the Atchison, Topeka and Santa Fe, occurred at Chicago, October 7. The painting department of that road lost, in the passing of this accomplished official, a friend whose influence and appreciation was at all times a visible asset.

—The Baltimore and Ohio is reported as being in the market for 100 passenger cars, and should this order be filed, Master Painter J. D. Wright's department may be sure to catch a considerable amount of inspection business in due course.

—The sixty-sixth annual report of the Illinois Central discloses the fact that, during the past year, the road purchased no additional passenger equipment cars. Fifty-one locomotives were added during the year, together with 1,151 freight cars. The road owns, however, 1,303 passenger cars, and these, through the thorough caretaking of Master Painter Wm. Mullendorf, are looking quite like new.

—During the past year, the Chicago and North Western retired the following equipment:—Locomotives, 28; freight cars, 3,928; passenger cars, 14; work equipment cars, 338.

—Notwithstanding the fact that Master Painter H. A. Polhemus and his able co-partners on the Erie aim to and generally succeed in keeping everything paintable fast and amply secure under a good depth of varnish, now and then something manages to escape and stir up a rumpus, as, for example:—Recently an irate traveler called to see the manager of a certain division, or perhaps we should say, the superintendent, and once in the presence of the official the traveler blurted out:—"Say, you, I got a cinder in my eye from one of your engines and it cost me \$2 for a doctor to have it removed. What are you going to do about it?" And the wily official replied:—"Nothing, my dear sir, nothing. We have no further use for the cinder and you are quite welcome to it. From a legal point of view, the cinder was not yours, and no doubt you could be proceeded against for removing our property; but we will take no steps in the matter, you may rest assured."

—O. P. Wilkins, the justly celebrated baseball fan, was on to Boston and Brooklyn to see the World's championship games, and incidentally paid a brief visit to Secretary Dane. If Oliver didn't bet on the "Red Socks" he must have been a loser, if he bet at all.

—John T. MacLean has been appointed assistant to Master Car Painter C. E. Copp, at the Billerica shops of the Boston and Maine, succeeding John Stocks, deceased. Mr. MacLean was appointed from the ranks—one of the lettering crew—and was formerly at Concord and Fitchburg shops, with nineteen years' service to his credit.

—If you were to ask Master Painter John D. Wright the name of the oldest American railroad, he would reply:—"Why, the Baltimore and Ohio, of course." And he would have answered correctly. On August 28, 1830, the first American built railroad train made its initial journey. The train carried passengers in its little car, gloriously painted and decorated, and made a trip of fourteen miles in one hour and fifteen minutes, to the utter astonishment of the natives. This was the beginning of the Baltimore and Ohio, and it represents an achievement rich with possibilities for the future historian.

—A hundred surface cars, that can be run singly or coupled into trains, with side doors, of an up-to-date

steel construction, and 42 new elevated cars with wider doors, have been ordered by the Boston Elevated, at an expense of \$1,500,000. The surface cars are of a new type called "multiple unit." Each is provided with motors and motormen's compartments. If no motorman is needed, his compartment is thrown open, revealing two additional passenger seats. The painting and finishing on this equipment is said to be most excellent.

—Despite the fact that the Boston and Maine is in the hands of a receiver, times down in the New England States, and especially on the great Puritan country system, are full of the old-fashioned prosperity, as witness the following statement regarding the company's financial affairs:—"We are informed by Mr. Hustis, as temporary receiver, that on September 30 of this year, Boston and Maine had on hand, after the payment of charges, a cash surplus from earnings of \$9,153,143. Such an accumulation of cash from earnings at any one time is apparently without precedent in the history of the company. The major portion of this money is on deposit in Boston and New York banks."

—The White River Railroad recently received a new combination car of a design hitherto unknown in railroad circles. It burns kerosene and is run by steam, the same as the Stanley steamer is run. Mr. Stanley, the head of the concern that manufactures the Stanley automobile steamer, has had the idea for some time that a successful car for use on railroads could be manufactured after the plan of the Stanley steamer. The car is finely finished, the cost is \$10,000, and its career out in the whirlpool of service will be closely watched.

—At the Billerica shops of the Boston and Maine, four cars are being turned out finished from the paint shop daily. This is about one car short of the daily output under ordinary circumstances. Just at present, the shop force is somewhat handicapped by reason of the fact that steel underframes are being applied to many cars as they pass through the shops. Recently, a train of eight cars burned at the East Cambridge yard, and these cars are now at the Billerica plant for repairs and rebuilding. At these shops, steel underframes are being put under all dining cars, and also under many coaches and miscellaneous cars. In addition to the above, seven short mail cars are to be rebuilt and converted to milk car service at these shops. Sufficient evidence to prove that Master Painter Charles E. Copp's force have plenty to do.

—This department has no knowledge to show that Gus Derrick or F. C. Macomber are responsible for having graduated Joshua Tripe from their respective schools of art, but the story comes from the Wolverine State, at any rate, and so Joshua shall have his day in these columns, the tale of his consummate attainment reading like this:—"Tripe completed a mail course in sign painting, and to show his skill painted a board fence on the side of a barn, standing along the main street. It looked so natural that several farmers have skinned their knuckles trying to hitch their teams to it, and even birds have attempted to light on it, slipping down the sides of the barn to the ground and flying away in disgust. The climax came, however, when Tripe's bulldog chased a stranger down the street, who in trying to get away attempted to jump the supposed fence and nearly knocked his brains out. Several attorneys have already written the stranger, who gives the name as Frelinghusen, offering legal aid in getting damages.

—The report of the Test Committee at the Atlantic City convention was an exceptionally fine piece of work—that is conceded by all hands. However, with B. E. Miller as chairman of the Test Committee for the ensuing year, assisted by B. C. Sherwood, E. E. Shedd and F. B. Davenport, may we not expect an achievement along the same line of unusual value? The personnel of the new committee is a sure guarantee of test work well and splendidly performed.

—At Derby, Me., Sherman D. Page, master painter of the Bangor and Aroostook, is busily engaged in working the usual force of men. This road operates an equipment consisting of 92 passenger cars and 95 locomotives, and we understand that no New England road handles a better looking lot of equipment, paint and varnish effects considered, than this same hustling little line nipping into the big woods of the Pine Tree State.

—At Peru, Ind., Foreman Painter Charles Guending, of the Chesapeake and Ohio, is digging into work like a man running for office, although Charley has the reputation of being an office dodger, his main pleasure in

life being to serve the road he has long been connected with. Faithful to every duty, he is an employe whose daily contribution to the progress of his employer's business is of the substantial sort.

—C. G. Chamberlin, special representative of the W. H. Coe Manufacturing Company, Providence, R. I., has lately been calling upon master car and locomotive painters in the eastern section of country. "Cliff," as his friends familiarly call him, is a son of E. Chamberlin, manager of the Equipment Clearing House, of the New York Central Lines, and well known to many members of the M. C. and L. P. A., and to say that he is "a chip of the old block" is to pay in the good, ancient vernacular, a compliment to both father and son. If Chicago really decides to become the Eternal City of the Western Hemisphere and pave her streets with gold, we shall expect to see this mellow-toned youth from Broadway sell that vociferous and conglomerate community the precious metal with which to produce the glittering effect.

—J. E. Blocksidge, foreman painter, at Carbondale, Pa., of the Delaware and Hudson Company, is no lady, and we may therefore with impunity state his age at sixty-six years young. Blocksidge is the head hiker of a flourishing hiking club, located in his home town, and just to catch a whiff of fresh air on Sunday, October 22, he enjoyed a rosy sunrise and a golden sunset from various Blue Ridge summits while making a twenty-five mile "square heel and toe" jaunt. If any member of the Association wishes to cultivate the real Weston stride, he should drop off at Carbondale some splendid day and ask to accompany Blocksidge on a thirty or forty mile walk over the hill country of the Keystone State.

—At Johnstown, Pa., the Cambria Steel Company has under construction 3,000 steel hopper cars for the Pennsylvania Railroad, type No. 21, capacity 140,000 pounds, 16 dump doors. The shop capacity is fifty cars per day, but being held up on wheels their output has been reduced to twenty-five cars per day. They have finished, 1,300, all of which look fine and stand up like a battleship cleared for action; much credit being due to W. S. Weaver, superintendent, and M. H. Hill, general foreman. The painting, lettering and numbering add much to the appearance of cars, the neatness and spacing of the same reflects much credit upon Walter Kuntz, in charge of the paint department.

—Master car painters, interested in the apprenticeship question, should read the very excellent paper presented before the New York Railway Club, October 20, by F. W. Thomas, Supervisor of Apprentices, of the Atchison, Topeka and Santa Fe. Mr. Thomas' department recently had two young painter apprentices at the Pullman shops studying the best methods of painting, graining and decorating steel cars. Each of the young men was required to write Mr. Thomas a letter twice a month, giving in detail his observations and work for the two weeks preceding.

—The Central Railroad of Georgia has ordered six sleeping cars from the Pullman Company, which order will necessitate some inspection duties for Master Painter R. H. Morgan's department.

Maintenance of Way.

—"Dan" Vail and Charles Clark represented James B. Sipe, & Co. at the Maintenance of Way Master Painters' convention.

—Some of the members of this Association may not have known, when reading the list of contributors to the entertainments that John T. Lewis & Sons Co. is the corporate title of the Philadelphia branch of the National Lead Company. Prof. A. H. Sabin is connected with the chemical department of the Atlanta branch, the factory being in Brooklyn, N. Y.

—M. E. Keig, who made such an efficient toastmaster at the banquet, is the vice-president of the Chas. R. Long, Jr., Co., of Louisville, Ky. Nevertheless he lives in the "Windy City."

—As we go to press, we learn from President Fred C. Rieboldt, of the Maintenance of Way Master Painters' Association, that F. O. Clong, master painter on the C. & B. Q., at Galesburg, Ill., was summoned home by a telegram received during the closing hours of the Philadelphia convention, arriving there but a few hours before the death of his daughter, aged eighteen, which occurred on October 20. Four days later his grandchild was also taken away. The sympathies of the members of the Association go out to Mr. Clong in his bereavement.

The Markets

THE market for paints and paint materials has shown considerable variation in prices during the month.

In the first place, prepared paints have gone up in price, at least different price schedules have been issued by several paint manufacturers. In every case these have indicated a rise in price. The reason for the high prices is found in the position of raw materials. The different lead pigments are higher than a year ago, and linseed oil is at higher levels than have been reached for several years. Other producing costs also are high, and the necessity for obtaining higher prices for prepared paints is generally admitted. A revised price list for colors in oil is said to be contemplated. In our report of last month prices for linseed oil at New York in carload lots were given at 83@84c. per gallon. At present the asking price is 90@91c. per gallon. These figures are sufficient to show what developments in that market have been.

Sharp advances in price also have been made in the case of fish oils, corn oil, soya bean oil, and, in fact, in the case of all oils which enter into the paint and allied trades. Most of the pigments have held at unchanged levels during the month, but lithopone has offered an exception to the general rule, and present prices are lower than those in effect last month. Dry colors, especially those of chemical origin, remain rather unsettled, and wide ranges in prices are quoted for Prussian blues, chrome yellow and chrome green. The earth colors are quiet but steady in price. The window glass factories renewed operations in the latter part of October, and a fresh supply will soon be available. The market is in a good position, however, and as stocks are low, prices are firmly maintained. Detailed reports on important materials in the local market follow:—

White Lead, Dry and in Oil.

Pig lead is the most important factor in establishing prices for white lead. The metal market was unchanged during the month, and this condition extended to the pigments. Linseed oil has been advanced to rather high levels, and this causes some fears that lead in oil will sell at more than the usual premium over dry white lead, but up to the present no readjustment has taken place. Consuming demand for white lead, both dry and ground in oil, has been good, and conditions from the standpoint of trading are reported as seasonable. Outside of the decline in basic sulphate of lead, as reported last month, there has been no change in quotations for some time. On large amounts basic carbonate is offered at 8½c. per pound. A good call is reported for small amounts on which 8¾@9c. per pound is an established trading basis. Basic carbonate, dry, is quoted at 8¾c. per pound. This refers to large lots, as jobbing prices depend on quantity. White lead in oil is held at an inside price of 9¾c. per pound. The price varies according to quantity, with smaller lots of 100, 250 and 500-pound kegs, 10½c. per pound; 25 and 50-pound kegs, 10¾c. per pound; 12½-pound kegs, 11c. per pound; 1, 2, 3 and 5-pound cans, 12½c. per pound. On lots of 500 pounds or more prices are ½ cent per pound less than the above.

Red Lead and Litharge.

A market steady in price and in movement to consumers is reported for both litharge and red lead. Some export inquiry is reported for these oxides, and with domestic buyers taking normal amounts, the output of producers is well accounted for. Litharge is moving freely to the manufacturing trades, and demand for glass-making is said to be more active. The quotation holds at 9¼c. per pound. There is not much jobbing call for this material. Dry red lead is quoted at an inside price of 9¾c. per pound, and on smaller amounts quantity is a factor. The former schedule of prices for red lead in oil is still effective, with nothing new in the way of trading. Large lots are quoted at 10¼c. per pound, with smaller lots as follows:—100-pound steel kegs, 11c. per pound; 25 and 50-pound steel kegs, 11¼c. per pound; 12½-pound steel kegs, 11½c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than above.

Linseed Oil.

The big factor in the markets for flaxseed and linseed

oil during the month was connected with the development of the Argentine seed crop. It cannot be said that the tenor of the news was favorable to consumers of oil. Prices in all markets were strong, and advances were universally recorded. The importance of this may be seen from the fact that the United States seed crop will fall far short of filling home requirements. It is estimated that more than 12,000,000 bushels of seed must be imported to make up the deficiency of domestic seed. Canada no doubt will supply some unless the crop is commandeered by the United Kingdom. The balance will be sought in the Argentine, and if the exportable is not over 12,000,000 bushels, as is now estimated, it is not difficult to see that there will be a shortage either here or in European markets. Hence the importance of Argentine crop news. Quotations for oil in the local market are quoted today (November 6) as very firm at 90c. per gallon for car lots. On single barrels the price is given at 93@94c. per gallon, the latter figures might be shaded in some quarters. It is predicted by many members of the trade that prices will go still higher and \$1 oil is expected by many. Considerable business for January forward is said to have gone through during the period. A short time ago oil for shipment was offered slightly under the spot market, but now spot and shipment is quoted on the same basis.

Zinc Oxide.

Large producers of zinc oxide are disposing of their output largely on contracts. This has the effect of taking away interest in prices, as quotations change only at stated intervals. The spot market, however, is unsettled, as second hands are offering at different prices with 9¾@10c. per pound quoted. Imported grades of red seal are offered at present at 21c. per pound duty paid, but offerings of foreign material are not large and prices are not firm. It is expected that new prices for American process zinc oxide will be announced by the end of this month, but they are not expected to become effective until the first of the year and will apply to the first half of 1917 if the present method of selling is adhered to. Current prices are 9¾c. per pound for 50-ton lots, 9¾c. per pound for carloads and 10c. per pound for less than carloads. Selected zinc oxide brings ¼c. per pound over the above prices. Leaded zinc oxide 35 per cent. is 8¼c. per pound for 50-ton lots, 8¾c. per pound for car lots, and 8½c. per pound for less than car lots. Other leaded grades range higher in price, according to quantity. These prices are based on shipment in barrels, f. o. b. shipping point.

Prices for French process zinc oxide are:—White seal, 13c. per pound in car lots and 13¼c. per pound for less than car lots; green seal, 12½c. per pound for car lots and 12¾c. per pound for less than car lots; red seal, 12c. per pound for car lots and 12¼c. per pound for less than car lots. These prices are based on shipments in barrels f. o. b. shipping point.

Dry Colors.

There is a wide range in the quotations heard for some dry colors. This has especial reference to Prussian blue, chrome green and chrome yellow. Some offerings of Prussian blue were on the market as low as 95c. per pound. With this as the inside price, quotations go up to \$1.75 per pound, with grade as the determining factor. Chemically pure chrome green is quoted at 31@40c. per pound. In fact, some extra deep shades are held as high as 50c. per pound. Chemically pure chrome yellow is quoted at 25@28c. per pound for barrel lots. There has been but little change in the position of the other dry colors. Consuming demand has been quiet, and prices are on a steady basis. The earth colors are moving in a normal way, and there has not been the uncertainty in prices which at times have characterized the chemical colors.

Turpentine.

In the latter part of the period there was a pronounced firmness in prices at primary points, and this condition was reflected in consuming markets. The quotation at New York at present is 50c. per gallon, as compared with 46½c. per gallon, a month ago. Delays in moving stocks

from country points is reported to have cut down available supplies, and as consuming demand showed some improvement, values naturally hardened. Some hold the opinion that recent advances in price have been caused by conditions which are but temporary, and they look for a reaction as soon as these conditions are rectified. Export conditions remain unfavorable, and shipments from this country for the eight months ending August were 5,533,620 gallons as against 8,102,017 gallons, in 1915, and 9,566,777 gallons in 1914.

Shellac.

Different factors have contributed to the strength of the market for shellac during the past month. The British Government declined to issue further permits for shipment to this country from the United Kingdom, and this at once had a bullish effect. In addition, there was difficulty in negotiating shipments direct from primary points owing to the scarcity of available tonnage. These conditions stimulated buying and increased demand helped to put up prices. While American interests have been buying heavily in the Calcutta market, there is no certainty that this will mean large stocks for this country in the immediate future, as shipments may be delayed, and it may be next March before a good part of these stocks reach this country. Current quotations give the local market at 32½@33c. per pound for T. N., 39@40c. per pound for D. C., 38½@39c. per pound for V. S. O., 35@36c. per pound for fine orange, 33@34c. per pound for second orange, 34@36c. per pound for button, 33@34c. per pound for commercial bleached, and 40@42c. per pound for bone dry.

ARGENTINE MARKET FOR WALL PAPER.

THE consumption of wall paper in Argentina has been steadily increasing for many years, and is likely to augment in the future, says a recent Commerce Report. Cheap and medium-priced papers have come from Germany and England and the better qualities from France. The superiority of French wall paper consists in the quality of the paper rather than in the printing. German, English, Swedish and Italian wall papers seem to contain too much wood pulp, whereas the French fabric probably contains a higher percentage of rag and straw fiber and is much stronger. Papers containing too much wood pulp absorb moisture from the paste when being laid, and the colors fade more quickly in the parts that have absorbed the most moisture; the blotchy effect may become noticeable within six months. French paper is also lighter in weight than the others, for which reason it occasionally happens that while the paper is apparently higher priced, the smaller amount of duty payable on it may counterbalance the difference in price. Swedish and Italian papers are mostly imitations of English styles and have had little sale.

So far as is known, and in this regard statistics are not available, little, if any, North American wall paper was brought into the country in competition with English, French and German. One factor which has weighed against North American salesmen in their attempts to sell wall paper was the fact that their manufacturers were not able to put themselves into line with their competitors in the matter of lengths and widths.

Lengths and Widths.

In the old-fashioned houses in Buenos Aires the rooms are very lofty, 4 meters (13 feet) being the usual height. To meet this condition the rolls have always been brought in in 8-meter lengths. It is easy to imagine the inconvenience and loss that would be caused to a paperhanger who would commence to paper a 4-meter wall with 8-yard rolls. It would mean that he would either have to throw away three-fourths of the paper or make a joining in each alternate strip.

The question of widths is, of course, not so important. In the past rolls had necessarily to be 8 meters by 0.5 meter (26 by 1.6 feet), because importers insisted on this point, but some English houses used to sell a roll slightly exceeding these measurements, i. e., 8.50 meters by 0.55 meter (28 by 1.8 feet). Conditions have changed largely, however, during the last two years. A large number of modern buildings containing flats and offices have been built, and the height of the walls in these buildings varies considerably, but is almost always less than 4 meters. For modern buildings, therefore, an 8-yard, or better still, a 16-yard length is acceptable.

Importers today, now that the French and German sup-

plies have been almost entirely cut off, cannot afford to be so exacting as they were previously. If the prices and designs suit them, they will not insist so much on the matter of lengths as they would formerly have done.

Styles in Demand.

There is a demand in Argentina for the very cheapest and also for the most expensive kinds of wall paper obtainable. The average Argentinian is possessed of good taste, and the wealthier classes do not hesitate to pay very high prices for elaborate designs. Embossed, silvered, and gilded papers and moldings, which, in addition to a heavy first cost, entail the payment of a more than proportionately heavy duty, are used for dining rooms. The cheaper kinds of wall paper, such as have been coming from Germany, have nothing characteristic in their designs, being more or less similar to those used elsewhere.

A style of medium priced paper recently much in evidence, but now going out of fashion, is one that imitates tapestry. Another style that is being displayed largely just now is a single-colored paper, the design of which seems to aim at imitating the graining of Morocco leather. Oatmeal papers have not had much sale so far, but it is said that certain quantities of them are being purchased in North America for next winter season. Bedroom papers are usually on white backgrounds, lined and flowered. In general, it may be said that styles change about every two years.

Terms and Prices—Packing.

Nearly all business in wall paper is done on a basis of the delivery of documents against the acceptance of a 90 or 120 days' sight draft. Some manufacturers offer a discount for cash against documents and a further discount for letters of credit terms; but importers rarely if ever take advantage of these discounts. Prices are quoted by all manufacturers in francs, shillings, or dollars gold per roll, f. o. b. port of shipment, insurance to be paid for account of purchaser; packing for account of purchaser also. This latter item, however, is frequently not charged up, especially when the order happens to be a large one. There is no fixed rule about this, however.

A bale of wall paper consists of 300 to 400 rolls. The finer qualities come packed in wooden cases, but medium and cheaper qualities are packed in burlap. The purchaser as a rule prefers the last-named method of packing, because the customs duties are levied on the gross weight of the package.

SHORT COURSES FOR PAINTERS.

SUCCESSFUL were the two short courses offered for painters last year at Waterloo and Council Bluffs, Iowa, by the engineering extension department at the Iowa State College, that the department will triple the number this year offered.

Although the dates have not been definitely set, the courses will be held in January and February at Dubuque, Davenport and Des Moines, Fort Dodge, Council Bluffs and Ames. Others may be added.

Two weeks' course of instruction will be offered at each town for the painters, in graining and wall work. Cost estimating and color harmony will be taught the second year men. More than eighty painters attended the courses last year. Many more are expected this year.

Did you ever use Woodhouse's Excelsior Liquid Filler? It has been on the market ever since 1876, and it has always been made just as good as Samuel F. Woodhouse, of Frankford, Philadelphia, knows how to make it, and that is saying a good deal, for Mr. Woodhouse is an old-time practical painter and has never put a single one of his well-known specialties on the market without first giving it a thorough practical test on actual work. He knows just what painters need and manufactures materials to overcome the difficulties that painters meet.

It is well worth your while to read the interesting paper read at the Maintenance of Way Master Painters' Association by a representative of the Joseph Dixon Crucible Company, of Jersey City, N. J. It presents a good many convincing reasons, while Silica Graphite Paint is peculiarly adapted as a protective coating for structural metal.

Treat your customers well and they will yield a certain amount of business fruit every season.

The Painters Magazine and Paint & Wall Paper Dealer

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December

1916

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THE PAINTERS MAGAZINE and PAINT & WALLPAPER DEALER

DECEMBER 1916

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No one is authorized to receive subscriptions for The Painters Magazine and Paint and Wall Paper Dealer at less than the full advanced subscription price of \$2.00 a year, and anyone offering The Magazine at a lesser rate should be regarded as without having authority from us.

No money intended for The Painters Magazine and Paint and Wall Paper Dealer should be paid to any agent who does not show a letter of authorization, bearing a date not over one month old and duly signed by it. We are, of course, not responsible for the actions of unauthorized persons, but being anxious to protect our constituents against loss, we hope that the caution herewith given will be remembered and always acted upon.

ARE YOU MAKING MONEY?

The contracting painter who is not making a living profit from his business is not only injuring himself and his family, but is directly harming his competitors by making it more difficult for them to do business at a profit. During the past two years we have seen a general advance in the cost of labor and materials employed in the painting business, as well as in every item that enters into the cost of living. Moreover, this increased cost is not only likely to continue, but it will grow greater in the near future. Following the recent conventions of the paint manufacturers and of the varnish manufacturers, at which the increased cost of raw materials was discussed from every point of view, most of the manufacturers have announced advances in prices for mixed paints and for varnishes, and further advances are anticipated in the near future. At the August show, wall paper prices were considerably higher than last year, and since then the scarcity of paper has compelled many of the manufacturers to revise their prices upward. Have the master painters of the country seen the handwriting on the wall and advanced their own prices for work? Many of them have failed to do so, although they know that their customers pay, without hesitation, higher prices for everything else that enters into the cost of living. At a meeting of the Philadelphia Master Painters' Association, held November 23, Frank Lane read a paper, which is printed elsewhere in this issue, showing the advanced prices the paint and varnish manufacturers are paying for all the materials they use and also showing that the advanced cost of lead, zinc, linseed oil and colors to the master painter will average sixty-six per cent. more than it did two years ago. In its issues of November 13 and 20, the *Oil, Paint and Drug Reporter* editorially pointed out to the manufacturers and wholesale distributors of paints and varnishes the great advance in all raw materials entering into these products and predicted further advances in the near future. Moreover, labor is getting twelve and a half per cent. more than a

year ago, with a reduced efficiency of perhaps twenty per cent., due to the fact that all labor is in such great demand that men resent being driven to capacity and will not work with their utmost endeavor.

Are you, as a contracting painter, alive to this condition? Have you advanced your prices to your patrons to meet the advanced cost of labor and material to you? Do you realize that simple justice to yourself and those dependent on you demands that you immediately advance your prices to a fair profit bringing basis under present-day conditions? If you are still figuring on an old basis of costs; if you have not yet revised your prices upwards to enable you to meet these increased costs of labor and material and, in addition, make a fair living profit, then it behooves you to do so forthwith, for those who do not will sooner or later be forced out of business.

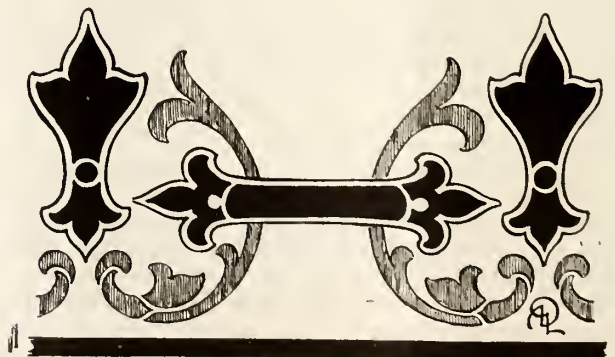
NEED FOR MAINTAINING CREDIT.

All modern business is founded on credit. The contracting painter is but one link in a long and endless chain of credit and unless he pays his bills promptly, unless he meets each obligation as it becomes due, there is a break in the chain which affects the whole line. Every master painter realizes how necessary it is for him to have sufficient money in hand, on Saturday morning, to meet his weekly pay roll, for if his men are not paid promptly they may not report for work on the following Monday. But it is unfortunate that there are men, not only in the painting business, but in every line employing labor, who would not think of letting their employes go unpaid, but who fail to meet with equal promptness the obligations which they owe to the manufacturers or jobbers from whom they purchase the materials that they use. This is probably due to the fact that the supply man, be he jobber or manufacturer, is not present to demand his money in person when the Saturday pay day comes around, but must rely upon the painter taking care of his obligations. It may be partly due to the idea that is often in the mind of the small business man, that the manufacturer or the jobber, who necessarily requires much larger capital to conduct his business, has no such urgent need for money as the contracting mechanic with his weekly payroll. The latter loses sight of the fact that the jobber must meet his obligations to the manufacturer and he in turn must promptly pay his bills to the concerns that supply him with his raw materials, while they also have to pay for the labor and materials which they use. And it must not be forgotten that in each of these links of the endless chain of credit, the element of pay roll is an important item to be considered, for there are employes in every branch of the business who depend upon the collections of their employers for their daily living. While the contracting painter is a debtor to the supply houses and his own journeymen, he, too, is a creditor of the property owners whose houses he is painting and he must not forget that his own creditors are as much dependent upon him as he is upon collecting from those for whom he is doing work. It should be firmly impressed upon the mind of every contracting painter

that only by promptness in paying his bills can he hope to obtain advantageous prices and terms from the supply men. The painter with good credit can always take advantage of every turn of the market, will get prompt deliveries and be given the lowest figures consistent with the quantity of goods he purchases. For it is not to be supposed that the supply houses will quote the same prices to painters who may be notoriously slow or uncertain pay that they do to their competitors who promptly meet every obligation as soon as it becomes due. The contracting painter can have no greater asset than good credit, and he can maintain it only by prompt collections for the work that he does and equal promptness in paying his own bills for materials.

MASTER PAINTERS AS CREDITORS.

There is another phase of the credit question which does not as often receive as full consideration from contracting painters as it deserves, and that is, their own relations to the people who employ them. It is all very well to urge the contracting painter to collect his bills promptly, but unfortunately there are many property holders who take their own time about paying for work that they do not hesitate to order. The competition for business is so keen that many painters do not look with sufficient care into the credit of the man to whom they give an estimate. They assume that the lien law protects them, but in some States this is true only for new work and in any event it requires a lawsuit to collect by means of a mechanics' lien. Any one who has ever had any experience with the courts knows that a lawsuit is a slow and expensive way to collect a debt. Moreover, in most States, no lien will hold unless the work has been ordered by the owner of the property or his authorized agent, and in some cases the courts have gone so far as to hold that when the property is owned in the wife's name, no lien will hold for work ordered by her husband unless she has been made a party to the contract. The master painter should therefore be careful to find out who owns the property before he begins work, and if the order is given by any one else than the owner, he should ascertain his authority for doing so or should obtain some satisfactory guarantee of payment. There is as much right why the master painter should ask for references from parties wanting work done, who are strangers to him, as there is for the manufacturer to ask for references from master painters who want to buy goods. This question of credits to the painters' customers is one that should be taken up by the Associations—



especially by the locals—and some plan adopted whereby the members can obtain a better knowledge of the credits of possible customers and whether they are prompt or slow pay. And in this connection it is possible that some system of mutual interchange of information with other tradesmen's associations might be evolved that will establish all the business of the community on a better and more profitable basis.

DIVIDING

UP THE

PAYMENTS.

Most contracts for painting make no special provision for terms of payment; indeed, the majority of them are simple acceptances by the owners of an estimate given by the painter to do the work in accordance with instructions or specifications. In the absence of other provisions, no payment is due until the completion of the work, and the owner can take his time about settlement unless the proposition made by the painter states that terms are to be cash upon completion of the work, or unless this appears upon the letterhead or estimate blank. It is generally agreed that bills should be sent in immediately upon completion of the work in order that the owner shall know what he has to pay before he has time to hunt up excuses for not making prompt payment. Most painters seem to prefer to receive the whole amount of the contract as a lump sum, but a far better plan is to specify for partial payments at stated periods during the progress of the work; for example, so much when the first coat is finished; so much more when the second coat. Another payment when a part of the interior work is done, and the balance on completion. Even though you may not immediately need the money, it is much easier to collect a small final payment promptly than a large one. By following some plan of this kind and keeping your own bills promptly paid you can maintain your own credit at the highest point.

ADVANTAGE

OF CASH

DISCOUNTS.

cash discounts and thus reduce his costs and make an extra profit. The man who gets a cash discount of two per cent. every month in purchasing his supplies is earning twenty-four per cent. a year on the capital invested in the material he buys, and this is certainly well worth the consideration of every business man. The suggestion that we have already made in regard to dividing the payments for the work you do, not only makes collections easier, but it furnishes you with the means for taking advantage of the discounts offered for cash payments. Moreover, the man who is known to be a cash buyer is frequently given special price advantage on odd lots, never offered to the man who is slow pay. Let your business maxim for 1917 be:—Make a fair profit on every job of work you do; collect your bills promptly; pay your obligations with equal promptness, and take advantage of every cash discount.

DO NOT

FORGET

NEW HAVEN.

Although it is two months before the thirty-third annual convention of the International Association of Master House Painters and Decorators of the United States and Canada will meet at New Haven, Conn., it is nevertheless high time that you should make your arrangements to go there, if you have not already done so. The official call and program for the convention, sent out by Secretary A. H. McGhan, appears elsewhere in this issue of The Magazine and we direct your special attention to it. You will also find a reprint of a circular letter, sent out by Dr. D. Louis Ireton, chairman of the Entertainment Committee of the Connecticut State Society, giving a list of the hotels available for the accommodation of guests and the rates of each of them. In this connection we may state that the Hotel Taft, which has been selected as the official headquarters and where the meetings will be held, is one of the finest hotels in the country, not even excepting those in the largest cities. Although even this large hotel is not sufficient to accommodate all who are expected to be present at the convention, no one will have any difficulty in securing satisfactory accommodations, for New Haven can take care of the large crowds that fill the big "Yale Bowl" at one of the great football matches. No one need offer lack of accommodations as an excuse for staying away from the convention. An inspection of the program will show any contracting painter that he will surely get enough valuable information that can be turned to practical account in the conduct of his business to make attendance at the New Haven convention well worth all the time and money that it costs. But the program does not tell everything. New Haven is an old and wealthy city, a university town and a seat of culture. Its houses and public buildings show a refined decoration that affords inspiration to the visitor, who comes with wide open eyes and a receptive mind. Moreover, all those from the West and South will have an opportunity to stop in New York on their way home, and there will be able to see the best decorative effects, the newest designs in fabrics, wall papers, furnishings and the like—such as can be found only in the world's greatest and wealthiest city—for to this position has New York risen since the beginning of the European war. Attendance at the convention carries with it an opportunity to exchange experiences and compare methods of doing business or discuss materials and workmanship with the brightest men in the painting and decorating business in this country and Canada. It will reveal to you the high character of the leading men of the trade and it will enable every man who attends to go back home with a greater feeling of respect for the trade and for himself and a determination to raise his own business to a higher standing in the community and make it a more profitable one for himself. Nor must the social side of the convention be forgotten, for this alone is well worth the entire cost of the trip. The local associations are making the utmost efforts for the entertainment of the visiting master painters and the ladies accompanying them, and all they ask is that there will be a large number to receive their abundant hospitality.

Do not delay another day, but make up your mind to go to the New Haven convention and to take your wife with you—if you have one—and write at once to secure your accommodations. Remember the dates:—February 13, 14, 15 and 16, 1917.

PAINTERS' CONVENTIONS

IN JANUARY.

Several important conventions of State associations of master house painters and decorators will be held during January, all of which will be well worth while attending, and we cannot too strongly advise those of our readers who may be located within reasonable distance of any of them to make an earnest effort to be present and take part in these gatherings. If you have never been to a convention before, you will be surprised at the businesslike character of the meetings, at the friendly feeling which the members manifest toward one another and at the spirit of mutual helpfulness which is constantly evident. Two of these conventions will be held on the same dates—January 9, 10 and 11—the Massachusetts Society meeting at Boston and the Pennsylvania Association at Philadelphia. While the progress of these two conventions will be markedly different, each will be especially interesting. With the exception of a discussion on trade education, in which several educators will take part, all the number on the Massachusetts program have been assigned to members of the Society, and many of them are problems that concern them more as business men than as technical tradesmen. One of

the most interesting numbers—the report on color tests—will be held behind closed doors, none but master painters being permitted in the room. The reports of this committee, heretofore, have been characterized by frank revelations in regard to the comparative quality of materials purchased on the open market, which have not only been interesting, but have possessed a decidedly practical business value to the members of the Society in making purchases of supplies, but which are necessarily held as strictly confidential communications from the committee to the members of the Society. At the Pennsylvania convention the most important feature is a symposium on "Why Paint Perishes," participated in by three well-known paint chemists. Other valuable papers of a technical character will be contributed by representatives of different paint manufacturers and by Henry A. Gardner, of the Institute of Industrial Research. Another paper that may be looked forward to with interest is one on Art and Industry, by Prof. Leslie W. Miller, of the Pennsylvania Museum and School of Industrial Art. The week following, beginning January 16, there will be two other State conventions, each of which will be of great interest to members of the trade in their respective localities—the New York State Association, which will meet at Rochester, and the Indiana State Association, meeting at Richmond. Trade education will be one of the important features to be considered at the New York convention. Wall paper decoration will also be an interesting topic and compensation insurance will probably be the most important one from a purely business standpoint.

A Talk With the Veteran Painter

The Old Gentleman Comments Upon Automobiles—Linseed Oil and the Newer Oils—
Gives Some Opinions on Estimating and Tells Some Reminiscent Anecdotes
Concerning His Journeymen.

AS The Magazine Reporter opened the door he found the Veteran Painter seated just inside the show window, looking out upon the automobiles that were constantly passing by.

"Everything seems to be changing," said the old gentleman. "There's no room for the horse any more on the roads, and now my Nephew has yielded to the inevitable and sold our horse and bought an automobile and a motor truck for delivery use. Why, I begin to feel myself a back number."

"Your old occupation as champion of dumb animals is almost without any object now," said the Reporter, alluding to the fact that for so many years the Veteran Painter had been vice-president of the local branch of the Society for the Prevention of Cruelty to Animals. "You'll soon have nothing to look after but motor vehicles."

"Last Saturday," replied the old gentleman, "I stood down at the corner with my watch in my hand, counting the automobiles that were passing on their way to the football match at Princeton, and there were ten a minute. Why, it is getting so that

I am afraid to cross the street any more unless there is a policeman handy to stop the traffic."

"Yes, we have sent the horse down to Bermuda to spend the rest of his days," said the Veteran's Nephew, who was busy at the books, "and I have finally adopted the advice you have been giving me for the past five years. I am told by other men, who have used them, that an automobile will save so much of my own time that it will soon pay for itself, and I guess they are right. They all tell me that they can get around to the work that is going on in half the time, and when it is necessary, can go to a job two or three times a day, so as to look after it more carefully, and still have more time to look after the office work."

"I am very sure that is true," replied the Reporter.

"One great trouble that I find," said the Veteran's Nephew, "is to get out my bills promptly. I have been kept so busy looking after work that is under way this past fall that I have been compelled to neglect sending out statements as promptly as I ought to do."

"And that always makes collections slower," said the Reporter. "A good many men are ready to pay for the work they have had done, when it is finished, but if the bill does not come along at that time, they spend the money for something else and then, when they do get the painter's bill, they are not ready to pay it."

"Do you know it is a curious thing," said the Veteran's Nephew, "that everybody I know finds it more trouble to get prompt payment from rich people than from those who are in moderate circumstances. Because they are good for the money, the wealthy class seem to resent the fact that you have to ask them for a settlement in order to meet your bills promptly. But those people who realize the value of money more are far more apt to be prompt in paying their bills."

"I was very much interested in something in the November Magazine," said the Veteran, as his Nephew turned back to his work again, "and that was the report at the Atlantic City convention about the newer paint oils. I always used to think that nothing could ever be found that would take the place of linseed oil, but it looks as though we would have to revise our ideas."

"And there's a good reason for it," replied the Reporter. "Just as long as the farmers can make more money growing wheat than they can by growing flax we are going to have a scarcity of flaxseed and we will not have enough linseed oil to satisfy the needs of the trade. So we must look to some of these other oils in order to fill our requirements. 'It is a condition and not a theory that confronts us,' to quote the well-known phrase of the late President Cleveland."

"We don't get as good linseed oil as they used to make," said the Veteran. "When I was in the oil cloth factory, the Jewetts used to carefully winnow all the seed before they crushed it, in order to rid it of weed seeds, and we used to get well settled oil that was free from foots."

"It seems to me that I remember once having heard you tell me something about ice that you found in the bottom of your oil vats at the factory," was the rejoinder of the Reporter. "And if I recollect aright, you said that the oil you were buying contained so much water that your employers found it necessary to erect a crushing plant in order to get satisfactory linseed oil for their own use. I am afraid that there were just as many people in those days who were not careful about the quality of their product, so long as they could get paid a good price for it, as there are now, and it is just possible that purchasers were not so critical in those days as they are now when they have been better educated in regard to quality."

"Sometimes you remember too much when I try to make a point," replied the old gentleman. "But speaking of oil reminds me of a salesman for a linseed oil substitute who came in to see me one day and made claims for his material that I did think were warranted. When he had finished, I asked him who was using it. He says: 'Oh, they are using it all over the country.' 'Anybody in this town?' I asked. 'Oh, yes,' he says, 'lots of painters in this town are using it.' 'Well, you might give me some names so that I can ask them about it.' 'Oh, no,' says he, 'I can't give the names of my customers, for that is private business and they might not like it.' 'Well,' says I, 'if they are so ashamed to have people know that they are buying your material, then

it does not speak very well for the quality of your goods.' I never have had a good opinion about anything that is sold as a substitute for something else."

"That does not apply to the best modern paint oils," answered the Reporter. "You will find that they are sold frankly for combinations of different oils, designed to meet special conditions or to take the place of linseed oil because of the difficulty in obtaining enough linseed oil to satisfy the demands of the country. And these new oils have, many of them, come to have a distinct place that cannot be met by anything else. There's China wood oil, for example. Why, you could scarcely manufacture varnish today without it."

"I was interested in that article on estimating," said the Veteran, "and I think it is a good thing to spread such information broadcast in the trade, but do you know I have always thought that it is a good deal better to do painting on a time and material basis. It is fairer to all parties."

"But a man naturally wants to know how much it is going to cost him to get his house painted," replied the Reporter, "in order to know whether he has enough money to pay his bills when the work is done, or to arrange to get it."

"Why is it not just as good for the painter to give an approximate estimate?" asked the old gentleman.

"I don't think that would satisfy most people, because they are used to finding out what everything else is going to cost that they would be unable to see the reason for an exception in the case of painting. It seems to me that the only thing for the painter to do is to estimate carefully and high enough to cover all possible contingencies."

"Then it is hard to get the job, for the men who are not careful will underbid you," was the Veteran's answer.

"I know perfectly well that a good many people in this city give you the preference when they want work done right, and often do not ask an estimate from anybody else," replied the Reporter. "And you know it, too, and, so long as you can keep busy with first-class work you need not worry about the kind that the cheap men figure on. I never could understand why so many first-class painters, who cater only to people who want work done right and who take pride in the quality of the work they do, should be so afraid of a class of men that they never should compete with."

"I guess it is a habit in the trade," replied the Veteran. "I remember a good many years ago I gave an estimate to a man for painting a big brick house. Everything looked as though it would be a difficult job, for the blinds and moldings were to be cut-in, in party colors, and I could not tell just what condition the bricks were in. I did not want to give a figure, but the owner insisted and I made it big enough to cover all contingencies. When I got started, everything favored me, and after the work was finished, I found I had made so much more profit than I had expected that, when I sent in the bill, I took off two hundred dollars from my estimate and told him why I had done so. But instead of being grateful for it, he never gave me another bit of work."

"I don't altogether blame him," replied the Reporter. "The very fact that you did not stick to the estimate you had made was sufficient to cause the man, who did not know anything about painting, to think you did not know your business. If you had

charged the full price you quoted, he would have paid it cheerfully and would probably have come back willingly next time he wanted his house painted. But he may have got the impression that the reason you cut your price was because you had not given him as good quality as you had agreed to and were taking off enough money to compensate him for the reduced grade of work or materials. Or he might have thought that, next time, you would raise your price and think he would not kick because you had reduced it the first time. It never pays to cut your price after you have had your contract. The only thing that might pay would be to give the owner more than the contract called for, and if he said anything, tell him that you had figured on a first-class job and were giving him what you had estimated was necessary to do."

"Human nature is a queer thing," said the Veteran. "I was doing a big house for a man once, and had three men at work. The owner came to me and told me he thought I was slighting his work and that if I did not put more men on his house I could send in my bill and he would get somebody else to finish the job. I says to him: 'My friend, when you are sick and go to see a doctor, do you dictate to him what treatment he shall give you?' 'No, of course I don't,' he answered, 'but what has that to do with painting my house?' 'Well, I know my business and I know just how to paint your house in order to get the best results. You gave me the job because you thought I could do the work to your satisfaction, didn't you?' I asked. 'Yes,' he says, 'but I like to see the work jump along.' 'Well,' I answered, 'I could put a lot of men on and rush the first coat through, and then I would have to take them away for several days to let the first coat dry hard enough to follow it with the second coat. I have put on a small force, and by the time they get round the house, the paint at the place where they started will be dry enough for them to follow round again with a second coat, so that it will not be necessary to take the men that are working there away until they have finished the house. My experience is that, when you take the men away between coats, something often prevents getting them back again as soon as you would like and the work takes longer. Now, what do you want me to do?' 'Go ahead and paint the house in your own way,' was his answer.

"You did just right, but every painter would not have the courage to talk that way," said the Reporter.

"I once had a case where the owner specified Atlantic lead, although I was selling and using Jewett at the time," continued the Veteran. "Of course, I bought and used Atlantic lead, and when the job was done, I went to the owner and said:— 'Do you know what kind of lead I used on your house?' 'No, I don't,' was his answer. 'Well,' says I, 'you ought to know. You specified Atlantic lead and you gave me your work because you had confidence in me and thought you could trust me. Now you say you don't know what kind of lead I used on your house. I thought my reputation for honest dealing was good enough to assure you that when you specified Atlantic lead, I would give it to you.' And he had nothing to say."

"It is a pity that every painter does not stick up for his rights in the way you seem to have done," was the Reporter's comment.

"There was another thing in The Magazine that interested me very much," said the old gentleman,

"and that was Mr. Baxter's paper at the Connecticut convention about recommendations for journeymen. I was always very careful in selecting my men and never would take one unless I satisfied myself in regard to his honesty. When I hired a new man, I would try him out on exterior work, and after I had satisfied myself as well as I could, I would send him to a house with a man I could trust and would tell this man to quietly keep his eye on the new man and see whether he could be depended upon as being perfectly honest. And I never had a man fail me."

"Maybe Mr. Baxter spoke of things that had come under his observation as a prison commissioner, rather than from his experience as a painter," said the Reporter. "You know he has been prison commissioner for a great many years and has had an excellent opportunity to learn a great many facts about criminals at first hand. It is not surprising if, now and then, a painter goes wrong and uses the opportunities afforded by the trade for stealing valuables in the houses where he worked."

"I had an experience, a great many years ago, when I had two men working in a house," said the Veteran. "The owner came to me one day and said his wife had lost a valuable bracelet, which was in the room where the men had been working and she felt sure they had taken it. 'What do you want me to do?' says I. 'Do you want to bring charges against them and have them arrested?' Well, no," he says. 'I have no positive proof.' 'I have had those men in my employ for years,' I said, 'and I would trust them with anything. I do not believe either of them took the bracelet, but I will see what I can find out about it.' So I called up the Chief of Police and he suggested that I send the men to him and let him question them. I asked them to go down to see the chief and after he had talked to them, he called me up and said: 'Those men did not take the bracelet.' Well, they were naturally very indignant and did not want to go back to the house, but I told them to go back, just as though nothing had happened: that I trusted them perfectly and felt sure everything would come out all right. Two or three days later the owner came to see me and told me that the bracelet had been found between the mattresses of the bed and then his wife remembered she had put it there. He offered the men five dollars each as compensation for the injury he had done them, but they indignantly refused it."

"I don't blame them in the least," commented the Reporter.

"I had another case where one of my men was accused of stealing a pocket book," continued the Veteran. "I told the owner of the house that I would trust that man with anything I possessed and that, if I were to die, I would feel satisfied to have him look after my affairs and knew he would give my wife all that belonged to her. Well, as the owner had no proof against my man and the only reason he had for accusing him was that he had been working in the room where the pocket book had been left on a bureau. He allowed the matter to rest. A few days later the police arrested a colored man for some other offense, and they found the pocket book on him. He had been employed to do some odd jobs about that house, the same day my men were working there, and had slipped into the room unobserved and taken it. I have always been ready to back up my men, whenever they may have been accused of wrongdoing, for I knew them and could trust them. Nevertheless, I believe that Mr. Baxter's paper is a good one and

that we cannot be too careful about the character of the journeymen we employ, for no mechanics are exposed to greater temptations than painters, who are frequently left alone in rooms where there are many things to tempt a man who is not strictly honest."

"I have been very much interested in what you have been saying," said the Reporter, as he rose to leave, "but it is noon and I know they are expecting you home for luncheon, so I am not going to keep you here talking any longer."

Measurements for Estimating

EXTERIOR WORK.

The Second of a Series of Articles on the Square Yard System of Estimating Painters' Work.

By Waldo G. Edwards.

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WALL SURFACES.

CLAPBOARDED walls are measured the length by the height. The space taken up by the door and window openings should not be deducted. This space should be left in to allow for painting the edges of the clapboards and for the time required to cut around the openings.

Shingled walls are measured in the same way.

If the shingles are to receive a dipped treatment, the manner of measuring should be the same. However, as it is customary and more convenient to figure dipping by the thousand instead of by the square yard, the surface should be reduced to thousands by dividing the number of square feet of surface by 100. One thousand shingles, or four bunches, laid in the usual manner, $4\frac{1}{2}$ inches to the weather, will cover approximately 100 square feet of surface.

Brick walls are measured the length by the height. Ordinary size windows and door openings should not be deducted, but left in to allow for the time required to cut into the frames. Large openings (i. e., where the area of an opening is over fifty square feet) should be deducted from the wall surface at one-half the actual area of the openings. If mortar joints are to be pencilled off, use this same yardage and figure the pencilling by the square yard, in addition to the plain painting.

Stucco walls are measured in the same way as brick walls. It is very essential to determine, if possible, the character of the final coat of plaster. In some cases it is much rougher than in others, consequently taking more stock and requiring more time to paint, which affects the cost per yard accordingly.

Metal walls, such as tin, galvanized iron and copper, are measured the length by the height. Ordinary size window and door openings should not be deducted, but left in to allow for the time required to cut around same.

If the metal is corrugated, as sometimes happens, this increases the surface and some allowance must be made to cover it. Ordinarily, one-sixth more surface is sufficient to allow for this condition.

WOODWORK OR MILLWORK.

Windows, including sashes and frames, are measured the width by the height, the allowance to be

given in accordance with number and size of the lights, into which the sashes are divided.

As an example, consider a window $3\frac{1}{2}$ feet in width by $6\frac{1}{2}$ feet in height, such as you find on residences.

If this window has two single light sashes, it would require more time to paint same than a flat surface of like size, on account of the cutting in of the frame and sashes. On this account the allowance would be one and one-half surfaces.

If each sash were divided into two lights, the allowance would be more. On account of the extra muntins to be painted, one and three-quarter surfaces should be allowed.

If each sash were divided into six lights, the allowance would be still greater. On account of the extra muntins to be cut in, two and one-half surfaces should be allowed.

It is necessary in some cases to allow even more surfaces to take care of the cutting in of the muntins where the sashes are divided into very small lights.

The illustrations given above are based upon house work, or similar work, and when the walls are treated or painted.

If the walls are not treated, the allowances should all be increased one-half surface, to cover the additional time required to get at the windows, also the additional time it will take to do the work on account of the care necessary in protecting the wall surfaces.

Small windows do not measure very much; for instance, one 2 feet by 3 feet, with an allowance of two surfaces, only figure 12 feet. This is not enough, and no window of any kind or under any condition should be taken at less than 30 feet.

In some instances, such as armories and churches, the windows are difficult to reach, requiring more time to get at them than to paint. In this case they should be measured and kept as a separate item, so as to permit pricing them to cover this unusual condition.

In factories and similar buildings the windows are usually much larger than in house work, and while the sashes may be divided into the same number of lights, the size of the lights are correspondingly greater. For this reason the allowances do not need

to be as great and can be changed to one and one-quarter surfaces for the windows with single light sashes; one and one-half surfaces for the windows with two light sashes, and two surfaces for the windows with six light sashes.

Occasionally the sashes are divided into very small lights—8 inches by 10 inches, or thereabouts. In this case the allowance should be two and one-half surfaces.

Storm Sashes, ordinarily divided into four lights, are measured the width by the height, allowing three surfaces. This will cover the painting of both sides. If divided into more lights, the allowance should be increased to four surfaces, and in some cases even five surfaces.

Blinds are measured the full width by the height and, in the case of ordinary slat blinds, the allowance should be four surfaces (this will include painting both sides). Rolling slat blinds require more time to do and should have an allowance of five surfaces. Double fold blinds require still more time to handle and should have an allowance of six surfaces. Occasionally a house will have a very heavily made slat blind with slats three or three and one-half inches in width. These take considerably more time to do than the ordinary stock blind and the allowance for this kind of blind should be six surfaces.

Plain shutters are measured the full width by the height and the allowance should be three surfaces. (This will include painting both sides.)

Paneled shutters should be measured in the same way, but the allowance should be four surfaces, and in some cases five surfaces, depending on the manner in which they are paneled.

Doors.—Ordinary paneled doors should be measured the width by the height, and the allowance should be two surfaces.

Entrance doors, where of simple design and with plain moldings, should be measured as above. However, if designed with small panels and ornamented moldings, more allowance must be made and two and one-half or three or more surfaces should be allowed, according to the detail of the work.

Stable and garage doors should be measured the width times the height and as the stiles and rails are usually very heavy and the panels quite small, the allowance should be two and one-half to three surfaces.

Entrance doors to churches, public buildings, etc., are often quite elaborate; the panels are usually small and the moldings heavy and ornamented. Particular attention should be paid to doors of this kind, as they often require an allowance of three to five or more surfaces.

Door Frames.—Ordinary frames, up to eight inches in girth, should be called one foot in girth and multiplied by the number of feet around the opening. Ordinary frames, eight inches or over in girth, should be called twice the girth and multiplied by the distance around the opening. If the frames are paneled and with heavy moldings, the allowance should be increased to two and one-half or three or more surfaces, according to design.

Cornices are measured the length by the girth, the allowance depending upon the details and conditions.

On buildings where the walls are painted or

treated and not over three stories in height, the allowance should be as follows:—

A plain simple cornice should have an allowance of one and one-half surfaces.

A bracketed cornice should have an allowance of two to three surfaces, according to the detail.

A bracketed and dentilled cornice should have an allowance of three to four surfaces according to the detail.

An overhanging rafter cornice should have an allowance of two and one-half to three and one-half surfaces, according to the spacing and size of the rafters.

If the walls are not treated the allowance must be greater, in order to cover the cost of staging the work. It will take just as long to hang a stage for the cornice work as it will for that whole swing and, with so much less work to do in that swing, it consequently puts the whole cost of staging on the cornice. For this reason the allowances should be increased:—

The plain cornice should be three surfaces;

The bracketed cornice three and one-half to four and one-half surfaces, according to detail;

The bracketed and dentilled cornice four and one-half to five and one-half surfaces, according to the detail.

The overhanging cornice four to five surfaces, according to the spacing and size of the rafters.

Cornices on buildings over three stories in height should have more allowance to cover the additional time required for the staging. Buildings up to and including six stories in height should have one to two additional surfaces allowed for this condition.

Owing to the many different features which must be considered when painting cornices on buildings over six stories in height, it is preferable to measure such work as though it was easily accessible, making the allowance just enough for the painting, without any consideration for getting at the work. The matter of staging should then be considered by the master painter, independently of the painting.

This will depend on the height it is from the ground, the distance it projects out from the building and whether it is easy or difficult to rig for the swings and to make the shifts. Very often, on new buildings, the matter of staging is taken care of. A stage is built for other parties and the painter can take advantage of that.

Rake moldings and **gable cornices** should be measured the same as cornices, the allowance depending upon the kind and detail of same.

Barge or verge boards should be measured the length by the girth and, when plain, the allowance should be one and one-half surfaces. If carved and ornamented the allowance should be two to three surfaces, according to the detail of same.

If the walls are not painted or treated the allowances should be much greater—the plain one increased to three surfaces and the ornamented ones increased to three and one-half to four and one-half surfaces, according to the detail.

Half timber work on walls should be measured the length by the height and the allowance should be one and one-half surfaces.

Water Tables should be measured length by the girth, the allowance to be one and one-half surfaces. In the case of the walls not being painted or treated, the allowance should be two surfaces.

Belt Mouldings should be measured the length by the girth, and for plain mouldings the allowance should be one and one-half surfaces. The more ornamental ones should have an allowance of two to three surfaces, according to the detail.

If the belt moulding occurs on a building where the walls are not treated, the allowances should be increased—the plain one to two surfaces, and the more ornamental ones to two and one-half to three and one-half surfaces, according to the detail.

Ridge and Hip Mouldings should be measured the length by the girth. Plain ones should have an allowance of two surfaces; ornamental ones should have an allowance of two and one-half or more surfaces, according to the detail of same. If the roofs are not treated, the allowances should be increased one surface.

Fences are measured the length by so much per lineal foot. This is obtained by getting the height of the fence and allowing different number of surfaces to meet various conditions, and adding to this enough to cover the surface in the rails and posts.

In the case of the ordinary rail fence, the height should be doubled, and to this result should be added one foot to take care of the surface of the posts.

In the case of the ordinary board fence, the height should be doubled and to this result should be added one foot for each of the stringers and also one foot to take care of the surface of the posts.

In the case of the ordinary picket fence the allowance should be three times the height, and to this result should be added one foot for each of the stringers and also one foot to take care of the posts.

In the case of the ordinary lattice fence, when the openings are 4 inches to 6 inches square, the allowance should be four times the height.

In the case of an ordinary lattice fence, where the openings are small, the allowance should be five times the height.

In the case of lattice fences where only one side is to be done, two-thirds of the full measurement should be allowed.

Occasionally a fence is found of such construction and design that it is best to measure the posts and measure the picket work or balustrade separately. The posts would be measured, the height by the circumference or distance around; the allowance would be one and one-half or two surfaces, according to whether the posts are plain or ornamental. The picket work or balustrades should be measured the length by the height, allowing four surfaces or more, according to the design.

Balustrades or Railings.

Balustrades are measured length times the height, allowing different number of surfaces, according to the design of the work.

The ordinary balustrade should be given four surfaces; occasionally one is found which is very simple and plain. In that case the allowance can be reduced to three and one-half surfaces. Sometimes there is one which is very ornamental and fancy, in which case the allowance must be increased to five or more surfaces.

Occasionally a balustrade is found of very massive form. In this case the tops and bottoms of the rails (which are usually about one foot in width) should be measured in addition.

Columns.

Columns are divided into three parts—base, shaft

and capital—and these are measured separately and the allowances made to meet the different kinds.

The shafts are measured, the circumference or distance around by the height. The plain shaft would have an allowance of one and one-half surfaces; the panel shaft an allowance of two surfaces or more, according to the manner in which it is paneled; the fluted shaft an allowance of two and one-half surfaces or more, according to the number of flutes to the column.

Bases are measured the greatest circumference or distance around by the height of the base, the allowance to be two surfaces. The height, including the allowance, should never be figured at less than one foot.

Capitals are measured the greatest circumference or distance around by the height, the allowance for plain capitals should be two surfaces, but in no case should the height, including the allowance, be called less than one foot. On ornamental capitals the allowance should be three to four surfaces. The heavy foliage capitals should have an allowance of six or more surfaces.

Pilasters should be called one-half the measurement of the column, except when they come against brick or unpainted walls; then the allowance should be three-quarters the surface of the full column.

Piazza ceilings should be measured, length by width, allowing, where sheathed, for beading one and one-third surfaces—if paneled, two or more surfaces, according to the size of panels and depth of the moldings.

Built-in gutters should be measured length by the girth, allowing two surfaces, but never less than a foot for the girth.

Hanging gutters should be measured the length by the girth (include the inside as well as the outer surface). The allowance should be two surfaces, except when the cornice is not painted or finished—then the allowance should be three surfaces.

Conductors should be measured the height by the girth, allowing three surfaces. If the walls are not painted the allowance should be four surfaces, to take care of the additional time required to protect the walls.

Floors are measured the length by the width, with no allowance.

Slat floors should be measured the length by the width and the allowance should be four surfaces. This will cover both sides.

Treads are measured the length by width, allowing one and one-half surfaces to take care of the cutting into the risers, etc.

Canvas roofs are measured length by the width, with no allowance.

Trellises are measured the width by the height, and where the design is very open three surfaces should be allowed. If the design is very close the allowance should be four surfaces.

Dormers.—The measuring of dormers would simply mean the application of the foregoing rules. The walls would be measured as for wall surfaces, the windows as for windows, the cornice as for cornices—the allowances for the various parts to be as though the work was easily accessible. However, such work is not easy to get at and will require special consideration. For ordinary work 50 per cent. more than the actual measurement should be allowed, and in some cases 100 per cent. To illustrate:—If the dormer measures 200 square feet, in-

cluding the walls, windows and cornice, this should be called 300 square feet for ordinary work, and 400 square feet if the conditions are unusual.

Bay windows should be measured in a similar manner, i. e., walls, windows and cornice, etc., would be measured according to the foregoing rules for these parts.

IRON WORK.

Steel sashes are used extensively at the present time and are measured the width by the height, allowing where the glass size is about twelve inches to fourteen inches, two surfaces. If the glass size is larger the allowance need not be as much—one and one-half or one and three-quarters surfaces should be allowed. If the glass size is smaller than twelve inches to fourteen inches the allowance should be increased to two and one-half surfaces.

It is difficult to determine at times the proper allowance as a slight change in the size of the glass is not always apparent when measured this way.

It is more satisfactory to measure steel sash in this manner:—Count the number of horizontal bars or frames and multiply by the width of the opening. Count the number of vertical bars or frames and multiply by the height of the opening. These two items added together will give you the number of lineal feet of bars or frames to be drawn; allowing one foot for each lineal foot will give you the surface for that opening. For example, take an opening which measures:—Width, seventeen feet; height, seven feet. If it has seven horizontal bars at seventeen feet, this equals 119 feet. If it has eighteen vertical bars at eight feet this equals 144 feet, making 263 lineal feet of bars to draw. Allowing one foot per lineal foot gives 263 square feet for the window.

Grilles should be measured the width by the height. The ordinary diamond mesh grille should have an allowance of three surfaces.

The more ornamental ones, and where the design is fairly open, should have an allowance of four to five surfaces, depending upon how much of the work will have to be done with small brushes. Occasionally one is found of such a design that an allowance of six to eight surfaces is not out of reason. On account of the many scrolls and the tightness of the spirals the work becomes very tedious, as most of it must be done with very small brushes.

Gratings are measured the length by the width and the usual kind should have an allowance of five surfaces. The bars are very close together, making it difficult to get at all the sides.

Facias, such as occur over store fronts, should be measured the length by the girth, and when very plain one and one-half to two surfaces is sufficient to allow. If very elaborate, with ornamental moldings and dentils, etc., the allowance should be increased two and one-half to three or more surfaces, according to the amount of detail.

Railings are measured the length by the height. The ordinary pipe railing should have an allowance of three surfaces.

The common picket or bar railing, where the design is open, should have an allowance of four surfaces.

The more ornamental ones should have an allowance of five to six surfaces or more, depending upon

how much of the work will have to be done with small brushes.

Fences should be measured in a similar manner to railings, and the allowances should be the same.

Fire Escapes.—The platforms should be measured as described for gratings, the allowance to be five surfaces. The treads or steps should be considered as platforms and measured as such. The railings of both platforms and steps should be measured as described under "railings," the allowances depending upon the design.

Occasionally you find a circular fire escape. This should be measured differently. The number of treads should be counted up and multiplied by the amount of surface in one tread. In figuring the surface of one tread you must include the railing which goes with that tread, and also consider the proper allowance for both tread and railing.

Marquises.—Usually a marquise is measured in three parts, i. e., the roof, the drops or apron, and the chains or supports. The roof should be measured the length by the width and (for painting both sides) the allowance should be three surfaces. The drops or apron should be measured the length all around by the full height, allowing for the ordinary apron four surfaces. However, at times, it is necessary to increase the allowance to five or six surfaces, if the apron is very ornamental. The chains should be measured, the length by the circumference of one link, allowing six surfaces. For convenience measure the length and call the circumference, including the allowance, four and one-half or one-half yard per lineal foot.

Columns and pilasters should be measured as explained under woodwork, the allowances to be the same.

METAL WORK.

Windows should be measured as described under woodwork, the allowance to be the same.

Fire shutters should be measured the width by the height, and the allowance should be three surfaces. This will cover both sides.

Rolling metal doors or shutters are measured the width by the height; the allowance should be six surfaces. (This will cover both sides.)

Cornices should be measured as described under woodwork, the allowance to be the same.

Columns and pilasters should be measured as described under "woodwork," the allowances to be the same.

Gutters and conductors should be measured as described under "woodwork," the allowances to be the same.

Skylights should be measured the length by the width of the well, and to cover painting both inside and outside the allowance should be four surfaces.

Marquise should be measured as described under "iron work," the allowances to be the same.

Facias should be measured as described under "iron work," the allowance to be the same.

Metal roof should be measured the length by the width, with no allowance. If the roof has a standing seam this should be allowed for any will depend upon the spacing of the seams and the height of the seams. Usually about one-sixth additional surface is sufficient.

Ridge and hip moldings should be measured as described under "woodwork," the allowances to be the same.

Wall caps should be measured the length by the

girth, and, when easy to get at, the allowances should be one and one-half surfaces. If not accessible, the allowances should be two to three surfaces.

Ventilators should be measured the circumference by the height. The allowance, where easy to get at, should be one and one-half surfaces; when not accessible, two to three surfaces.

Hoods should be measured the length by the width, the allowance to be three surfaces.

Flashing should be measured the length by the height, the allowances to be one and one-half surfaces when easy to get at. If not accessible, the allowance should be two to three surfaces. The height should never be taken less than one foot.

At the Golden Gate

With Some Account of the Part Played by Painting and Decorating in the Rebuilding of San Francisco—An Interview with J. H. Keefe, the Pacific

Coast Interior Decorator.

By George Wilfred Wright.

WHILE at Los Angeles last summer the president of the Master Painters' Association in that city, Mr. Danforth, told me to call on John H. Keefe when I arrived at San Francisco. So a few days later I called at the office of this prominent decorator and made known my mission as a representative of The Painters Magazine. It was impressed upon him that I wanted a typical San Francisco story of the painting and decorating trade; and from a man who was not only able to express himself on the theoretical and artistic side of the decorating business, but who also could show how it had been a factor in the beautifying of the city in a practical and demonstrative way. It seems to me that I could not have been sent to a better man than J. H. Keefe, for he is not only a past master of his art, but he knows how to make a visitor to this great thriving California metropolis feel welcome and arouse an interest in the wonderful achievements which have taken place there.

He came to San Francisco in 1874 from Boston, where he learned his trade as a painter, decorator and paperhanger with C. H. Knox, who ran a shop there at that time.

The expert knowledge Mr. Keefe has of the painting and decorating business reflects the diligent study he has given it. There is no branch of the business with which he is unfamiliar.

Speaking of the changes that have occurred in the trade with respect to apprentices, he remarked:—"For some reason or other the trade is not turning out as many apprentices in these days as in former times and, in many instances, boys do not learn their trade as thoroughly now as in early days. Perhaps the labor organizations have an influence on the number of apprentices, and they may not be as thorough in teaching them the complete trade as they were thirty years ago. The union rule allows a boy to serve four years and, at the end of that time, according to their estimate, the boy is a full-fledged decorator. The labor organization here attempts to limit the number of boys we shall take on as apprentices to the trade.

The present limitations are one boy to eight men and the maximum is three in the shop.

Whether or not such an arrangement is fair for both is a debatable question. There are so many arguments advanced by factional sides of the labor question, and as many equally strong points brought out by the employer, that to work out a plan satisfactory to all is a task few would care to undertake. No business can be successful if there is not co-operation and harmony prevailing in it at all times, both between employer and employe, and the most prosperous establishments to be found are those which conduct their business along that line."

The Keefe Company have a method of training apprentices that is original and quite different from that of any other shop I have ever visited. Mr. Keefe explained it in this way:—"We take an apprentice on here and, after determining whether or not he is capable of making a good interior decorator and painter, which is easily found by the interest he gives his work, we require that he take six years to learn his trade and, during that time live at home, either with his parents or those who represent or stand for them and who will see that he is under a good home influence. Further, we insist that he will not touch liquor until he is twenty-one. Having brought the apprentice to this point, we take the greatest care and interest in him that is possible and, since he is willing to serve the allotted time, there is no branch of the decorating art that he is not taught here in its entirety."

I asked Mr. Keefe at this part of our interview what he considered might be included in the knowledge of a finished painter and decorator or, in other words, what kind of work ought an interior decorator in these days be able to perform in an expert way. He replied:—"A boy who learns his trade here is perfectly familiar with and fully understands varnishing or staining, including all kinds of hardwood finishing, paperhanging and wall decorating in its various branches and painting, both interior and exterior. I have always main-

tained and always shall that none have properly learned their trade unless they have covered these different branches thoroughly enough to meet the demands of my patronage, or of any other concern that is doing first-class work."

It would be interesting to have the opinion of painters and decorators throughout the country of



J. H. Keefe.

the way this company trains its employes. It must be understood, however, that the J. H. Keefe Co. are known and acknowledged as the leaders in their line, not only in San Francisco, but on the Pacific coast, and, in fact, the entire West. It may truthfully be said that, in order to keep up the quality of their work and to preserve the high reputation which the house already has, it is necessary to train his apprentices as he has outlined; but the point I wish to make is this:—The head of this business has succeeded in raising the status of the painters and decorators' trade to almost an art and a profession, as an inspection of his work in the city will show. He has made color harmony, modeling, effects in light and shade, drapery and co-related subjects a study. I did not feel I was talking to a contracting painter of the general class, who is merely in this business for what he can get out of it, but with a finished and practical designer of exceptionally high-grade interior decoration, whose theories were correct and had been worked out to a successful end and accomplished all that was intended. Now, if this practical workman, who has been through all the differ-

ent stages of the ornamentation of homes, was able to build a business of so high a standard in this city, why is it not possible for painters and decorators in other cities, many of which are larger than San Francisco, to develop their business and bring it to as high a plane as this one has been brought and is yielding such good profits and genuine satisfaction to its owners

The matter of employing men and the attitude of union labor in California were touched upon by Mr. Keefe, in response to my question on the way he had controlled his business when there was a disagreement between employer and employe. He remarked:—"In much of our work we require the most skilled men, and, of course, we pay wages far above those which the men could secure elsewhere. Often there are as many as three hundred and fifty men at work on various contracts, and additional apprentices. We always give our men an absolutely square deal and they have no cause to complain; hours are short, wages are big and they have plenty of work; consequently, we do not have a great deal of difficulty with unionism. Our apprentices receive as high as \$1.50 a day, when they start with us, and are advanced as they progress and receive a man's wages as soon as they are of age."

Few cities in the country have been in more bitter labor struggles than those in this great State. Every trade and business, at some time, has become involved and affected by the actions of the workman and the employer. The settlement of labor disputes has been one of the strongest weapons for office seekers and has been used with telling effect in every political campaign that has been waged. At present there seems to be comparative harmony between the two great powers of progress—capital and labor—and business of all kinds is in a fair condition, with very few exceptions.

The office and shop of the J. H. Keefe Co. are on Bush street, near Van Ness avenue, centrally located and easily reached from all parts of the city. The shop is in the rear of the building and here is kept the stock of paints and materials ready for use. A large room, on the second floor of this shop, was used for experimental and special decorative work, which is sent in and finished at the shop. During my call, one of the decorators was refinishing a set of images for one of the church buildings in the city. It was a particular job and showed the requirements that a decorator must have for this class of work. I was never in a more orderly, nor better arranged paint shop than this one. Every needed article was exactly where it was the most convenient and most suitable for use.

In one of the offices were several samples of wood showing various finishes, which had been used on many of the prominent contracts throughout the city. In most paint stores a customer will find pieces of wood and samples that have been stained or enameled by the manufacturer's experts, and are decidedly attractive, but when the customer buys a can of the same kind of stain or enamel and attempts to apply it, he sometimes finds difficulty in bringing the desired shade. This is not because there is anything wrong with the material, but the inexperience of the user is evident and, until some practice is acquired, there will be more or less dissatisfaction. The samples shown here are produced by the painters and give a patron a very clear idea of exactly what he may expect on his job.

"We make our own enamels," said Mr. Keefe.

'as the manufacturers we have dealt with do not seem to have the goods that produce the results which are satisfying to us. All our colors, tints and shades that are used on contract work are mixed here. It's the safest and, in nearly all cases, the most satisfactory way. We know exactly what is in the colors we mix and know exactly how it is going to come out on the walls of the building." There were woods shown here finished in the most beautiful tones, and showing the finest grain. Mahogany, California redwood, oak, walnut, ebony and other rare specimens were finished and placed on exhibition for the customer's selection.

"Here is an original wax finish that was done twenty-two years ago," said Mr. Keefe, as he handed me a sample of as fine a work of this class as I have ever seen. "We were called upon to execute this work at that time and this was kept out to show the style and beauty of the dull finish which has within the past years become immensely popular. The entire decorations of this house amounted to six thousand dollars, and the wax finish has kept as well as though it were a recent job."

My interview had begun to encroach upon the time that is ordinarily known as the lunch hour, so Mr. Keefe desired that I lunch with him; after which he would have me see some of their work and thereby obtain a clearer idea of the decorating that had been done in the rejuvenated and rebuilt San Francisco.

Here I considered I was going to get something unusual to write about. It is easy enough for a successful painter and decorator to sit in his office and tell how work ought to be done and to explain the results that are obtainable under favorable conditions and dilate on all sort of theories, but I like to have a man say:—"Come and see my work and then judge the ability of our company and its force of employees." The first place we went, after luncheon at one of the popular restaurants, was to Mr. Keefe's own home, a handsomely appointed apartment on Post street. The old saw about blacksmiths' horses and shoemakers' wives going without shoes may fit some classes of business men, but it would not apply to this decorator. Instead of neglecting his own home, he has brought his talent to bear on the interior decorations here in a most pleasing way. The walls and ceiling of his parlor are of exquisite beauty. A most delicate shade of gray is made to harmonize with the furnishings, and particularly with a very choice, imported marble mantel, which he prizes very highly. The breakfast room and the dining room were finished in a pretty effect and blended with the furnishings and drapery. Each bedroom was beautifully papered in an attractive and extremely tasteful way. They lent a wonderful cheer to the entire suite that was very noticeable and reflected the studied detail with which this busy man had beautified his home and made it gratifying for himself and his family. Home, Mr. Keefe thinks, is the place to which a man retreats after a hard day's work, and here, if any place on earth, is where he should have everything around him to make life comfortable and agreeable. In A. G. Clark's home, one of the crack painters of St. Louis, a caller will find a beautifully finished interior. It seems to me that the Western decorators, in their eagerness to succeed in business and get finely finished homes for others, have not forgotten to provide for their own family, and, in this, they are to be commended.

Our next call was at Mr. Keefe's club, the Olym-

pic, on Post street. Aside from having the finest swimming pool in any clubhouse in America, a gymnasium second to none anywhere, reading rooms, library, restaurant and other similar club equipment, the general color tone and finish on the walls of each of these rooms was plain but rich looking. It showed where he had used his skill in working out a harmonious effect in the wall treatment of this class of buildings.

The next place was the St. Francis Hotel, facing Union Square. Certain critics have said the finest work done by this decorating company is in the New Palace Hotel, on Market street; but it seems to me the decorating in the St. Francis will equal the magnificent Market street hostelry, if it does not surpass it. The treatment of the walls, ceiling and pillars in the lounging room and office is strikingly beautiful and the ceiling and side walls of the grill room are also unusually rich, but the climax is in the Italian Room; this is a large private ballroom. The ceiling, as I looked at it, had every appearance of the finest hardwood carving. With wide open eyes I expressed wonder and amazement at the wood carvers' art and the marvelous skill and patience which must have been required to so faithfully carve the festoons and scrolls and intricate figures and beautiful combinations. Each one was perfectly propor-



Office of the J. H. Keefe Co.

tioned and finely blended into a full, harmonious whole.

After I had gazed awhile and admired the work, Mr. Keefe asked me if I knew what it was I was looking at. I told him a carved wood ceiling. "No," he said, "that is not wood carving; it is merely a method we have of carving in plaster and giving it the hardwood color effect and variety of shade. You are not the first one who has been fooled by this ceiling. There have been some of the best architects from New York here and they did not understand

this class of work. One architect, in particular, was brought in, and, after looking at this ceiling awhile, began to explain how this kind of carved wood ceilings was made. After he had gone on awhile and about concluded telling how it was done, we told him this was not wood, nor was it carved as wood. It was a hard fact to believe, but he was forced to back down and left with a wider knowledge than he had before." This whole room had the natural, unfinished, dull wood effect, which brought out these carvings more intensely and gave a richness, due to the arrangement of the lighting system that was marvelous.

We went to another part of this elegant hotel, which comprised suites that were the homes of permanent guests. The Keefe company were redecorating some of these rooms. One, in particular, will illustrate the character of their work. It was for a family who possessed a very rare collection of Japanese curios. They wanted a Japanese room, and to properly show these objects it was necessary to have surroundings as Oriental as possible, so they engaged this decorator to design and execute a room that would properly carry the real Japanese atmosphere they desired to have. The Keefe artists got busy and had just finished the main decorations of this room when I saw it. They had been highly complimented by the owner of the curios, as she had inspected the work. The walls and ceiling are in rich gold colors, and the trimmings are in black, red and gold; the effect is wonderful, and when the objects occupy the room for which it is designed, it will surely enough have the Jap flavor that will almost take the visitor across the water to the Nippon Islands.

The adornment of the old Palace Hotel brought J. H. Keefe considerable fame as a decorator. He came to work on it at the instance of William C. Ralston, in 1874, and after its completion he entered the decorating field on his own account. But the high-class artistic decorations of the new structure are destined to bring him still greater fame. The work done in this building is open to the enjoyment and admiration of the public, while that which he has done in the homes of so many millionaires in San Francisco may only be seen by a favored few.

It is to be noted that the old Palace was among the first to go down in the "Smoke" (San Franciscans call it), of 1906; and no sooner had the "heat of battle" died away than the wide-awake, active capitalists began to plan for a new one to eclipse, if possible, any hostelry, not only on the Pacific coast, but the world. Such is the way San Francisco people like to do things. Ten million dollars' were spent and the finest and best specialists were employed.

When it came to decorating the interior, they sent for Keefe. The great central court is excellently lighted, through the use of 13,000 square feet of art glass, and the decorations of this and other parts of this palatial hotel were carefully planned to blend harmoniously with the work of other artisans. The main restaurant is a study in dull gold and gray, in soft tones. It is classic in its simplicity, the only attempt at ornamentation being then beaten gold capitals of the pillars, on the cornices and in the fretwork of the walls. The object was to bring a quiet, restful, soothing effect. The banquet room is a symphony in gray and gold, with polished hardwood floor and small paneled glass doors. The great Louis XIV ballroom, which occupies the entire south-

west corner of the building, is finished strictly in accordance with that famous French period. The walls are in dull tones of solid gold, unrelieved by any other color, making an effective background for evening gowns of the guests.

Another example of their work that Mr. Keefe wanted me to see was the First National Bank Building. The main room, the directors' room and the private banking offices of this institution displayed the most pleasing and beautifully harmonious effects that could be designed. The ceiling and walls of the directors' room were similar to the Italian Room of the St. Francis Hotel.

As I was given this very graphic idea of the character of the work this San Francisco decorator is engaged in, it was no surprise to learn that his ability and energy have been so widely recognized in the finer branches of the business. People of artistic taste discovered his excellent and original color schemes and the many different styles of work introduced into the large public buildings and fine residences of this city and in other Pacific coast towns have been highly complimented by the leading critics of the country. It is Mr. Keefe's idea, in working out his decorations in conjunction with the architects and designers of buildings, to make his work bring out the beauty and grandeur of the architectural construction and ornamentation.

In many of the stately and palatial homes of San Francisco may be seen specimens of decorative work executed by the Keefe company that are worthy of unstinted praise. Both in the city and its suburbs are many of the most imposing and beautifully situated homes in the world. This famous city will excite the admiration of any one who appreciates beauty of location. There are points where hills rise from three hundred to nearly one thousand feet in height; from the summits a superb panorama of city, bay and ocean opens to view. From one of these vistas, no less a traveler and scholarly man than James Bryce, former British Ambassador to the United States and author of the "American Commonwealth," remarked:—

"Few cities in the world can vie with San Francisco, either in the beauty or in the nautical advantage of her situation; indeed, there are only two places in Europe—Constantinople and Gibraltar—that combine an equally perfect landscape with what may be called an equally imperial position.

"The city itself is full of bold hills, rising steeply from the deep water. The air is keen, dry and bright, like the air of Greece, and the waters not less blue. Perhaps it is this air and light, recalling the cities of the Mediterranean, that make one involuntarily look up to the tops of these hills for the feudal castle or the ruins of the Acropolis, which one thinks must crown them."

Along the west side of the city runs the Great Highway, which follows the ocean in a straight line for three miles. Here the mighty heaving swells of the vast Pacific thunder on the magnificent beach and sink back under shrouds of foam. The ocean frontage of the city is eight miles, while that of the Golden Gate and San Francisco Bay is considerably more.

It has been confidently predicted by the captains of industry that this city will soon be one of the greatest commercial markets in the world and second only to that of New York. Its land-locked harbor and central location offer inducements, as a transportation center and a wholesale manufactur-

ing distributing point, that are rapidly bringing her into commercial prominence. Steamer lines radiate to Alaska, Hawaii, Japan, China, the Philippines, the Orient, Java, Australia, New Zealand and the West Coast of Mexico, Central and South America.

In the metropolitan area of San Francisco are

never feel like leaving. Perhaps this is why Mr. Keefe has refused to consider so many flattering offers from the East, for he thinks California (and San Francisco) the best place in the world to live. To a man of his artistic talent the Bohemian spirit of San Francisco seems fitted and in such an at-



The Men Whose Work Helps Make the J. H. Keefe Co. Famous.

nearly a million people, which makes it, if greater San Francisco be considered to exist, the sixth largest city in this country. The climate is ideal, when the hot summer months are distressing elsewhere. The daily mean temperature is 59 degrees Fahrenheit. Lightweight overcoats and furs are in order throughout July and August evenings. Ex-Ambassador Bryce referred to the "keen air, dry and bright, like the air of Greece." He probably never got into a San Francisco fog. They say, out here, that fog is the city's greatest asset and that San Franciscans love their fog. When away from the city, they pine for it, especially during summer. Easterners, however, are quite willing that San Francisco folks should enjoy the fog, for visitors fail to see its value. They prefer the scenery which the fog hides.

Any and every class, style and price of a house can be found in this city—cottage, bungalow, flat, apartment, mansion or just plain house. The choice is broad enough for the millionaire or workingman, sold for cash or installment, and so San Francisco is called a home city—a summer and winter resort—and when people once become settled here they

mosphere the true artist of his line develops and progresses. He is one of the most popular and best known business men in the city and, due to his long residence in the city and his genial, whole-souled manner, he has won a large number of friends and acquaintances, all of which has helped to contribute to his extremely large patronage. He has done a large part of the decorative work of the city that was, and in the rehabilitated city that is; while the greater San Francisco that is to be will doubtless see still finer examples of his talent and ability. He is a member of the Family Club and also of the Corinthian Yacht Club. In the yacht club he is familiarly called "Boss" Keefe, and has held the position of port captain for many years.

In 1911 the business he had managed so many years and built up so successfully was incorporated. He has surrounded himself with a class of loyal men, whose aim and object are to keep in the van of every new and improved method in the decorative art and on this firm basis they have progressed and built their business reputation, which gives them unusual honor and distinction in their special field.



Business Hints for Wide-Awake Painters

Where Are Your Profits Going?—Economy—Saving Time—Automobiles—Saving Stock—Brush Economy—Scaffolding and Ladders—Fire Prevention—Sponges—Getting Winter Work—Advertising.

NOW that the end of the year is approaching, it is a good time to look over your accounts, review the business that you have done during the past year and see whether it has been as profitable as it ought to have been. Perchance you have been figuring all along that you have been making a substantial profit because you have added 25 per cent. to the cost of the labor and materials before putting in an estimate for every job that you did, yet somehow your bank account, taken together with the amount you have drawn out of the business during the year to pay for your living expenses, does not show the profit you had expected. Perhaps there are still unpaid bills for materials, with no money to meet them as they fall due. Have you kept track of the overhead expense—the cost of running your business?

You may say that your business is a small one and that therefore you have no overhead expenses. There are a good many painters who delude themselves with this belief. You have no store; you use your barn as your shop—therefore you argue that you have no rent to pay. But you do just the same. Your business rent is that proportion of your house rent or your barn rent, which is paid for such parts of your house or barn as you use for shop or office purposes. Or you might figure it as the rent you would have to pay for a barn like yours if you did not rent it with the house. If you own your house and barn, then your business rent is a fair portion—at least one-half of the rental value of the property plus the same proportion of the taxes.

You hire a team to haul your materials to the job. Who pays the cost of this? Do you put it in the estimate or charge it in the bill? If you do, then it is not an overhead expense, but unless you make the customer pay it by a direct charge, it comes out of your own pocket, unless you add the proper proportion of this expense to the estimate you give. Perhaps you think your **hauling costs** you nothing because you keep a horse or an automobile for your pleasure and make it serve also for your business. But in this you are only deluding yourself, for you know that you could get along very comfortably without the horse if you did not need it in your business. Painters in the cities and large towns are far more apt to take this matter of cartage into account than those in the country or in small places, where almost everybody has a horse—or a Ford. And the cost of getting back and forth from the job plays an important part with the country painter, even though he very often fails to realize it.

Then you have a telephone in your house. Perhaps you look upon it as one of your family expenses. But it is very certain that you could not do much business without a telephone, nowadays, and even though it may be your house phone and some member of your family may be able to an-

swer it and thus save you the expense of hiring a clerk or office boy, there is an item of expense in the phone that properly belongs to your business.

Ladders must be replaced, now and then, so must ropes and planks. Brushes have a habit of wearing out, sponges do not last forever, you find it needful to buy putty knives, pots and other equipment. But these cannot be charged up to any one job, yet it is only fair that you should make each job pay its share of these needful expenses. These overhead costs—as they are called by accountants—often eat the profit out of a small business and the proprietor of it fails to suspect the fact, or even recognize their existence, until he is brought suddenly up against the hard proposition that he is in a financial hole. Too often they are the cause of a business failure.

Be honest with yourself. Go over your accounts of the past year carefully, if you have kept a record of these overhead expenses and add them up. If you have not kept such a record, estimate what you have spent as closely as possible. As a guide, you may find the following list of items of some benefit:—

List of Overhead Expenses.

1. Your own salary, which should at least be equal to that of a competent foreman; the salaries of your bookkeeper, either permanent or occasional; clerk or stenographer and shopman. Of course, if your business is small, you may not have all or any of these except yourself. If you work with your men, then your own salary should be only for that portion of your time when you are not actually engaged in labor for which you can charge your customer.
2. Cartage or the cost of upkeep of horse or automobile, with interest on cost of investment and at least 10 to 15 per cent. added for depreciation.
3. Office expenses:—Stamps, account books, stationery (writing paper, envelopes, billheads, etc.), advertising, association dues.
4. Traveling expenses, including car fare for men.
5. Bad debts.
6. Rent and upkeep of premises used for business purposes.
7. Water rent, heat and lighting.
8. Fire insurance.
9. Liability or workmen's compensation insurance—an absolutely necessary item in these days of workmen's compensation laws.
10. Telephone.
11. Interest on capital invested in the business.
12. Ladders, scaffolding, paint burners and tools or appliances of various kinds and cost of upkeep of the same.
13. Brushes.
14. Sponges.

15. Drop cloths or building paper used to protect floors.

16. Any other incidental expenses for which you cannot make a direct charge to your customer.

17. Deterioration or waste of stock that is kept on hand.

That's a pretty long array of expense items, isn't it? And the worst part of it is that a great many master painters, who are good mechanics but who have never had a business training, fail to realize the fact that these overhead costs—or the expenses of doing business—are eating a great big hole out of their profits. The fact that they are so generally forgotten is the main cause of the complaint, which we so often hear, that there is no profit in the painting business and the wishes that we could go back to the good old days when it was possible to make more money out of it.

In the foregoing list we have included only such items as apply to a contracting painting and paper-hanging business in which there is no store. The overhead charges for a paint store, run in connection with your business, should properly be considered separately and the two branches of your business should not be mixed up, but each one should stand on its own feet. The store returns must come from the amount received for the sale of goods. If one person is employed partly in the store and partly in the shop, his salary should be divided between the two in the proper ratio, according to the time that each takes. And the same should be true of delivery charges and other items common both to the painting and the retail paint business.

In a contracting business, this overhead cost should be divided among the different contracts upon either one of two principles. Both in the end will give the same results. The first is to determine the percentage that the total overhead cost for a year bears to the total cost of labor and materials used in that year (not the total volume of business done), and add this percentage to the estimated cost of labor and materials, to get the actual cost of the job before any percentage of profit is added. The second way is to determine the total overhead cost and divide it by the total number of labor hours worked during the year, which will give the actual overhead cost to be added to each labor hour in order to get the total cost to you. For example, suppose that you have employed five men, working forty-four hours a week, for a period of say forty weeks during the year, then the total labor hours for the year will be 8,800. Now suppose the total cost of overhead expenses has amounted to \$1,500, which will be rather below than above the average, if you allow yourself a monthly salary of \$90 for conducting the business and have worked part time yourself. Dividing this \$1,500 by 8,800, we get approximately 17¼ cents to be added to the hourly wage rate of each man, in order to get the cost per hour of labor and overhead to you. Now, if you are paying your men 50 cents an hour, in figuring a job you must take this new rate of 67¼ cents per hour in calculating the labor cost of the job you are figuring on, and after adding the total cost of materials and labor, figured on this basis, to get the total net cost you must add an additional ten or twenty per cent. for profit—as much as competitive conditions in your vicinity will bear—if you want to make any profit from your business.

The amount of \$1,500, which we have used in figuring out the above problem, has not been calculated, but has merely been assumed in order to show how

you must figure out this problem for yourself. We believe it would ordinarily be too low. The Painters Magazine would be very glad to have actual figures from its readers, giving the total overhead cost, the amount which the employer allows himself as his yearly salary and the total labor hours worked by the journeymen in the same year that was used in ascertaining the overhead cost. If we could get figures from a number of master painters, which we would hold strictly confidential, the tabulated results might be of great benefit to the craft at large and, by adding to the general knowledge, would help to cut out a great deal of the unfair competition which is brought about, usually, by a lack of knowledge of costs rather than by deliberate intention to take work below actual cost.

Just let us say that, if you have never figured out the overhead cost of running your business, the first time you do so, you will be surprised and startled by the total amount. And the most surprising thing to you is that the percentage of overhead usually is much greater for a small business than it is for a large one. If you want to reduce this percentage, there are but two ways to do it. You must either increase the volume of business done, without increasing the overhead, or by practicing economy, you must reduce the overhead.

Economizing Time.

The first thing you can economize on is time. You know very well that, especially in the small painting business, there are a thousand and one things that the employer must look after himself. When a business grows large enough to employ one or more competent assistants, then the proprietor can give each one certain things to look after and can hold him responsible for their proper performance, giving only such general supervision as may be necessary to see that his instructions are carried out and that, in every case, the satisfaction of the customer shall be regarded as the most important consideration. If you find that your subordinates have not the tact required to do this, put some one else in the position. But this does not necessarily mean to dismiss a man from your service because he has not the happy faculty of giving your patrons satisfaction and, at the same time, being just to you. While it is policy to give the reasonable man all that he is entitled to under the contract and a little more, there are some customers who will try to cheat you, in spite of your utmost patience and consideration, and when you run up against a man like this, you cannot afford to trust the settlement of the questions that come up to a subordinate, but must attend to them yourself. A man may be a good and faithful mechanic, who will give you excellent service, but at the same time lack the tact necessary to make a good foreman—to keep the customers satisfied and the men busy and loyal. The last is an important consideration and depends very much upon treating them like gentlemen, even though you hold them strictly to account and expect them to give you full value for every cent of wage you pay them. And why should you not expect this? Nevertheless, a word of praise now and then, a few encouraging remarks, when you see the men are doing their best, will have more effect in getting out the utmost that is in them and keeping them loyal to you than almost anything else. Constant fault finding does not help you in the least. Harsh words, oaths and threats are resented. Put yourself in the place of your men. It has been well said that "molasses will catch more flies than vinegar."

But we were talking of economizing your own time—a thing most important for the master painter whose business is small—and appreciated at its full value by most painters who do a large business. In these days, when you are apt to have several jobs going on at the same time, often more or less distantly located from one another; and when you must keep close track of all that is being done in order to avoid waste time on the part of your men, those painters who use an automobile say that the time saved in getting from place to place enables them to give each job much closer attention than they otherwise could, and also gives the employer time to look after affairs in his shop and to hunt after new business. For, in these days of competition, you cannot afford to wait for business to come to you, but must play the part of a salesman and hunt up customers. There was an excellent article in the November issue of *The Magazine* on this subject of selling your service, entitled, "Going Out and Getting It." If you have not already read it, we cannot too strongly advise you to turn to it now and read it carefully. It is a true story of success in this line and is an example well worth following.

If you own a small touring car you will find it not only useful in getting round yourself, but it will enable you to save the time of your men by getting them to the job quickly or transferring them from one job to another without loss of time. Moreover, if your men ride to their work, they are in better condition to give full measure of service than if they have to walk a mile or so to get to the job, as is often the case in country districts. Of course, in most cities, the street cars afford quick and economical transportation, but even here, an automobile is useful in reaching places in the suburbs or off of direct trolley lines. We have no brief to hold for any particular make of car, but we have been told by many contracting painters and paint salesmen that they have got more satisfactory service and greater economy of operation from a Ford than from the more expensive makes. We are speaking of a machine as a strictly business vehicle and that is its primary purpose for the painter. Its gasoline consumption is small, its light weight reduces wear of tires and repairs are easy to get and inexpensive. It can be readily converted to a delivery wagon by lifting off the body, by means of a rope hoist, and substituting a delivery body, which is only a question of a few minutes. Or, you can get a two-wheeled trailer at a moderate price, which will enable you to carry all your materials and ladders, while at the same time using the car to transport your men. A high priced auto may enable you to pass the other fellow on the road more easily, and may be more desirable as a pleasure vehicle, but as a business proposition, when you consider that interest on the cost and upkeep are overhead charges against your business, the little Ford, or some other low priced car, is the best proposition. In a modern contracting business an automobile is not a luxury but an economy—a saver of time, the most expensive item that enters into the painting business. If you are a country painter and cannot afford an auto, a motorcycle is the next best time saver.

Saving of Stock.

Saving of stock is another important consideration. There are a good many paint shops that you will find filled with a collection of pots, in each of which there

is more or less paint that has been allowed to skin over and become useless. You will find five-pound color cans which have been opened, to take out part of their contents, and allowed to remain until the color has become too hard to use. The saving that you effect by buying in the larger cans is dearly bought if you allow a portion of the contents of such cans to go to waste. In many shops, returns are credited to the customer, on day and pound basis jobs, and then allowed to go to waste because you do not find it convenient or possible to use them on another job before the paint becomes useless. Never credit material unless you know you can make use of it.

True economy dictates buying your materials in cans of such size that the returns will be very small; that very little material will be left in opened cans to go to waste. It also dictates care in mixing your color for a job, not to mix very much more than you need. Again, it suggests having two covered barrels in your shop, each provided with a proper faucet at the bottom, and requiring your men, at the close of a job, to immediately empty all dark color into one of these barrels and all light color into the other. Moreover, you must see that these returns are kept going out for use as rough paint, for there are many processes that they are just as good for as though you mixed up paint especially for that particular job. The contents of the barrel must first be well stirred. And all this means that you must have an orderly and systematic shop and that you, or a careful and intelligent shopman, must personally supervise all the paint that goes out and every bit that is returned.

Brush Economy.

Brushes form an item of expense whose cost is constantly increasing. The scarcity of good bristles, due to the European war, has very greatly increased the price of satisfactory paint brushes and made it more important that they be used to the uttermost limit. There are far too many paint brushes thrown away or sold to the junk man before they have given their full measure of service. The men don't like to wash brushes—they won't do it in their own time and, if you require them to wash their brushes in your time, they will take longer than is necessary. When at the job, the brushes should be carefully wiped out each evening and then wrapped in manila paper, in the same way new brushes are wrapped, in order to give the best service next day. When they are returned, they should be thoroughly cleaned and kept clean and ready for use. No man should be given a new brush if you have an old one that is in good enough condition to give satisfactory service. But it must be cleaned and you must be satisfied that the brush is all right before it is given out. No man can do good work or can make good time unless his brushes are clean and in proper condition. There are a number of brush cleaners and brush keepers on the market that will give satisfaction and will soon save you far more than their cost. One of these, invented by Ernest H. Cook, a well-known master painter of Painesville, Ohio, that also is a storage box for used brushes, has been shown at the International Association and also at one of the Ohio conventions. The price is very reasonable, too. A brush cleaner of this kind, or some other that is satisfactory, should be in every shop, if you want to keep your brush overhead down to a minimum. It not only saves

time in cleaning, but enables you to use your brushes to the uttermost limit.

And by the way, those Ohio master painters are pretty ingenious fellows and appreciate the value of time and the need for saving it. Another member of the Ohio Association (he comes from Cleveland) has invented a safety scaffold that can be quickly erected and readily moved from one place to another. Still another (a Youngstown man) has put on the market a very handy device for strengthening the rungs of ladders or replacing them, if they rot in the stiles, the place where they are most apt to be destroyed. We would be glad to put you in touch with these men, if you ask The Painters Magazine.

Scaffolding and Ladders.

You will find a good many varieties of labor-saving scaffold jacks, of extension leg jacks, of various forms of scaffolding and staging, that it will pay you to investigate and then to buy just exactly what is best adapted for your purpose. While some of these things may seem expensive, at the start, remember that most of them will save enough time to pay for themselves in a few months. And although the time your men employ at work is not, strictly speaking, an overhead expense, all the time they needlessly use in doing things in a roundabout way is in effect an overhead cost, because it makes your work cost you more than it ought and either lessens your chance of getting profitable work, if you are up against the competition of more wide-awake painters, or it reduces your profits on jobs that you get at your own price.

Just here we would like to remind you that it pays to keep your ladders, scaffolding and plank-ing properly painted with some distinctive color and stenciled with your name and address. This prevents your property from being taken by mistake (?) by the bricklayer or plasterer, and it also lengthens the life of your appliance. Let the people see that you are enough of a believer in the preservative properties of paint to keep your ladders and the like well painted. It advertises you.

See to it that your ropes, and everything upon which the safety of your men depends, should receive thorough and periodical inspection. Do not let anything of this kind go to a job unless you absolutely know it to be safe. Even though you may carry compensation insurance, it is well to remember that the cost of this insurance will depend, in the future, very much upon the record you are now making for looking after the safety of your workmen. "Safety First" will reduce overhead in the long run.

Fire Prevention.

How about fire prevention? Is your paint shop clean? The insurance inspector eyes dirt and untidiness with a far more critical eye than you do. Even though you may know that accumulated paint skins will not readily catch fire, there seems to be a general belief that they are very inflammable and the painter who permits his shop to become untidy or who allows a large number of pots containing paint skins to stand about will find his insurance rates gradually growing higher. Paint shop cleanliness pays and helps to reduce the overhead cost. Keep pails of sand in convenient places in your shop, and also keep on shelves where they are easily accessible, a number of five-pound paper

bags filled with sand. These should be thrown on a small fire and will often extinguish it. Remember that every minute counts big in a paint shop fire.

Sponges.

When you buy sponges be sure that you are getting what you pay for. There is no other article that painters use so grossly adulterated as sponges. You can readily detect sponge adulteration by washing it out with water. Many sponges are loaded with sand. This costs a good deal less, by the pound, than pure sponge, and it is poor economy to pay sponge prices for sand. It adds very greatly to our overhead if you allow yourself to be taken in by loaded sponges. Soaking sponges in a solution of glauber salts and dipping them in glucose solution in order to make them hold the sand better, are common tricks. Allowing water to soak into a bale of sponges and thus get them thoroughly damp will add several pounds to the weight of the bale. If you suspect the sponges of being water soaked, when you receive it, put the bale, unopened, in a dry, warm room for three weeks, then weigh it. If it weighs less than the invoice, write at once to the sponge house and tell them that the unopened bale is short weight and ask them to send a representative to weigh it before you open it; otherwise you will ship the bale back at their expense. State in writing what you find the dry net weight to be. This usually has the desired effect.

Small pieces of sponge may be made available for use by enclosing them in a convenient size bag, made of a piece of Turkish toweling. These will hold water and are as serviceable for washing off calcimine or wetting down wall paper as a new sponge. Here is a very easy way to save on your overhead—especially if you have many ceilings to wash off.

The suggestions that we have given may be of some service in assisting you to keep the overhead down to the lowest notch, but it is well to remember that overhead cannot be eliminated, and if you wish to be successful in your business, you must recognize the fact of its existence and must sell your services at such a price as to make your contracts return you all that they cost and a profit. Never forget that the net cost is labor plus material plus the proper proportion of overhead expense and that the profit comes over and above all this.

Getting Together.

If you find that there are men in your town who habitually figure low, get next to them and see if they realize what it costs them to do business. Perhaps they never heard of overhead expenses and cannot understand why they are not making a profit, although they are keeping within what they have estimated as the correct amounts for labor and material. Get together and see if you cannot all arrive at some idea of what it costs you to do business. When you all understand this and when you all make up your minds that it is better to make money out of the painting business than to get all the work that is in sight and then to do it at a loss, you will soon put a stop to price cutting for painting in your town and you will all make a fair living out of the business. And it pays to let your journeymen understand that there are overhead costs which must be counted. It will prevent them

from making misstatements to your customers, or from hurting you by stating that your profits are excessive, if a strike is on.

Going After Winter Work.

Meanwhile, you want to keep busy and to keep your men busy, too. There is no reason why more people should not have their painting and decorating done in winter time, especially interior work and paper hanging, if you would only get after them and persuade them that it is perfectly practicable and that you could well afford to give them better prices in the present dull season than if you wait until spring. Of course, the reduction may be more in the telling about it than in reality, but you can point out that everything that enters into the painting business has advanced in price and that still greater advances are looked for in the near future and that there is no use putting off painting and allowing the timber of the house to decay, while waiting for prices to go down. Conditions are such that there is no price reduction likely on paint materials for some time, probably for two or three years. Arguments like this will often induce your customers to paint now. With care you can do just as good work in winter as in summer, provided you are not hurried and are allowed to pick out weather for outside work, when there is no frost upon the surface of the wood. You can paint successfully with the thermometer at zero, provided the surface is dry and the paint is well brushed out.

Write letters suggesting the advisability of winter painting to probable customers. Send them circulars, postal cards, leaflets. Manufacturers of the materials you use will often furnish you with form letters or with booklets bearing your imprint, that may well be used to advantage. It will pay you to do effective advertising at low cost.

But don't forget that the cheapest and most effective way to reach the greatest number of possible customers is by advertising in the local newspapers. The only exception is in the larger cities, where newspaper advertising is expensive and where people doing a neighborhood business or whose customers are necessarily limited must resort to direct advertising, such as personal solicitation or letters. Here are some samples of seasonable advertising which you can use in the newspapers, on postal cards, or, perhaps, on bill boards. On the latter, however, you should make your announcement in the fewest possible words, because people do not have time to stop on the road and read a long argument. Use these suggestions in any way you deem most desirable:

PAINT NOW AND SAVE MONEY

That you would have to spend on carpenter work, if you let your house go unpainted through the coming winter. We will guarantee perfect satisfaction.

P. Green & Co.,
Painters for Twenty-five Years.

PAINT NOW AND SAVE MONEY.

The price of all paint materials is advancing, and there is no probability of a decline within the next year or two. We can quote lower prices for painting this winter than we will be able to offer you next spring and can guarantee satisfaction. Paint dries well in cold weather, provided you let us pick out days when the surface is free from frost. We have the men who know how to do winter painting, that will last longer than work done in spring or summer. Give us the order now, help us to keep our men busy and save money for yourself.

P. Green & Co.,
Practical House Painters.

MAKE YOUR HOUSE MORE ATTRACTIVE

By redecorating some of the rooms. We have a choice line of artistic wall papers that we offer for your selection. We can give you original and exclusive treatments. If the work is done now, while your house is kept dry by artificial heat, the result will be better than if you put off papering until spring. Besides that, wall paper prices will be higher next spring.

P. Green & Co.,
Wall Decorations.

ROSES IN WINTER

Will be found in our show window, where we are displaying some beautiful Bed Room Wall Papers that we would be glad to have you look at. If you wish original and exclusive treatments in artistic wall paper, we would be glad to offer suggestions. We can quote special prices for work done this winter. Next spring the cost of all wall papers will be increased.

P. Green & Co.,
Wall Papers.

WHY WAIT TILL SPRING?

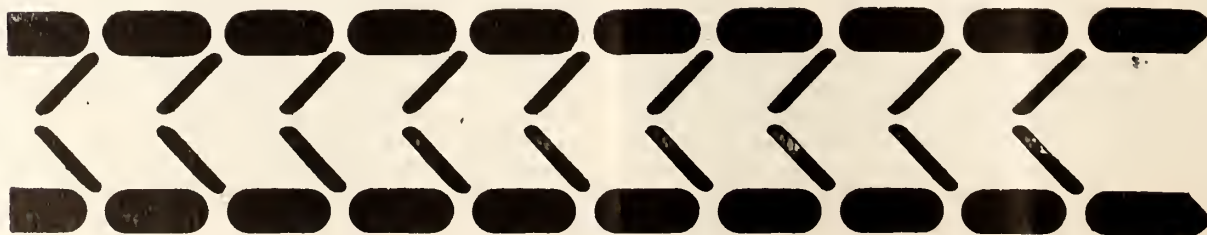
Paint your house now and save the advance that is surely coming in the price of all paint materials. They will not reach a low level again for the next two or three years, that is admitted by all who have been studying the paint markets. We are anxious to keep our men busy this winter and can guarantee a satisfactory job, if you will give us the order and let us pick out the days that we think best to do the work. And remember that you will save money.

P. Green & Co.,
House Painters and Decorators.

GIVE HER NEW WALL PAPER FOR CHRISTMAS.

You know your wife wants her house to look attractive. Why not have some room that she wants to look at its best newly papered as a Christmas gift? We have some new and beautiful patterns to select from and can offer you exclusive designs and coloring and original treatments that you cannot get elsewhere in town. And it will cost less than if you wait till spring to paper, because all prices for materials are advancing. Let us show you some suggestions for decoration that is out of the ordinary.

P. Green & Co.,
Home Decorations.



Service in Bulletin Work

Change of "Copy" in Remarkable Time Demonstrates the Greater Flexibility of Painted Signs as Compared With Printed Posters.

THE remarkable increase in the extent of the use of painted bulletins on the part of general advertisers shows the appreciation of the great improvement in appearance of outdoor display when the product and the message can be presented in the rich, warm, vivid colors made possible by the use of paint.

Paint makes for attractiveness of appearance, for permanence and for that indefinable something called "class," the thing which differentiates the ordinary from the unusually good. The painter is therefore given preference to the billposter, regardless of the fact that the service often costs more than when the job is simply one of pasting lithographs on the boards.

The very permanence of paint, however, suggests the time and care which must be spent on its application; the expert service required to get correct results and the interval which must elapse from the time the painter slaps his first brushful of material on the bulletin until the passerby sees the completed picture. In other words, the casual observer might easily get the impression that the use of painted bulletins would involve too long a time for preparation, and that he could not "change his copy" as readily as is possible when type and ink are the materials used to convey the ideas.

This impression, if it existed, got a rude shock and was utterly dissipated recently in Chicago when the Thomas Cusack Company gave a demonstration of the flexibility of the system, and showed that rapid changes can be made in displays of this kind just as readily as otherwise, and, in fact, can be put into effect more rapidly than if the service of the lithographer or printer had to be called in as well.

The occasion was the change of agencies for the Chalmers automobile in Chicago. This car was taken over last spring by Harry Newman, Inc., and in October the Chalmers company announced that the agency had been restored to the James Levy Automobile Company, which formerly represented it in Chicago territory. The announcement was made through the newspapers and occasioned great interest among motorists on account of the prominence of the car and the publicity which had been given to the Newman agency.

Mr. Newman, who had made a spectacular success of the sale of the Scripps-Booth car in that section, is a great believer in the value of advertising; and if not in printer's ink, then in painter's paint, for he had thirty-one bulletins in use, each having approximately 300 square feet of surface, along the boulevards of Chicago, principally on the North Side, where the aristocrats of Cook county live.

These signs announced:—"Harry Newman Recommends Chalmers Cars," this method of coupling up the dealer and the automobile having been

originated by the Chicagoan, and having been adopted elsewhere, as in New York, where it is now announced that "Silver Selects Chalmers." However, the point to be made here is that the method of display gave almost as much space to Newman as to Chalmers, so that the problem of making a change, if one became necessary, was given greater importance on this account. And when the agency was switched and the new dealers assumed the contracts for the outdoor display, the Cusack company was given a hurry-up job of putting Levy in place of Newman on all of these bulletins.

The writer had noted the newspaper announcement of the change of agencies; likewise, in driving along Sheridan road, where many of the bulletins are located, he had observed the Chalmers displays, and had wondered how long it would take to make the change necessitated by the switch. He was nothing short of amazed to see how quickly the work was done, for it seemed literally instantaneous. It was a case of "Harry Newman Recommends" before the agency change was announced, and presto! "James Levy Automobile Company" thereafter. How was it done?

Harold Cusack, manager of the Chicago branch of the Thomas Cusack Company, told The Painters Magazine representative that the job took little more than twelve hours, being handled by Superintendent A. R. Frawley in such a business-like way that the effect of the publicity was not interrupted, but was switched from Newman to Levy without appreciable loss of time.

Four crews were used on this job, and the work was not confined to daylight hours, but was a continuous performance from the time it was begun until it was finished. Probably one-third of each sign had to be repainted, or about one hundred square feet, so that the total surface covered by the painters in one day was three thousand one hundred square feet.

An interesting feature of the proposition was that the work was so arranged that the switch from daylight to darkness did not occasion any interruption of the task. Some of the bulletins are illuminated and others are not. When the order for the change went in, the men were put at work on the bulletins which carried no illumination. They worked on these during the day, and managed to complete all of them before darkness made a continuation of their labors impossible. When dusk settled down, they were ready to tackle the illuminated signs, the current being turned on, and the painters working by the light furnished in this way.

Thus it was that motorists, who heard about the new agency being appointed, were astounded to see that the painted bulletins, which represented a vast amount of labor, obviously, and are not as simple as slapping on a lithographed sheet, had been changed to accord with the new conditions. It was a great advertisement of the service which it is possible to give by this means, and, undoubtedly, furnished a big

boost for painted displays in general and the Thomas Cusack Company in particular.

The writer was so interested in the stunt that inquiry was made of the company for details, which were supplied as indicated above. Harold Cusack, manager of the Chicago branch, added:—

"We do not believe that this service has ever been given before by any other concern in this line of business, and feel that it is worthy of mention among the trade, because it demonstrated the leadership of painted bulletins, by means of which the painter is able to accomplish more for the advertiser and for himself."

If it had been necessary for the change to have been made other than through painted displays, and, if, for example, lithographed sheets had had to be substituted for the bulletins already in use, it is easy to realize how long a time must have elapsed before the new posting could have been completed. The designs would have had to be made, the stone engraved and the printing put through, all of which would have consumed a great deal of time and would have delayed the change. Even if ordinary printing from type had been employed, it would have taken several days. At the shortest, to have secured the material and put it in place.

All of this emphasizes the fact that the painted display is not only most attractive for outdoor publicity, but it likewise lends itself readily to changes. This is something which would not occur to the mind of the average person, not even the business man who is making use of it. Consequently, it is a feature in favor of this character of advertising which ought to be given emphasis, because it brings into

the situation an important but heretofore neglected argument.

It is true that emergencies, such as that which required a quick change in the Chalmers bulletins in Chicago, do not happen every day, but it is also true that the company which has charge of such work should be prepared for them. Perhaps the necessities will not involve making the change in twelve hours, but it should be borne in mind that the longer the old displays remain unchanged, the less efficient they become, and those which are not changed promptly become a standing advertisement of the inaccuracy of the announcements.

Not all advertising is news, but most of it is information, and the basic requirement of advertising information is that it shall be true. When conditions change, which make it necessary to withdraw the information in favor of something else, the painted display man has the responsibility of presenting the new data just as quickly as possible. And "as quickly as possible" means that unusual effort should be employed and unusual hours worked, in order that the best of service may be rendered both to the advertiser and the public; for work of this kind does involve public service.

Painted display work is growing fast and there is nothing that will contribute to its growth more than taking care of the requirements of customers, even though they involve exceptional trouble. The painter, whether he is handling house-work, signs or interiors, makes friends for himself and increase for his business by taking the trouble to do things the way they ought to be done; and that is always the only way worth while.

A Rip Van Winkle Frieze

The Decorative Feature of the New Tod House Cafe, at Youngstown, Ohio.

FOR a hundred years Washington Irving's story of Rip Van Winkle has delighted one generation after another; it has been read by school children and by their elders with equal enjoyment; it has been presented on the stage hundreds, perhaps thousands, of times by the inimitable Joseph Jefferson, and after his death by his son. Painters have depicted scenes from it and illustrators have made sketches for numerous editions de luxe of this story that never will grow old. And now, Arthur W. Woelfle, a talented artist of Flushing, Long Island, has painted a wonderful Rip Van Winkle frieze for the cafe of the New Tod House, of Youngstown, Ohio, one of the finest hostelrys of the Middle West.

We are fortunately able, through the courtesy of Mr. Woelfle, to show our readers, so far as the art of the photo engraver will permit, a reproduction of this frieze. Its length has made it necessary for us to cut it into sections, in order to illustrate the detail of the painting. It will be noticed that the middle section, as we give it, has been so made as to lap over the two end sections, thus avoiding the necessity of cutting through or omitting any portion of the picture. The dwarf at the extreme right of the first section appears again at the left of the middle

section, and the tree, which is shown at the right of the middle section, appears at the extreme left of the third section. In its proper place in the Tod House, the painting is one continuous whole.

This frieze is three and one-half feet high and thirty-four feet long, and is placed just below the ceiling, back of the bar, in the cafe. The room is finished in Circassian walnut and the walls are hung with Spanish leather and the artist has carried out these soft Spanish leather tones in painting the frieze, thus blending it in and harmonizing it with the general tone of the room. The picture is lighted by means of fifty concealed incandescent electric lights, placed behind a Circassian walnut molding just above the painted frieze. A top light, free from glare, is the result, and at the same time, the painting is so perfectly illuminated that every detail is brought out.

When Mr. Woelfle received the commission to paint a frieze for the cafe of the New Tod House, the owners of the building suggested to him that he follow the painting by Maxfield Parrish, in the Hotel Knickerbocker, New York city, but he was unwilling to copy the work of another artist, naturally preferring to make an original theme. In casting about for something appropriate, the story of Rip Van

Winkle occurred to him as never having, to his knowledge, been used as a mural decoration.

He accordingly prepared a sketch, illustrating this legend, submitted it to the hotel management, and it

pressing the canvas against the still tacky paint by means of a paperhanger's roller. The result was a perfectly smooth and permanently attached decoration.



At the Village Inn—Rip Ascends the Mountain.



Rip Van Winkle Drinks as the Dwarfs Play Nine Pins.



Rip in His Twenty-Year Sleep—He Returns Home.

was immediately accepted and he was commissioned to go ahead and make the full size painting. This was painted in his studio, at Flushing, on a continuous roll of canvas; was then rolled up and taken to Youngstown. The wall was prepared by coating it heavily with white lead and varnish, and the painting was next carefully unrolled along the wall,

The New Tod House, named after the late Governor Tod, of Ohio, was opened the latter part of October, the architect being a Mr. Edwards, of Youngstown. Samuel W. Rice, who had the contract for painting and decorating the building, is one of the well-known painters and decorators of the city, and in finishing the cafe, he worked with Mr. Woelfle

in order to make the decorations and the frieze harmonize in every particular. They had previously been brought into contact in connection with the Mahoning County Court House, at Youngstown, where Mr. Rice was also the decorator. Several well-known artists were employed to furnish the pictorial decorations for the court house. Blashfield painted the interior of the dome; C. Y. Turner, a historical picture showing the first court held in Mahoning county, and Arthur W. Woelfle furnished a frieze one hundred and seventeen feet long, representing the steel industry, Youngstown being one of the most important steel and iron manufacturing centers in the United States.

Now let us turn to the illustrations and see how cleverly Mr. Woelfle has worked out the story in a few scenes. He has taken no more liberties with it than may be expected in translating a legend from words to pictures, and he has not departed as much from Washington Irving's story as Joseph Jefferson did in the play.

At the extreme left of the frieze we find a group before the village inn. The story tells us that Rip Van Winkle was a ne'er do well, good natured and willing enough to help other people, but averse to attending to his own business and providing for his family. His wife and children went in rags, while he loafed about the village, and Dame Van Winkle, of a naturally sour disposition, wagged her tongue incessantly, berating him for his faults, "and everything he said or did was sure to produce a torrent of household eloquence." To get away from it, he would leave the house.

"For a long while he used to console himself, when driven from home, by frequenting a kind of perpetual club of the sages, philosophers and other idle personages of the village; which held its sessions on a bench before a small inn, designated by a rubicund portrait of His Majesty George the Third." We are told that "from even this stronghold the unlucky Rip was at length routed by his termagant wife, who would suddenly break in upon the tranquility of the assemblage and call the members all to naught." It is one of these incidents that the artist here depicts. You will note in the picture Rip's sole domestic adherent, "his dog, Wolf, who was as much henpecked as his master; for Dame Van Winkle regarded them as companions in idleness." He is seen with his tail curled between his legs, as the story tells us was customary when he came into the presence of Dame Van Winkle.

The story tells us how Rip sought comfort in solitude and wandering in the mountains. "In a long ramble, on a fine autumnal day, Rip had unconsciously scrambled to one of the highest parts of the Kaatskill Mountains. He was after his favorite sport of squirrel shooting." When it had become almost dark, as he was about to descend the mountains, he heard a voice calling, "Rip Van Winkle." Finally he "perceived a strange figure slowly toiling up the rocks and bending under the weight of something he carried on his back." The stranger was a "short, square-built old fellow, with thick, bushy hair and a grizzled beard. His dress was of the antique Dutch fashion." "He bore on his shoulder a stout keg that seemed full of liquor and made signs for Rip to approach and assist him with the load."

With his natural, good nature, and in spite of some feeling of timidity, for the stranger uttered not a word, Rip cheerfully shouldered the keg and followed his strange companion up the mountain along

what seemed to be the dry bed of a stream. The second of the pictures shows this toilsome ascent. As they walked, Rip heard sounds, as of distant thunder, in the mountains, but this he little heeded.

Finally they came to a natural amphitheater. "On a level spot in the center was a company of odd-looking personages playing at nine-pins." "They maintained the gravest faces, the most mysterious silence and were, withal, the most melancholy party of pleasure Rip had ever witnessed."

"His companion now emptied the contents of the keg into large flagons and made signs for him to wait upon the company." They drank in silence and returned to the game. By degrees, Rip's confidence returned to him and he ventured to taste of the liquor, while the company were busy with their sport. "He was naturally a thirsty soul and was soon tempted to repeat the draught." And this happened more than once. "At length his senses were overpowered, his eyes swam in his head, his head gradually declined and he fell into a deep sleep." The story tells us that the strange people were Hendrik Hudson and his crew, who once in twenty years were permitted to revisit the scene of their discovery. Rip's sleep lasted twenty years, and the next picture shows him lying in slumber, an old man, with a long, white beard.

When he finally woke and "rose to walk, he found himself stiff in the joints and wanting his usual activity." He thought it had been but the night before that he had fallen in with his strange companions and had tasted of their liquor. So he made his way back to the village, where he met only strangers and where everything seemed unfamiliar. His own house "was empty, forlorn and apparently abandoned." He hastened to his old resort, the village inn, only to find that it, too, had sadly changed. From the top of a tall pole was fluttering a flag, on which was a singular assemblage of stars and stripes. "The very sign was changed and bore a portrait of General Washington." "There was, as usual, a crowd of people about the door, but none that Rip recollected." His home-coming was on election day and a political meeting was in progress. The people, when they saw him, rubbed their chins, calling attention to his long white beard, for smooth shaven faces were the custom in those days. The picture at the extreme right shows this home-coming of Rip, who soon met his daughter, who had grown to womanhood and married a well-to-do farmer, and was accompanied by her little son Rip.

The brief summary of the story that we have given shows how cleverly Mr. Woelfle has managed to indicate the entire legend in the few scenes that he has pictured on the frieze. And it also shows what an appropriate subject the story of Rip Van Winkle is for the decoration of a cafe. A few words about the career of the artist will no doubt be of interest in connection with our reproduction of this frieze.

Arthur W. Woelfle was born in Trenton, N. J. He studied art at the Brooklyn Institute and received a scholarship. Afterward he continued his course at the Art Students' League and the New York Academy of Fine Arts. Next he studied in Paris and afterward in Munich, where he received honorable mention. He is a member of the Salmagundi Club, the well-known New York organization of artists. His studio is at Flushing, Long Island.

Automobile Paint Shop Information

Going After Business—Styles of Finish—Color Changes—Varnishes—Lake Pigments and Glaze Colors—Ventilation.

By M. C. Hillick.

THE time is fast approaching when the paint shop owner will find sufficient leisure to make the rounds of garages, public and private, in order to get into personal touch with conditions and the actual needs of the automobile equipment. This he has had no time to do during the season now on its later decline. It may be the means of getting in some of the cars, in urgent need of heavy painting repairs; and this is a most desirable time of the year to handle this class of work. If anything, it can be done at a sufficient discount to offer an inducement for the car owner to have it done now. In this way, the painter and the car owner may alike profit; the owner to the extent of saving a little over what it would cost him at a later date in the season, besides getting some extra attention not usually extended during the rush of spring or summer work, and the painter being able to keep his men employed and realizing a profit therefrom. Moreover, it is always a fine advertisement for the business to keep it running, in paying shape, throughout the year. It attracts the attention of car and carriage owners and of the public generally; and these sure signs of thrift and prosperity are telling factors and, other things being equal, help immensely in getting business.

It is a good plan to study up some of the novelties in colors, and the styles of finish which promise to have the call among the elect of automobile owners and users during the forthcoming season. There is said to be quite a demand among the drivers and owners of the big enclosed cars for a revival of natural wood finish for the interior of the car. This class of finish has a satisfying effect at all seasons of the year, being cool and soothing during the summer and neutral in its effect at other seasons. Walnut, of the Circassian variety oak of the different growths and types, mahogany, birch, maple, cherry, red beech and vermilion wood are among the favorite woods which will find admirers. It will come within the scope of the jobbing shop painter to refinish some of this timber, and it is well, therefore, to come to know the various woods and their especial requirements. Each have their peculiarities, and to obtain the correct refinishing effect it is best to know what those peculiarities are.

In colors there will, of course, be some changes, but these will be mostly along the line of special shades and designs and offerings put out by different manufacturers, known in the trade as "house colors." One need not look for any radical changes in color effects for some time to come, at least. The fine old colors—the standbys of many seasons—are still the chosen ones among discriminating buyers. The deep, elegant blues, the blacks, the dark, splendid greens—the favorites of many years—the attractive browns, even the flaming reds and luminous maroons, are among the colors which may be expected to have a majority following.

It will be a feature of good business to have sample

panels painted and finished with these different colors, employing the best practices in the work, as a means of showing the prospective customer and others precisely what any desired color will look like when developed upon the surface under a full flow of varnish. This method has been found by several friends of the writer to yield satisfactory results. It is important, too, to have first hand information concerning the latest novelties on the market, and to be able to get these at short notice or to mix them at the shop. There are sure to be some very critical people, or people who must have the last word in colors, as they are to be witnessed along Fifth avenue, and these have to be catered to and pleased and made to feel that they are not a whit behind the very chiefest disciples at the shrine of Fashion. For this reason, if for no other, the car painter may profitably employ some of his time during these long evenings in finding the fullest possible information concerning the colors which are to lead during the coming season.

It will also pay him to look into the markets of the various varnishes which the makers are now putting out, recommended to fill all the manifold wants of the modern vehicle using public. There has been great improvement in varnishes during the past half dozen years; the real needs of the car owner have been studied by the makers of varnish as never before. The fact has been recognized that the automobile must have for its more durable protection a different kind or grade of varnish than has been furnished for the horse-drawn vehicles, generally speaking. The finishing varnishes upon the automobile are subjected to a wide variety of what might properly be called abuses, but come along with the cleaning processes applied to the car and also constitute a part of the road service.

The erosive effects of the cleaners and polishes, which are now used upon the varnish both for the purpose of cleaning the surface and polishing it, are for the most part destructive to the brilliancy and to the durability of the varnish; and while this deleterious effect is perhaps not apparent in the earlier stages of the cleaning and polishing work, it is none the less sure to manifest itself as time and the erosive operations go on. It is because of this particular sort of wear and tear upon the finish that a grade or kind of varnish best suited to withstand it has become a necessity. Varnish makers have recognized this need, and the urgency of it and, for some time past, have been engaged in perfecting a class of varnishes capable of successfully responding to all the diverse requirements imposed upon it.

It is quite possible at this time to obtain varnishes capable of standing, without harm, hot water, steam, soap solution, grease, mud and alkali substances, gases, etc. The merits of such mediums may well at this season be studied; indeed, it will be a good stroke of business to obtain samples of some of

these varnishes and try them out. The makers will, doubtless, be glad to furnish any reputable painter engaged in business with samples of these special automobile varnishes for trial. The more service the painter can offer his customer, or prospective customer, from the finish he is prepared to put upon the car, the greater his prestige and the larger his influence in the business circles of his community, all of which is a valuable asset reckoned on whatever basis you may choose.

Probably you may have noticed that fewer of the lake pigments have been used during the past couple of years. For one thing, the painters have discouraged the use of this class of pigments; they have called attention to the fact that the lake mediums are somewhat difficult to put in place on the surface and give them the finish which they really must have to show them at their best. It is true, to be sure, that cheaper ways of applying the lakes have been introduced, as compared with the methods formerly in vogue, but at the same time the simplest processes are exacting enough to call for special attention and for a little more care than the more opaque pigments. Motor trucks, delivery runabouts and business cars of the various types show a considerable employment of the lake mediums, running all the way from scarlet, English crimson, purple to Munich lake.

The main thing in using these lake pigments is to make a ground color to correspond as nearly as possible to the lake, avoiding the ground that is too light; as a rule, the lakes are rich in proportion to their depth, and over a ground insufficiently deep the lake must suffer in the matter of depth of brilliancy and in tone. One authority says that a maroon or Munich lake should have a ground of deep, warm red; crimson lake, a similar but lighter ground. Scarlet lake, a ground of Tuscan red and deep orange chrome yellow, enough of this latter to brighten the red. Personally, we should choose for the scarlet lake ground a straight vermilion, English preferred. Crimson lake will do well over a deep red ground; say a cross between Indian red and vermilion. Munich lake may have a ground of medium shade wine color, as may also carriage lake. A black ground for purple lake will do finely for this beautiful pigment.

In some cases by using some of the lake in the ground color the effect of the lake may be greatly improved and the lake may be established through the use of one coat of ground color and one coat of varnish color or glaze, as it is variously called. This practice will enable one to fetch up the lake mediums at a comparatively small expense, and, if the work is carefully performed, the finish will not prove disappointing. The work needs to be carried on in clean quarters, under a good degree of heat, uniformly maintained, with plenty of light and with favoring conditions generally. Once the ground color is in place, free from all surface defects—and the lake should not be used over a ground otherwise conditioned—the glaze or varnish color had best be flowed on freely, quite after the manner of flowing on finishing varnish. The richness and splendor of tone comes in no small measure from the depth of the flow of the lake as it feeds from the brush. Poor, skimpy coats of lake beget inferior brilliancy and a loss of natural color effects.

In the event of building up for a panel or a body surface with a finish to correspond to the quality of the best class of automobile work, a couple of coats

of the glaze preparation will be needed, the second coat to contain about half the quantity of the lake used in the first coat. For a pint of varnish use, say, one-half ounce of the pigment, first breaking the color up in turpentine to a smooth fluid condition. Then add to the varnish and beat together until the two are one in a smooth flowing form. When the surface is striped or ornamented, a very pale or crystal white varnish should be used over the work; this, naturally, to be a moderately quick drying rubbing varnish. In surfacing this varnish care needs to be observed to avoid cutting through to the undercoat, which, if done, means the practical ruination of the job, for the color is one which cannot be touched up or made over in a manner to escape notice. If the surface has been properly attended to it will not need more than a light rubbing sufficient to break down the gloss and level the minor inequalities of the varnish strata.

One objection to the lake pigments, and, for that matter, all of the light, delicate colors, considered from the painter's point of view, is the difficulty of keeping them clean during the painting and finishing processes. Dirty fingers, slight discolorations due to various handlings, dirt from operations going on adjacent to the work are alike damaging to the purity of the colors; and for this reason only the cleanest available quarters should be set apart in which to bring up these light and correspondingly sensitive and delicate pigments. The finer tones of yellow, white, gray, the lakes and some of the browns may be included in the list of colors which need especial care in handling and application. Such colors are readily affected by gases, acid fumes and a close, contaminated air.

This suggests the need of as perfect ventilation as it is possible to provide, not only for these colors, but for all colors and for the safety of the painter as well, the latter being all too often left out of the reckoning. This question of ventilation, moreover, is important as an element vital to the reasonably prompt and uniform drying both of paint and of varnish. It is claimed by many painters of experience and close observation that the slow and uncertain drying of not a few colors causes a loss of the natural brilliancy of the pigment and even the loss of some of the natural color effects. We know, for a certainty, that such drying conditions, due often to a lack of ventilation, have a detrimental effect upon varnish, which serves as a protector of the color. Why, then, isn't ventilation a live issue?



Hints for the Country Craftsman

Cleaning Up the Season's Work—Scarcity of Men in the Country—Automobile Painting
—Farm Implements.

By R. H. Forgrave.

BY the time this reaches the reader the painters in towns, villages and the country will be busy finishing up their outside work and doing inside work on buildings that have been erected during the summer and fall months.

Sometimes it is a puzzle to the country contractor, with the force he has, how to arrange his work economically, scattered as it is in all directions over the country, particularly during the late fall and early winter, when often the roads are in a deplorable condition and everybody is in a hurry, with, perhaps, several jobs partly done, and each owner clamoring to have his job finished first. One thing sure, the painter cannot finish them all first. Some one is certain to be disappointed, or, at least, thinks he is.

The best way is to finish those jobs first that are needed the most. For example, a man has made arrangements to vacate his present habitation by a certain time. You have the house into which he is to move partly finished, hence, you may be accommodating more persons by finishing this job by the time the house is wanted, than if you should delay him by working on another job whose owner is in a hurry, too. It is certain the less the contractor moves his men, materials and tools, back and forth from job to job, the better off he is financially, but circumstances often compel him to do it in order to hold his trade.

This matter of business getting and holding is a serious matter with many persons. But I have always noticed that it is the man who goes ahead doing the square thing that gets along the best, and, if such a man is a good judge of men and can adjust himself to conditions as they are and not to what other people think they should be, from his standpoint, he usually comes out way ahead.

When a man is disappointed, but is not really discommoded, he will soon forget his disappointment. There are some persons who are always in a hurry and they will hurry you when it is not necessary. Put them off, if needful, if they are not amenable to reason. There are other persons who expect to be disappointed and are not satisfied if they are not. They are, usually, chronic grumblers. If conditions in your business demand it, go ahead and disappoint them.

The country mechanic is in a position to learn and know the peculiarities of his customers to better advantage than the city man. Study these peculiarities as well as the ordinary conditions under which you operate your work. Knowing how to handle men is one of the greatest assets that a man who depends on the public can have. He should learn to handle his patrons as well as the men who are working for him.

When winter is approaching country painters should aim to get their outside work done before winter sets in and the roads get bad, putting off the interior finishing until cold weather, if they cannot get it done before, save in exceptional cases. Most all

owners, if they do not need to occupy their new dwellings by a certain date, will allow a reasonable time for the painter to finish the work when they know he is busy. The best way, however, is to contract for no more work nor for any job that is to be finished by a certain time, when you know that you cannot do it by that time. But, here it comes again, perhaps the jobs are limited, and, if the painter refuses any on account of time limit, particularly when nearing the end of the season, he will find himself without work. Hence, he is compelled to accept what is in sight, either delaying the work or trusting to picking up some one to help out, which has been difficult during the last few years, since good workmen are scarce in the country and during the present season they have been more than scarce.

Owing the scarcity of men in some places, and their continually fluctuating from one place to another, contracting painters thus situated have been up against it. They often bite off more than they can chew. It seems that suburban towns, like the one the writer lives in, are the worst in respect to getting good men. Come and go seems to be their motto. A workman loses his job in the city through drink or otherwise, and strikes out getting work in a nearby town. He works a few days and is gone to some other city. You see, the country contractor cannot pay as high wages as the men can command in the cities, because there is no organization or scale of wages in the country and they must meet competition.

Conditions in all trades have been peculiar during the past season and for a time before. In some places there seems, at times, to be a dearth of work in a certain trade with plenty of men to do what there is, while in other places there is a scarcity of men devoted to that particular calling. In a month or two the situation is reversed.

It frequently happens when a contractor is short of work, he can get plenty of men, and when he has a number of contracts help is scarcer than shamrocks with four leaves.

Lucky, indeed, is he who can hold a regular force from year to year. The big contractors of the cities are the only ones who can do this. It seems that the man who employs, say, fifty or more men the year around, has no trouble to get extra men when he needs them. He is like the man with money who has no trouble to make more. With the country contractor it is entirely different: he is compelled to increase or cut off his force as the work demands. He is either flush with work or has little, if any thing, to do. Much of the work in villages and the country is done by two men in partnership, who do the work themselves, taking it as they can get it. The problem of getting men is the worst in the towns and suburban towns. I mean those towns within a few miles of a large city, not close enough to the city to be a part of it, still so close that many city people

have their residences there. In such places buildings are usually begun in the spring and finished during the summer and fall. As in the farming districts, both new work and repainting is done during warm weather, papering and new work mostly in the spring and new work in the fall. In such places it often happens that a small contractor with a force of, say, three men will go home Saturday night satisfied with his week's work, and with the prospect of a good week's work ahead of him, but when he gets to the job Monday morning he will find, perhaps, one man on the job. The others have gone. They have heard of something better in the city. I have known of several instances this season when contractors have been compelled to cancel contracts solely on account of men leaving them, and they were unable to get others. [This, however, is unusual.

There are some country painters who will have work all winter. Indeed, some of them will be lucky if they get it all done before spring work opens up. To the many who have little if any work during the winters, I would say it is a good time to try your hand at repainting automobiles. You should have some kind of a shop. In all country towns and villages there is always some building that may be rented cheaply and fixed up, with little trouble and expense, that will serve the purpose very well.

In general, automobiles are now finished by the baking process. Baked work never scales nor checks. The scars are made by scratches or by coming in violent contact with some object, hence there is very little patching to do on the average machine. The fenders are always the worst scarred. For deep indentations a quick, hard drying putty, colored to suit, may be used. Knife in with your putty knife and, when dry, smooth with sandpaper.

Nearly if not all varnish makers put out instructions for refinishing automobiles. Perhaps the best and quickest way is, after the auto is thoroughly cleaned, to go over it with sandpaper to remove the grit and loosen up the dirt. Then dust. This point of thoroughly cleansing should be strictly observed. See that all grease is removed and that there is no dirt in the cracks to catch on the brush. After sandpapering, take the duster and go over the work thoroughly, cleaning out the cracks. Then just before a coat of paint or varnish is applied, pour a few drops of oil in the palm of your hand, take a clean duster and work the points of the bristles in the oil just enough to slightly dampen them. Go over the work with a gliding motion. This is intended to raise the remaining particles of dust, which will adhere to the damp bristles. Some workmen slightly moisten the ends of the duster with water. Oil is better, for it does not dry so quickly. Be careful that you don't get enough oil on the duster to leave any on the work.

Now you will have to be the judge as to what to use, which should be according to the condition of the work. If in good shape, except that the varnish has lost its gloss, it may be that a coat of carriage finishing varnish (clear) will do the work. Again, it may be that a color varnish will be better.

As a rule, for machines that have been out three years or more, after puttying, etc., give a coat of rubbing varnish of the color wanted. When dry, rub out the gloss and give a coat of finishing varnish. Use a clean brush. Flow on freely with a full brush, wipe out the brush and lay off, first perpendicularly, then horizontally, covering no more space at a time than

you can lay off in a moment or two. Then let it alone. It will flow smooth. If it starts to run or folds over like a fold of a curtain you have used too much varnish. Quickly wipe out the brush and take up the excess. This must always be done before the varnish begins to set.

You should always use carriage varnish, which costs four dollars and upward per gallon. Don't let any dealer sell you stuff at a less price that is said to do the work. It won't do it.

The wheels generally require one coat of color varnish and should be finished with gear varnish.

For the tops, use saponified oil, colored black. You may saponify the oil by taking a bar of laundry soap, cutting it into slices and dissolving in hot water, to which oil may be added. This may be made as light or heavy in body as may be desired. The more oil the heavier it will be.

There is a lot of stuff on the farm that needs paint, such as farm wagons, farm machinery, pumps, iron fences, etc. It is usually neglected and the reason is that the painters don't try to get such work to do. There is good money in such work. •The thing is to get farmers in the way of having it done. Any progressive man knows the value of paint, and this class of work should not be hard to get, and, like every contagious,

thing else, when once started in a community it gets

Such articles are either painted red or blue. For a cheap paint use Venetian red in oil, and for blue color a cheap white, or you may use machine paint made for the purpose.



Questions Answered

We solicit questions on any topic connected with painting, decorating or paperhanging, and will use our utmost endeavors to supply any practical information, through this department, that any of our subscribers may be in need of. We cannot, however, answer any questions unless accompanied by the name and address of the writer—not for publication, but as a guarantee of good faith; nor can we undertake to supply answers to such questions as this department covers by mail or in any other way than through the pages of The Painters Magazine. Inquiries should be received not later than the twentieth of the month to insure answering in the succeeding issue.

Marbelizing Slate by the Dipping Method.

D. J. McC., New York, writes:—We are anxious to do some marbelizing on slate by the dipping or transfer method. Can you furnish us with some information as to the proper way to mix the colors and to the arrangement of the design on the water, etc.?

Answer: We take it that you know how to prepare the slate by coating it with black, that has been ground in varnish; next bake it and then rub it to a perfect surface, giving another coat of black on top of the first, baked and rubbed. The slate is then immersed in the proper sized trough, so that the water is a few inches deep over the surface of the slate. The colors selected for the design should be pure oil colors, as may be procured from any paint house, and mixed with double boiled linseed oil of good body and a small portion of good varnish added, then floated on the water in such a manner that the desired design will appear on the slate when it is raised to the surface. When the coloring has the required adhesion, the slate is put again in the oven and finally coated with a varnish that can be rubbed.

Covering Platform of Boards With Canvas.

F. L. K., New York, writes:—A customer of mine has a tennis court that he has laid over with a platform of boards on the ground and wishes to cover with heavy canvas well stretched and painted with two coats of paint. What method would we suggest?

Answer: You will have to follow the Veteran Painter's advice, which is to coat the boards with at least one heavy coat of white lead paint in boiled oil or two coats if needed; press the canvas down into the paint and then smooth it out with a heavy roller and, if necessary, tack it down on all sides of platform, then give it one good coat of oil paint and finish with a coat of floor paint.

Which Ready Mixed Brand of Paint Is Purest?

F. L. K., New York, asks:—Which brand of ready mixed paint is purest and what per cent. of white lead does each contain? He has tact enough not to ask us to state the name of brand or maker, but is satisfied to have us answer by number.

Answer: We regret to say that it is impossible

for us to follow up the formulas that have been adopted by the paint makers for their various brands from time to time, but will say that what you call No. 1, in years gone by, consisted of 60 per cent. white lead, 25 per cent. zinc oxide and 15 per cent. barytes, in pure linseed oil, turps and drier. No emulsion.

No. 2. Unable to tell composition of pigment and vehicle.

No. 3. You will find analysis of pigment and vehicle on the cans in full. Slightly emulsated and containing whiting and asbestine to a small degree. A good paint, though not pure.

No. 4, so far as we know, is not a pure lead and zinc paint, but contains some extender. How much we do not know.

No. 5 is very little known here in the East, but so far as we know, it is not a pure lead and zinc paint according to our idea.

The best way to determine relative value is by practical trial, as it is against our policy to publish formulas, even if we should happen to know them. Ask the manufacturers.

Ready Mixed Paint That Went Wrong.

I. M. C., Illinois, in sending us sample of a mineral paint and oil, writes as follows:—Under separate cover you will receive samples of some paint that I used eighteen months ago to paint a barn, corn crib and several other wooden buildings, and today no one can tell that these were ever painted. Six months after the stuff was put on it had all washed off. This paint was bought by the farmer himself from an agent, who represented a certain firm "somewhere in Ohio." The farmer believed the agent's claim for the goods and ordered a barrel of this red barn paint, of which I am sending you sample and the oil, that was taken off from the dope after it had settled. The buildings in question had been painted before, but were in fair condition, and the owner engaged me to do the work. Not being familiar with the stuff he had bought, I applied it according to directions on sample color card, that I also inclose. Kindly publish in your December issue, if possible, the composition of the material and your opinion of same.

Answer: We have only one opinion of the material and that is that it is the worst dope we have ever come across. Had it been any good at all the makers would have their name and address on the color and direction card. The town, "somewhere in Ohio," is or should be noted for offering some of the worst brands of so-called paints that are foisted upon consumers looking for cheap trash in the paint line.

Your sample appears to be nothing more than a cheap barrel paint, such as is composed of a low-priced red and whiting, ground to a paste in so-called gloss oil (which is a solution of common rosin in petroleum naphtha) and thinned down to a liquid form ready to be applied with the brush with a so-called paint oil, which is a non-drying paraffine or petroleum oil and some cheap liquid drier, being well scented to disguise the petroleum odor. A mixture of this sort is bound to wash off within from

six weeks to six months, when subjected to storms and exposure to all sorts of weather. Your sample of oil, if it contained only a moderate portion of linseed oil, would not be as limpid as it is, after all this time, but would have thickened up some.

Cleaning Linoleum in the Proper Way to Prolong Its Wear.

L. & C., Hawaii, write:—We handle linoleum, paints and other goods in our line of business. In your October number there is a question and answer in regards to preserving linoleum, the answer being that linoleum should never be washed or cleaned with soap and water. We are interested in this matter in reference to cleaning linoleum as well as paint and varnish. In putting up the question to a manufacturer of linoleum as to the best treatment for the goods, the reply was not to use paint or varnish, but to clean it occasionally with warm water.

As the manufacturer's advice and yours do not agree, will you please look up the matter and advise your readers?

Answer: We will not argue the matter with your manufacturer of linoleum floor cloth as to how it should be cleaned and preserved, but will simply point out to any one having an idea, what material the cloth is composed of to judge for themselves as to what will best prolong the life of linoleum.

It must be well known that the material is composed of a certain kind of cloth, cork and linseed oil, either plain or painted in various designs, then dried by heat in some way or another. It stands to reason that warm water will not clean it sufficiently under certain conditions, and if soap, soap powders or ammonia are used, the life of the cloth will suffer by becoming brittle. Therefore, a liquid floor wax, acting as a cleanser and polish at the same time, will remove the dirt and impart new life to the cloth. So will a mixture of boiled linseed oil and turpentine, neither of which contains gum, as does a varnish. The same things will revive paint or varnish, while scap and water or ammonia and water will destroy paint or varnish. We have never yet found warm water alone to remove soot or dirt from any painted or varnished surface. The party supplying you with linoleum most likely knows best why he does not recommend anything but warm water.

Marbleized Slate Mantels Mottling Under Heat.

F. J. H., Maine, writes:—Can you give me, or direct me, where to get information as to the probable cause of the finish on marbleized slate mantels going wrong during the past summer after being in apparent excellent condition for many years? The mantels in question are on either side of a chimney, but in separate rooms heated by one and the same chimney. The house was closed up for most of the past summer and the atmosphere was damp. On starting fires, this fall, in fireplace, the mantels became mottled like mildew on paint. Where fire was most frequently used, the mottling has disappeared somewhat, but the other mantel looks very bad. Is there anything that can be done without having the mantels taken down and sent to the makers of marbleized slate?

Answer: We believe the trouble is due to dampness on the back of the mantels, the sudden heating up causing the moisture to sweat through, thus forming more or less minute blisters of the paint with

which the mantels are finished. The mantels being in use for a long time, the life of the finish has naturally gone, to some extent, and, therefore, there is no chance for it to expand, which would be the case if it were still elastic. When moisture is driven off by heat it must have an outlet somewhere, and in this case, while it would sweat through the slate, it was also bound to lift the paint that had become infirm through long exposure to heat.

There is no other remedy but to remove all of the old finish by means of a quick paint and varnish remover, cleaning the slate as per directions, and refinishing with a baking enamel of the color desired, but heat must be shut off entirely while the work is being done and only used moderately after the application of each coat until the final finish has been baked on.

If this information is unsatisfactory, consult some of the slate manufacturers of Bangor, Me., the home of this particular trade.

Is Raw Linseed Oil or Boiled Linseed Oil Preferable for Mixing with White Lead?

W. B., Georgia, would like to have our opinion as to whether raw linseed oil or boiled linseed oil is best for mixing with white lead for exterior work on yellow pine weather boarding, and also for painting porch floors, old or new work. One of his customers, some thirty days since, purchased from him some pure white lead and pure linseed oil for work of this nature, and now complains that the paint has not dried thoroughly, being still tacky in both places, and he is of the opinion that the oil is to blame. Says that he has sold a great many barrels of this oil within the last five years, and this is the first complaint he has had.

Answer: From an experience of over thirty years in results obtained from time to time in painting exposed surfaces of yellow pine, we are satisfied that pure white lead, when used for priming or first coating yellow pine is best when thinned with pure raw linseed oil, while it does not make a great deal of difference for second or finishing coats whether raw or boiled oil is used. But when boiled oil is used, care should be exercised as to the brand of the boiled article, and kettle boiled oil is to be preferred. When raw oil is used for thinning white lead for priming or first coating raw yellow pine, a moderate portion of turpentine should be used for penetration, one-half pint not being too much for a gallon of oil. And at least one-quarter pint of a first class drier will also assist in making the paint dry in reasonable time. These additions should be doubled when the lumber is not well seasoned or very sappy. The first coat must be well rubbed in and permitted to dry hard and there will be no trouble about tackiness.

Dissolving Paint Skins in Caustic Lye.

E. L., New Jersey., writes:—Please let me know what was wrong with a solution of lye for dissolving paint skins. I used two pounds caustic soda, five pounds unslaked lime and fifteen gallons of water and, when I tried to boil the skins with linseed oil, all got hard as a rock.

Answer: Your method of dissolving paint skins is entirely wrong. You can soften the oldest and hardest paint skins by chopping them up in small pieces and boiling them in a kettle, with raw linseed

oil, stirring the mass until all the skin has dissolved, but you cannot cut the skins first with lye and then boil them, because the lye will saponify the raw linseed oil and thus make the material hard, just as you say. The best way is to soften the skins by boiling them as stated, in a kettlen with raw linseed oil, then pass the resulting mass through a power or hand mill, reduce it with drier, turpentine or benzine, strain and use it for rough barn or fence work, but never for priming on good work, as it will tend to peeling or scaling. We have seen advices from writers recommending caustic lye solution for dissolving paint skins, but unless the lye can be eliminated afterwards, it is quite a risky thing to use the skins as a paint, more especially for priming raw wood. When boiling paint skins that contain carbonate of lime (whiting) and rosin in large proportions, the resulting material will invariably turn hard, even when boiled with a good percentage of linseed oil. At any rate, when linseed oil is at its present high cost, it does not pay to use it for softening paint skins. The cost of linseed oil cuts a decided figure in this connection. The better way to utilize paint or oil skins in a paint shop is to throw away the hard scrapings from pots and keep the soft remnants in a container, running this material through a hand mill and strainer, utilizing the resulting paint for rough work.

Papering a Corner.

L. S. E., Massachusetts, asks how to paper the corner B, in a bay window and how to make the joint at the point A, using a heavy paper with no figure, such as oatmeal, and with butted joints. He asks which is the proper way to turn the corner.

Answer: In the absence of measurements, we will assume that the spaces indicated are not over and above the width of a roll of paper, and will give instructions accordingly. First, we always hang our paper from the light toward the dark part of the room, and taking the left hand corner of the bay window, and holding our paper prelim-



inary to hanging it, we make our joint in the angle marked C, which I will assume is exactly alongside of the window, and assuming that the space between the angle and the corner marked B is about a foot or a foot and a half, we turn our breadth of paper around this corner, which will make the joint for the next breadth of paper come at point marked A. This is the only proper way of turning any kind of paper around a corner. In other words, it would be a mistake to attempt to make a joint at that point for the following reasons:—

Very rarely is a corner perfectly plumb or perpendicular, and where the attempt is made to make a joint, the inaccuracy of the line compels the paperhanger to make a lap, and a lap will not only be unsightly, but will undoubtedly peel up because of its liability to being constantly rubbed

or abraded. Wherever this is a glaring defect in the construction of this particular corner, it would be advisable to start from A to the plumb line and turn the paper around toward C. By following this method, which is contrary to the usual way of starting, the following breadths of paper, particularly if the wall is a large one, will consequently be straight, and any defect that may occur on the small wall from B to C would not be so liable to detection, as it would from A to D, where several breadths of paper would have to be hung. Of course the same method would be followed on the opposite corner of the bay window. It will be seen that in cases of this kind, as in many other cases which are liable to turn up in the experience of the practical and careful workman, it may be necessary to depart from hard and fast rules in order to obtain satisfactory results.—*Robert N. Hunter.*

Mixing Lead for Velvet Gloss on Ceiling.

L. S. E., Massachusetts, asks:—"Please tell the proportion of oil and turpentine to mix with lead to have it dry with a dull velvet gloss for ceilings."

Answer: In the first place, it will be impossible to lay down the absolute formula. The differences in the various brands of white lead and oil make this impossible, but for your benefit I will describe my own method. The proportion of oil and turpentine to obtain a dull velvet gloss with the materials which I use is one-quarter oil and three-quarters turpentine, with about a gill of damar varnish. I, however, always test out the mixture by painting a small section of paneling or wall and allow the same to set overnight before proceeding with the work in hand.—*Robert N. Hunter.*

Lining, Striping and Laying Leaf.

M. S., Massachusetts, would like to be informed as to the methods used in lining and striping in various widths, as well as the edging of fine lines, as is used in panel work on plaster ceilings, walls, etc., in colors, and tools or brushes used in this work. Also the laying of gold or silver leaf on ceilings of passenger cars and what grade of silver or gold leaf and what tools are required.

Answer: We are afraid that we cannot give you any practical idea as to the practice of doing the work properly, because it requires experience that cannot be acquired from a mere description, but needs a good deal of practice. For instance, we cannot give you any rule for mixing your colors for striping, as nearly every color requires to be mixed according to the surface the stripe is to be applied to. The lining pencils also need to be selected to suit the width of stripe.

Laying gold or silver leaf on ceilings of cars is another class of work that cannot be learned in a day, and we suggest that you purchase a copy of *Practical Gilding, Bronzing and Lacquering*, an English handbook, which goes into the subject very thoroughly. The price of this book is \$1.25, and it will be sent, postage prepaid, by *The Painters Magazine* on receipt of a money order for that amount. We may say that striping in gold or aluminum (silver is practically never used, since it tarnishes readily, while aluminum remains bright) the general practice is to use the gilding wheel and ribbon gold, which comes in rolls of varying widths

from one-eighth inch up. The leaf gold is wound between thin, tough paper, a single roll containing about sixty-five feet, and the leaf is applied by running the gilding wheel along a straight edge, the metal adhering to the tacky line of gold size, while the paper falls away to one side. By this means gold striping is done very rapidly and without waste of material.

Heat Conductivity of Red Lead Paint.

O. S., California, desires information as to the relative heat conductivity of red lead paints and other paints. He states that in a large drying kiln the steam coils are coated with red lead paint. The owner of the kiln believes that if the coils were painted with a different paint or aluminum bronze a greater amount of heat would be transmitted. The correspondent would be pleased to have any information regarding the degrees of heat conductivity of various paint materials.

Answer: We suggest that you coat a piece of steampipe with various paints, allowing these to dry hard, then run steam through this pipe on which three or four spaces of similar length have been coated. By inserting a thermometer into a block of hard wood that has been hollowed out to fit snugly on top of the pipe, but so that the thermometer does not touch the pipe, timing the duration of the test and repeating it on each separate coating, the degree of heat thus ascertained should determine the value of each paint.

A series of experiments carried out in 1909 at the University of Michigan by John P. Allen, professor of mechanical engineering, demonstrated that the nature and color of the paint applied to radiating surfaces exert a material influence on their heating efficiency. It was also conclusively demonstrated that this influence is confined exclusively to the final coat, irrespective of the number or nature of the underlying coats. The result of these tests shows that metallic bronzes materially reduce the radiation of heat while the best results are obtained from an enamel paint having a gloss surface. The best results were obtained from terra cotta enamel, snow white enamel, zinc white paint, terra cotta paint and light green (zinc) paint. Bronze green enamel and maroon enamel were almost as efficient. One of the largest manufacturers of heating plants is now regularly enameling all radiators not specially specified to the contrary.

In a paper read before the American Society of Heating and Ventilating Engineers, Professor Allen said:—

"The painting of radiators may materially affect the transmission of heat. A series of experiments was conducted to determine the effect of painting. Two cast iron rectangles were used: one was painted and the other left unpainted so that the painted radiator was always compared with the same unpainted radiator. The results of these tests were very interesting. The radiators were first tested both unpainted and the condensation in the two was practically alike. One radiator was then painted with two coats of copper bronze and it was found that the heat transmission was reduced 24 per cent. from the original cast iron. Two coats of copper bronze were then placed upon a radiator and the heat transmission was reduced 25 per cent. Two coats of terra cotta enamel were then placed over the four previous coats and the heat transmis-

sion was 3 per cent. better than the original cast iron unpainted. This was repeated for fourteen coats, the last two coats being aluminum bronze. The transmission then showed a reduction of 27 per cent. and additional tests were conducted with various enamels, japan, lead paint and zinc paint."

After giving the results of his tests in tabulated form, he said:—

"In general the table shows that aluminum, copper and metal pigments in the bronzes reduce the heat transmission. This is probably largely due to the composition of the bronze and partly to the vehicle which contain this pigment. Enamel, lead paints and zinc paints almost all show no loss in heat transmission. The experiments show that the effect is largely surface effect and not conduction effect. The results show that the loss of heat from radiators depends largely upon the surface effect and to a very small extent upon the conduction of heat through the metals."

The complete tabulation of the results of these experiments was printed in Circular No. 7, issued by the Educational Bureau of the Paint Manufacturers' Association, which you can probably obtain by addressing the secretary, 636 the Bourse, Philadelphia, Pa.

Cause of Interior Wall Finish Cracking.

F. M. M., Nevada, writes:—I am up against a serious proposition and should like to have your opinion as to the cause of it.

I just finished decorating the interior of a church. First puttied up all the cracks, then applied a good coat of flat washable finish over which I gave a coat of size and the walls looked perfect. On top of this I put two coats of lead, made up to produce an eggshell gloss finish. Now I find the surface cracked all over with what I would call feathered appearance, not very prominent, but showing up badly on close inspection. What do you say is the cause of the trouble?

Answer: The chief reason for your trouble is in the size, which no matter whether it was a glue size or a varnish size, should not have been applied on top of the flat wall finish, but directly on the plastered walls. If it was a glue size it should have been applied on the plaster direct, or in order to save a coat of white lead after the first coat of white lead. If a varnish size, it should have been used on the plaster direct only. So long as you used flat wall paint as a first or priming coat on plaster walls, a size was not required.

The proper way would have been to size the walls after cutting out the cracks, and then when the size was dry and hard, apply either two or three coats of eggshell finish of lead, oil and varnish with turpentine for thinner, or to finish the walls in at least two coats of flat wall finish, mixed with enough pale varnish to produce the eggshell effect. The trouble of showing the fissured cracks is due to a poor foundation in building up the coats most likely in the applying of the size over the first or priming coat.

Preparing Floors With Wax for Dancing.

D. T., Saskatchewan, Canada, writes:—Will you kindly furnish me a formula for a dancing floor wax, also tell me how to prepare a floor for dancing. Have used candle wax with some success, but the last time it stuck to the floor in lumps. The floor

had been washed the same day, so I think it was because the floor was still moist it caused the wax to act the way it did.

Answer: Here, in the United States, dancing floors are first prepared by waxing the raw wood of which the floors are composed by applying paste floor wax, without any previous preparation, according to the directions on the package, which usually recommend to thin the wax with some turpentine and to apply it with a suitable brush and permitted to set, when a weighted floor brush is used for polishing. Two coats of wax will fill any floor, no matter what the nature of the lumber may be. As dancing wears a waxed floor considerably, the floors of dancing halls must be renewed fre-

quently. It has been found best to use powdered floor wax, which is sprinkled over the floor, and this wax is prepared as follows:—Melt as much paraffin wax of the highest melting point that you can obtain, as will be taken up in the required portion of 62 degrees benzine to make a liquid similar to thin varnish, and before it has time to cool stir into this liquid enough talcum powder to make a stout paste. Put this paste through coarse wire sieve to break up any lumps that may have formed and put it on trays and let the benzine evaporate. The dry cakes thus formed are powdered and put into tin cans with perforated covers and the powder is sprinkled over the floor just before it is required for dancing.

Law Points for Painters and Dealers

Employe as Independent Contractor.

ONE who departed from his regular employment by a firm at daily wages to take a sub-contract from the firm for work on a roof at a fixed price per square yard, ceased to be an ordinary employe for the time being, and became an independent contractor, so that, on his being fatally injured through fall of a scaffold, under his own control, his widow was not entitled to an award against the firm under the Michigan Workmen's Compensation act. (Michigan Supreme Court, *Perham vs. American Roofing Company*, 159 Northwestern Reporter, 140.)

New York Scaffold Law Applied.

THE New York labor law, as amended in 1911, contains the following provision:—

"Scaffolding or staging swung or suspended from an overhead support, or erected with stationary supports, more than twenty feet from the ground or floor, excepting a scaffolding wholly within the interior of a building and which covers the entire floor space of any room therein, shall have a safety rail of suitable material, properly bolted, secured and braced," etc.

Plaintiff had worked for defendant as a painter on the outside wall of one of the buildings of the Sea View Hospital on Staten Island. A scaffold, about twenty or twenty-five feet long, was swung from the top of the building by blocks and tackle so that plaintiff and his co-worker could lower themselves along the wall as they worked downward, sandpapering iron work and scraping away concrete spots. When the scaffold had been lowered from a height of nearly seventy feet to a level of twelve or fifteen feet above the ground, plaintiff fell off, sustaining severe injuries, to recover damages for which he brought suit, claiming that the injury was due to the defendant employer's failure to equip the scaffold with a safety rail, as required by the statute above quoted. Defendant claimed that the statute did not apply, because the scaffold was less than twenty feet from the ground at the time of the accident, but the Appellate Division of the New York Supreme Court holds otherwise, saying:—

"Had this scaffold, hanging from an anchorage to this high cornice, been always maintained less

than twenty feet from the ground, another question would be presented. But a swinging scaffold suspended at various levels, rising from the ground up to nearly seventy feet, must be within the compass of the statute. The object of the safety rail is to enable the workman to keep his balance so that when absorbed in his work he will not fall through inattention, or by the force of the wind. The courts by construction should not narrow the scope of such a needed protection. * * * Even without a special guard-rail enactment, it has been held that a scaffold swinging eighteen feet from the ground unprovided with a safety rail is an unsafe place." (*Cooke vs. Maxwell*, 160 New York Supplement, 986.)

"Take a Little More Time and Have Things Right."

UNDER claims made by journeymen painters for injuries sustained in the course of their employment, it often appears that the real cause of the accident was the injured man's own negligence, and that charge of carelessness on the part of the employer in claimed failure to provide a reasonably safe ladder or scaffold was first conceived in a strained effort to make the employer bear the brunt of the employee's own fault.

Illustrating a common type of accident, the October issue of *The Travelers' Standard*, a little magazine issued by an accident insurance company, which seeks to minimize industrial accidents, albeit the object may really be to minimize losses under liability insurance policies, contains a two-page "before and after" picture of a painter who is shown in the first illustration standing on a short ladder, which in turn is resting on a ramshackle soap box. He is also incautiously grasping his paint bucket in the left hand while painting about the eaves of a house. The next picture shows the ladder and workman falling, owing to a leg of the ladder breaking through the defective soap box. Although I am personally of the opinion that this particular painter was very simple in placing his ladder on so obviously defective a box, the illustration should afford a valuable warning against the danger of placing ladders without a secure base.

Railway Equipment Painting

Getting the Maximum Good from the Use of Materials.

IN these days it is difficult enough, as we all know, to get the best grade of paint shop supplies delivered for use; the tendency of the purchasing department being in the direction of buying from a large number of makers, under the apparent assumption that in this way better quotations may be had. The result of this practice is that many master painters are today using, for example, not less than a half dozen different makes of finishing varnish. The disadvantages of this practice is at once apparent to the practical man. It is no small matter to keep a record of these different makes of varnish as they find a place upon the car, and where the volume going through is large and some of the makes become exhausted, making it necessary, perhaps, to place one make on for first coat and another make for the second coat and perhaps still another make for third coat, the job of keeping tabs on the wear of the different makes crawls up into the class of miraculous performances. How to get the greatest wear out of all this miscellaneous assortment of supplies is a problem big with possibilities and also big with many difficulties. What has been said with respect to varnishes may also, with equal emphasis, be said of colors and other mediums, the differentiating fact being that varnish, the last thing on the car and the main protector of all that lies beneath embraced in the paint fabric, is the most expensive medium and, if anything, costs most to place it on the surface. It is, to be sure, discouraging to have to use a material that shows its inferiority in manifold ways before it is put to the test of actual wear upon the surface, but when there is no other way in sight the only move to make, it seems to us, is with the determination to get all the virtue out of the material that it contains; and it is an entirely worthless article that has not some virtue, some small redeeming trait. Why not, then, try to develop through the medium of fine mixing and preparation and clever application, the very best that is in the color or other material? All these thoroughgoing methods of preparation and handling and giving the material the advantages of good drying conditions, ample varnish protection, etc., contribute to the best possible results with only an average material, or one perhaps not quite up to the average. Right handling, and a superior way of application will do much in this matter.

Car Cleaning Processes and the Wear of Varnish.

WHEN the abuse of the finish through the car cleaning processes applied to it on many roads is taken into account, the real wonder is that we have the durability of that finish, one car with another, to report. Very few roads, comparatively speaking, practice anything like systematic exterior car cleaning, and, even when this is done, there are often so many kinds of cleaners and renovating mediums employed that nothing like uniform action of such materials is obtained, with the result

that the finish is subjected to a rabid form of wear and tear, against which only a cast iron fabric might prevail. The average car exterior finish is composed of but two coats of finishing varnish, perhaps, rather quickly applied, and when you come to pit this film against the erosive effects of various mixtures, quite as variously compounded and put on and rubbed with all the "elbow grease" which the laborer is able to command, it will be conceded that the finish, in the long run, has but little chance for its life. It is a marvel, fairly, that in the face of the treatment imposed upon it, the varnish continues to shine bravely on for a period which would practically wipe any other material off the surface slick and clean. With this record in its favor the question naturally arises, what might be expected of the varnish in the way of wear and good manners if it were treated in a fashion to promote to the highest degree the life and lustre and the capacity for service, which the maker of it has endowed it with? In many cases the car is left out in the storm and stress of service until the finish is coated with a glaze of road accumulations, embracing smoke, dust, grease and gas that invites a scouring alike fatal to the lustre and the durability of the varnish. A good round sum has been expended to produce this finish; why not take the precaution to promote the life of it by a system of care-taking which will conserve its resources? Letting it shift for itself until hard erosive work must be resorted to in order to clean it is one of the direct ways of destroying its value as a protective material. There is no question but what, with a better system of care-taking of the finish, a saving might be effected which would change the expense account charged up to the car painting department to a credit item of substantial proportions. Varnish is at once the most delicate and the most durable medium known. Its mission is deserving of juster recognition.

Ornamental Features of Locomotive Painting.

FROM a lofty estate of elaborate decoration, the painting of the locomotive has steadily degenerated to the level of putting on black paint and a shimmer of varnish. It has, to be sure, been a long and gradual descent; so gradual, in fact, that its ablest defenders have scarcely been able to define the changes through which the disappearance of the ornamental features has been wrought. It was a sorry day, after all, when the total eclipse of the decorative feature came to pass, for in contrast to the beautifully painted and decorated locomotive of thirty or more years ago, the black Samson of today, from the standpoint of appearances, presents a pitiful spectacle. Its tonnage haul has been many times increased, it must be confessed, but its advertising capacity has vanished in a cloud of its soft coal smoke. Isn't there a happy medium between these two extremes which the painter may be allowed to reach and, with his instincts and ability for decorative effects, bridge over, so that in this latter day we may have some of the old-time ornamental features, minus their spectacular effects? What say you, Messrs. Little, Kahler, Buchannan, Gibbons, Dane and other members of a brave company?

THE ASSOCIATIONS

Paint Trade Associations Directory

Showing Dates of Coming Conventions

International Association Master House Painters and Decorators:—President, William J. Albrecht, 2344 Cherry street, Toledo, Ohio; secretary, A. H. McGhan, Southern Building, Washington, D. C. Convention, Hotel Taft, New Haven, Conn., February 13-16, 1917.

National Paint, Oil and Varnish Association:—President, Howard Elting, 716 Washington Boulevard, Chicago, Ill.; secretary, George V. Horgan, 100 William street, New York. Convention, Chicago, 1917.

National Association of Paint Jobbers:—President, E. C. Currier, Sioux City, Iowa; secretary, E. R. Drake, 212 West Washington street, Chicago, Ill.

Paint Manufacturers' Association of the United States:—President, S. L. Sulzberger, Chicago, Ill.; secretary, George B. Heckel, The Bourse, Philadelphia, Pa.

Wall Paper Manufacturers' Association of the United States:—President, Henry Burn, New York; secretary, Fred B. Lindsay, 49 Liberty street, New York.

National Varnish Manufacturers' Association:—President, J. B. Lord, Boston, Mass.; secretary, George B. Heckel, The Bourse, Philadelphia, Pa.

Master Car and Locomotive Painters' Association:—President, John F. Gearhart, Pennsylvania Railroad, Altoona, Pa.; secretary, A. P. Dane, Reading, Mass. Convention, Chicago, Ill., September 11, 12, 13, 14, 1917.

Maintenance of Way Master Painters' Association:—President, Fred C. Rieboldt, C. & M. & St. P. Ry., Milwaukee, Wis.; secretary, F. W. Hager, The Denver Road, Fort Worth, Texas. Convention, Chicago, October 16, 17 and 18, 1917.

Colorado State Association Master House Painters and Decorators:—Secretary, Arthur P. O'Connor, 306 Mining Exchange Building, Denver, Colo. Convention, Cheyenne, Wyo., 1917.

Connecticut State Society Master Painters and Decorators:—Secretary, O. V. Marsh, 7 Ford place, Hartford, Conn.

Indiana State Association Master House Painters and Decorators:—Secretary, E. G. McNeal, 3012 Central avenue, Indianapolis, Ind. Convention, Westcott Hotel, Richmond, Ind., January 16, 17, 18 and 19, 1917.

Illinois State Association Master House Painters and Decorators:—Secretary, E. J. Bush, 236 South Jefferson street, Peoria, Ill.

Iowa State Association Master House Painters and Decorators:—Secretary, Paul T. Presley, Dubuque, Iowa.

Massachusetts State Society Master House Painters and Decorators:—Secretary, Alexander Peters, 477 Tremont street, Boston, Mass. Convention, Horticultural Hall, Boston, January 9, 1917.

Michigan State Association Master House Painters and Decorators:—Secretary, Paul N. Winterich, 750 Grand River avenue, Detroit, Mich.

Missouri State Association Master House Painters and Decorators:—Secretary, P. S. Porter, 314 Pearl street, Springfield, Mo. Convention, Joplin, Mo., August, 1917.

New York State Association Master House Painters and Decorators:—Secretary, Carl Goeddert, 37 South Fitzhugh street, Rochester, N. Y. Convention, Powers Hotel, Rochester, January 16, 17, 18 and 19, 1917.

New Jersey State Association Master Painters and Decorators:—Secretary, Henry Witt, Jr., 348 South Eleventh street, Newark, N. J. Open Executive Board meeting, Achtel-Stetter's, Broad street, Newark, December 13.

Pennsylvania State Association Master House Painters and Decorators:—Secretary, Thomas Lane, 316 Gross street, Pittsburgh, Pa. Convention, Hotel Adelphia, Philadelphia, January 9-11, 1917.

Ohio State Association Master Painters and Decorators:—Secretary, Joel Kennedy, 426 Reading road, Cincinnati, Ohio.

Wisconsin State Association Master House Painters and Decorators:—Secretary, Leonard Forester, 59 Thirty-second street, Milwaukee, Wis. Convention, Fond du Lac, 1917.

Canadian Association Master Painters and Decorators:—Secretary, Stewart N. Hughes, 884 Yonge street, Toronto, Ontario. Convention, Odd Fellows' Temple, Toronto, December 12, 13 and 14, 1916.

Western Canadian Association Master Painters and Decorators:—Secretary, William C. Clark, 561 Maryland avenue, Winnipeg, Manitoba.

NOTE.—It is our intention to publish each month a directory of all National and State Associations in the trade. Where dates and locations for conventions are not given, they have either not been definitely fixed, or we have not yet been notified. Secretaries will confer a favor by promptly notifying The Painters Magazine as soon as dates and places for holding conventions are fixed, or of any change in address. Should any Association have been omitted or should there be any errors in the foregoing, we would be glad to receive the necessary information in order to make proper correction.

MASSACHUSETTS CONVENTION PROGRAM.

FOLLOWING is the program for the twenty-sixth annual convention of the Society of Master House Painters and Decorators of Massachusetts, which will be held at Horticultural Hall, 300 Massachusetts avenue, corner of Huntington avenue, Boston, Mass., January 9, 10 and 11, 1917.

Program.

1. Opening of the convention, Tuesday, January 9, at 10 a. m.
2. Prayer.
3. Roll call of officers.
4. Reading records of last convention.
5. President's address.
6. Appointment of committees on Resolutions and President's address.

7. Appointment of committee to nominate officers.
8. Reports of the officers.
 - (a) Secretary. (b) Treasurer. (c) Trustees. (d) Organizer. (e) Educational Board.
9. Report of Executive Board by Vice-President Ivory H. Morse.
10. Report of delegates to last International convention by George B. Gilbert, Cambridge.
11. Discussion, "The Best Methods for Cleaning Varnish Work"
12. "Trades Schools," illustrated, by Dr. D. Louis Iretton, of New York; Dr. Payson Smith, State Commissioner of Education, of Boston, and E. M. Walsh, International Committee for Trade School Development, of New Haven, Conn. (Wednesday p. m.).
13. Question box.
14. Address on "Organization Work Among Master Painters," by A. H. McGhan, of Washington, D. C., General Secretary-Treasurer International Association.

15. Paper, "The Value of Beauty as a Business Asset," by Henry B. Kelley, Boston.
 16. Discussion, "Why Are Journeymen so Scarce?"
 17. Report of Committee on Color Tests. (To be made in executive session.)
 18. "Fire Hazard Laws, as Applied to Paint Shops in Boston and the Metropolitan District," by Vice-President Ivory H. Morse, Hyde Park.
 19. Election of officers (second day, a. m.).
 20. Unfinished business.
 21. New business.
 22. Reports of committees. (a) Resolutions. (b) Test Boards (Wednesday a. m.). (c) Benzole Tests. (d) White Lead, as to Affecting Health.
 23. Installation of officers.
 24. Adjournment.
- Reports of committees will be called for at the opening of each session after the first.
Sessions, daily, 10 to 12 a. m., 2 to 4 p. m.
Interesting exhibits of practical work and dealers' materials.
- The committees will spare no effort to make the social program perfect in every particular.
The headquarters will be at Horticultural Hall.

THE COMING NEW YORK STATE CONVENTION.

THE Master House Painters and Decorators' Association of the State of New York will hold their thirty-second annual convention at the Powers Hotel, Rochester, January 16, 17 and 18, 1917.

Topics of special interest to every member and visitor will be discussed, and unusual efforts will be made to make this meeting interesting and of such a character that all who attend will feel that their time has been profitably employed.

Program.

1. Call to order.
2. Prayer.
3. Address of welcome.
4. Address of President.
5. Report of Secretary-Treasurer.
6. Appointment of committees. (a) Resolutions. (b) Credentials. (c) President's address. (d) Memorials to Deceased Members.
7. Minutes of Executive Board meeting.
8. Report of delegates to International convention.
9. "Education as it Relates to the Trade," by Wm. H. Oliver, New York.
10. "Cement Coating," by H. A. Gardner, assistant director Institute of Industrial Research, Washington, D. C.
11. Address by O. C. Harn, advertising manager National Lead Company.
12. Address by A. H. McGhan, secretary-treasurer International Association of Master House Painters and Decorators.
13. "Efficiency," by D. J. Donovan, Buffalo, N. Y.
14. "Trade Schools," by Arthur H. N. Rogers, instructor at Rochester Trade School.
15. "Wall Paper Decorations," by representative of the W. H. Birge & Sons Co., Buffalo, N. Y.
16. "Addresses on Compensation Insurance," by Representatives of State, Mutual and Old Line Companies.
17. Suggestions from the Salesmen Association.
18. Report of Legislative Committee, Carl H. Dabelstein, New York, chairman.
19. Report of Committee on President's Address.
20. Report of Committee on Memorials to Deceased Members.
21. Report of Committee on Resolutions.
22. Report of Committee on Credentials.
23. Report of Trustees.
24. New business.
25. Election of officers.
26. Election of Executive Board.
27. Election of member on International Executive Board.
28. Election of one trustee for three years.
29. Election of delegates to International convention.
30. Selection of place for next convention.
31. Unfinished business.

32. Installation of officers.

33. Adjournment.

The headquarters of the convention will be at the Powers Hotel. Rates \$2 per day and upward with bath. Other hotels in immediate vicinity are Hotel Rochester, rates \$1.50 and up, and Turkish Bath Hotel, \$1 and up. Other first-class hotels are the Seneca, New Osbourne House and Witcomb House.

You will note that we will have with us prominent men as visitors, and it is the duty of every member to attend. Let all unite in giving them the glad hand of welcome. The craft in general is invited. Associate members or their representatives are cordially invited to attend and take part in the discussion.

Begin now to arrange your business affairs so that you can give January 16, 17 and 18, 1917, to the Association.

For further information address Carl Goeddert, secretary, 37 South Fitzhugh street, Rochester, N. Y.

NEW JERSEY EXECUTIVE BOARD.

Meet to Make Program for the Open Meeting.

ON Wednesday afternoon, December 13, beginning at half past one o'clock, will be held the Open Executive Board Meeting of the New Jersey State Association of Master Painters and Decorators. The place will be Achtel-Stettens' restaurant, next door to the Jersey Central Railroad station on Broad street, Newark. Invitations will be sent to every member of the association, and on application to Secretary Henry Witt, Jr., 348 South Eleventh street, Newark, additional invitations may be obtained for master painters who are good prospects for membership. All this was decided at the regular meeting of the Executive Board held at the rooms of the Newark Association on Wednesday evening, November 15.

President Udall called the meeting to order at 8.25 p. m., and the following members answered to their names:—Vice-President Turton, Secretary Witt, Treasurer Bartholomew and Deputy Organizer Woolston; ex-presidents Van Syckle, Stewart, Greenhalgh and Christiansen; Messrs. Schlosser, Potter, Willem, Neil, Tangaard, Blakeslee and Keating.

Announcement was made that the officers' badges would be ready by the next meeting.

Chairman Christiansen, of the Program Committee, submitted a tentative program, which was taken up, and the first eight numbers adopted without discussion.

"What is New Jersey Doing for Industrial Training?" was suggested for the ninth number and immediately aroused considerable interest. Mr. Christofferson, of Perth Amboy, who was present as a visitor, said that he had taken this matter of trade training up with the school board in that city and had succeeded in getting a manual training school established. He suggested as the best man to open the subject, Prof. James A. Dugan, the head of the Newark Trade School.

Mr. Stewart thought it would be well if each member of the Executive Board would interview the Board of Education in his town, endeavor to get them interested in trade education and come to the meeting prepared to report on what was being done in his locality.

Mr. Greenhalgh suggested that a resolution be prepared and offered immediately after the principal address on the subject, bringing to the attention of the Boards of Education the urgent necessity for trade training, as a part of the public school system.

It was afterward brought out by Mr. Blakeslee that in New Jersey the local school boards have no authority to modify the course of studies without permission or sanction of the State Board of Education. In Cranford there was, several years ago, an organization to further the trade school idea, but the best they could do was manual training.

Mr. Greenhalgh found fault with the school in Paterson because the carpenter teacher showed the boys how to finish the articles they made, and while he is a good carpenter, he knows nothing about wood finishing, and the consequence is that the boys produce botch jobs.

In Perth Amboy, Mr. Christofferson said, a committee from the Board of Education had been taken through the school after it had been established, and when they saw what was being done, they became so enthused that they took an active interest in it. There is no regular painting class, the school at that place being mainly devoted to

wood working, because the carpenters were the prime movers in establishing it.

Mr. Turton told of the manual training school and also of the vocational school at New Brunswick, and the effort made to guide the choice of the students into a trade for which they were best fitted.

Mr. Stewart spoke of a course in the Passaic High School, where a young man can work and go to school alternate weeks, his studies being directed along lines that would prove most helpful to him in his vocation.

After the adoption of this subject, as No. 9, the next on the program was a paper to be furnished by the associate members. Mr. Blakeslee suggested that something in the way of suggestions that would enable the painters to run their business successfully and make more money would be desirable. He thought that this would do more good than talking along technical lines.

At the suggestion of Mr. Van Syckle, the subject of liability insurance or workmen's compensation was put on the program, and V. P. Christofferson, of Perth Amboy, was asked to report upon it.

Mr. Greenhalgh then spoke of his experience as a delegate from the International Association of Master House Painters and Decorators to the recent convention of the National Paint, Oil and Varnish Association at Atlantic City. Everything, he said, had been referred to committees. Their reports had been presented and referred to the Board of Directors and acted on before coming before the convention. The chairman of each committee read its report. Large cards displayed near the secretary's desk showed which report was being considered, and the name of the chairman. There was a tremendous amount of business done, and it was done in good order and everything received the closest attention. "Now," said he, "why should we not have standing committees on Wall Paper, Liability Insurance and other matters and let them bring in reports at the convention, and perhaps also at the mid-winter meeting? I think this would be a great benefit."

Mr. Van Syckle brought out the fact that the reports referred to by Mr. Greenhalgh are not only passed upon by the Board of Directors, but are printed and distributed throughout the room. These reports are very handy to have for future reference.

The Auditing Committee made a verbal report which was received.

On motion of Mr. Turton the convention program was adopted as a whole.

Mr. Witt said that the Wall Paper Committee had found it difficult to get the New York wall paper men to adopt their ideas. He read the following item from *Carpets, Wall Papers and Curtains*, of November 4:—

Change in Marking Prices.

A complete change is about to be made in the price marking of samples by sample book men, jobbers and manufacturers. The method, which has been adopted by practically all of the men named in the three branches of the business, will be seen in the coming new sample books.

Plain selling figures are to be marked on the back of each sample, so that the consumer will know the value of each paper. From these prices a discount of 33½ per cent. will be allowed to legitimate decorators, which leaves them a profit of 50 per cent. on the cost.

Before adopting the new plan it was submitted to a number of decorators and met with their hearty approval.

The reason for its adoption is purely for the interests of the wall paper trade. The prices being quoted in code, as heretofore, placed the decorator, seller or consumer antagonistic to each other; the seller rarely knew what price to put on the paper and the consumer had no means of knowing if the price quoted was legitimate, and in these days purchasers are used to seeing plain figures on things they buy.

Another reason for the change was that in the marking of papers in code and the giving of all kinds of discounts, the average wall paper dealer was buying discounts instead of wall paper and continually being fooled by excessive discounts.

Many or most of the dealers could not ask grade prices from their customers, as these prices were excessively high, and they did the natural thing—gave away part or all of their discounts, making no profit at all.

This new plan gives a legitimate profit, which the dealers may keep entirely for themselves and the consumer will not expect it, as the prices being made in plain figures, shows the dealer had nothing to do with making the price.

President Udall said this will cut the decorator's profit, as there is little doubt that the old retail prices will be maintained, the decorator merely getting a smaller discount.

Mr. Van Syckle said this plan might make trouble, because so many customers know the old discount was 50 per cent. and will not believe it has been changed. If he

were still selling wall paper he would mark out the printed price and put his own prices on the sample books. He thought the manufacturer had no right to find fault unless his prices were cut.

Mr. Stewart said the courts had held that where you buy a thing, you can sell it at any price you want. It is only the jobbers that have reduced the discount to 33½ per cent. If you buy from the manufacturers you can get the 50 per cent. discount.

Mr. Witt said it was important to get the measurements of the paper that is being sold. A good many rolls of paper don't measure more than fourteen yards, a loss of two yards on each roll.

The committee was continued and a report asked for at the midwinter meeting.

Mr. Christofferson said he had met with fair success in the compensation insurance matter. There have been some drawbacks, one of which is an incomplete list of members. There are two objects—one is to benefit the members, the other is to increase the membership. There are 829 cities, towns and boroughs in New Jersey. So far, you have only a little over 300 members. There are 1,567 rated painters. You have barely scratched the surface as yet. In some localities the associations are apt to become clannish. There are some towns where some of the largest contracting painters, for some reason, are unable to obtain membership in the local association.

This led to quite a heated discussion, during which Mr. Van Syckle stated it was his belief that the best interests of the associations would be served if members were allowed perfect liberty to deal with labor matters as they find their own business requires, and that no man be debarred from membership because he runs an open shop or makes an agreement with a union. He believed there were too many other important matters for the associations to take care of to compel men of standing in the trade to remain out of the State organization merely because they differed with the majority of the members of a local in regard to the best policy to be pursued in dealing with the labor question.

There being no further business, the meeting adjourned.

The program for the open board meeting follows:—

Program.

1. Call to order by President of Newark Association.
2. Prayer.
3. Address of welcome by the Mayor of Newark, Thomas J. Raymond.
4. Welcome of visitors by President of State Association.
5. Roll call of Executive Board members.
7. Reports of committees.
8. Reports of Executive Board members.
9. "What Is New Jersey Doing for Vocational Training?"
10. Question box.
11. Address by representative of associate members.
12. Workmen's Compensation Insurance, by P. V. Christofferson, of Perth Amboy.
13. Unfinished business.
14. New business.
15. Adjournment.

Following the business program a dinner will be served at which entertainment features will be provided.

CONNECTICUT STATE SOCIETY.

AN Executive Board meeting of the Society of Master House Painters and Decorators of Connecticut was held at Meriden, November 17, at 2.30 p. m.

After being called to order by President J. P. Ennis, the minutes of the last meeting, held October 18, were read.

Robert Kannegiesser, chairman of the Committee on Membership, reported progress.

On motion of Mr. Walsh it was voted to have the secretary extend thanks to the International secretary, Mr. McGhan, for the very able plan which he has outlined for taking care of transportation of members throughout the United States and Canada to the convention to be held in New Haven in February.

A communication from Neil M. Muirhead, of Bridgeport, stating his inability to attend this meeting was read, and on motion of Mr. Walsh, the secretary was instructed to write Mr. Muirhead expressing regret at his absence, and

to inform him his presence was missed, as was also the list of new members which it was hoped he had.

It was voted to have the secretary write John Theobald, of Cincinnati, complimenting him on his good work in behalf of the coming convention.

Clarence L. Beardsley, general chairman of the International convention, to be held in New Haven in February, made a partial report to date, reading various communications exchanged between him and the International president, Mr. Albrecht, and Secretary McGhan, concerning the convention badge, and after due consideration the State Board advised him to go ahead and do as he had outlined.

Paul Saling, president of the Hartford local, at this time asked Mr. Beardsley for one moment's time and handed him a note for \$300, payable on demand, signed and indorsed by the officers of the Hartford local, this being in response to the pledge made by the Hartford members to be used for the convention fund.

Mr. Beardsley thanked the Hartford members and stated that it was an opening wedge, and he thought Bridgeport, New Haven, Waterbury and Meriden would now follow suit and file their pledges—all of which would amount to \$1,075, and that, together with what money has been promised from other sources, he thought would be sufficient to meet the financial obligations, and that there was no reason to feel alarmed in regard to this part of the convention. He thought it would be one of the best ever held by the International Association. The report was accepted as one of progress.

President Ennis complimented Mr. Beardsley on his good work and stated that we need more publicity, as he had learned that many traveling men did not know that the convention was to be held and asked Mr. Beardsley to formulate some plan to establish some publicity concerning the convention.

Mr. Beardsley reported that J. J. Conlin, of Bridgeport, was chairman of this committee. Mr. Walsh moved that Mr. Conlin be empowered to engage whatever assistance he required to cause as much publicity as possible throughout the State and to get out a suitable button for the occasion, also circulars. This was adopted, and Mr. White, second member of this committee, was instructed to get busy and attend to the Hartford end and report to Mr. Conlin.

Mr. Walsh, of New Haven, and Mr. Hyatt, of Meriden, were also instructed to take care of their cities.

Mr. Walsh then asked the chairman for the names of the various committees and was furnished with the following names:—

Publicity Committee—J. J. Conlin, J. L. White, E. M. Walsh, R. B. Hyatt.

Registration Committee—C. P. Thompson, New Haven; O. V. Marsh, Hartford.

Banquet Committee—N. M. Muirhead, Bridgeport.

Exhibits—C. C. Davison, George F. Hotton, J. M. Speak, W. J. Fitzgerald.

Advisory Committee—President J. P. Ennis, C. R. Turner, F. H. Monroe, N. M. Muirhead, R. B. Hyatt.

Reception Committee—R. Kannegiesser, G. A. R. Hamre.

Guest Committee—W. G. Baxter, Hartford.

Souvenir Badge Committee—M. F. Cross, J. H. Dressner.

Decorating Committee—M. A. Coan, Paul Saling, T. J. Abercrombie.

Entertainment Committee—Dr. D. L. Ireton, N. M. Muirhead, J. J. Conlin, E. M. Walsh, C. E. Johnson, F. H. Monroe, J. Lacourciere, G. M. Griswold, J. M. Speak, C. R. Turner, J. P. Ennis, O. V. Marsh.

Information Committee—R. B. Hyatt, Meriden; O. V. Marsh, Hartford.

Trade School Committee—E. M. Walsh.

Program Committee—F. H. Monroe.

The Painters Magazine—C. R. Turner, Hartford.

Speaking—W. G. Merrels, New Haven.

Mr. Walsh moved that the State convention meeting be held early in January in conjunction with the Executive Board, to elect delegates for International convention to be held in February and to then adjourn until after the International convention, when it will reconvene and transact such other business as is necessary. Adopted.

Meeting adjourned at 5.30 p. m. Those present were:—J. P. Ennis, O. V. Marsh, R. B. Hyatt, J. L. White, C. L. Beardsley, G. A. R. Hamre, C. R. Turner, Paul Saling, W. J. Fitzgerald, E. M. Walsh, R. Kannegiesser, J. Lacourciere, W. A. Coan, Dr. D. L. Ireton.

PHILADELPHIA ASSOCIATION'S OPEN MEETING DISCUSS ADVANCING COSTS.

THE Philadelphia Association of Master Painters and Decorators held an open meeting and banquet at the Builders' Exchange, Thursday evening, November 23, and although the weather was very inclement, there was an attendance of more than fifty.

President J. Clifford Wilson presided, and George Butler acted as toastmaster.

President Wilson called attention to local conditions, as prevailing in Philadelphia, and sounded the keynote of the evening, which was "Advancing Costs." He was followed by International Secretary-Treasurer McGhan, who spoke at length on the necessity of a proper cost accounting system—laying particular stress on the fact that such a system went to ascertain your exact cost.

Frank Lane followed with a paper so valuable in detail that it commanded intense interest. The paper follows:—

Is the Master Painter Getting a Legitimate Price for His Work?

First, let it be understood that his Philadelphia patrons are the most exacting and particular people in America. It is generally recognized that if a master painter can satisfy the Philadelphia public, he would be a success in any other city in this country. Hence, his material must be of the best, his labor the most skilled, cleanly and painstaking. Therefore, the Philadelphia master cannot rush through his work and hope to make a profit by driving or skimping, and nobody knows this better than you masters. Then all the more reason that careful calculations must be made in advance, every item of expense, and outlay must be considered and provided for.

Have you revamped your method of estimating, every six months during the past three years? Have you adapted yourself to a rapidly advancing market, in material and labor? Have you taken into consideration the advanced cost of living of yourself and family? The maintenance of your equipment, tools, etc.? Have you considered the high replacement cost of tackle, staging, ladders, scaffold, brushes, etc., all advanced from 40 to 70 per cent.? I doubt it.

Now let us make a few comparisons in prices, and for fear that some of us get the idea that the paint manufacturer is responsible and is unduly raising prices, let us analyze his position on some of the staple items and perhaps we can anticipate the prices we shall have to pay next spring. Please understand that I am not a pessimist. I have nothing to sell and I am not a buyer at the present time. Therefore, I am truly a neutral, and I believe I can look the situation square in the face, and I ask you, gentlemen, to follow me closely and perhaps we shall all come to a better understanding. The paint manufacturer paid (buying in car lots):—

	1914.	1916.
Dry white lead.....	\$5.00 @ 5.25	\$8.50 @ 8.75
Lithopone	4.00 @ 4.50	12.00 @ 14.00
Red lead	5.50 @ 6.00	9.50 @ 9.75
French zinc	8.37½ @—	18.00 @—
American process zinc.....	5.37½ @—	9.87½ @—
French process zinc.....	7.00 @—	16.00 @—
White barytes	19.00 @ 20.00	40.00 @—
Blanc fish	40.00 @ 20.00	120.00 @—
Blacks—		
Bone	2.00 @ 5.00	4.00 @ 8.00
Drop	5.00 @ 8.00	7.00 @ 12.00
Ivory	8.00 @ 12.00	16.00 @ 30.00
Lamp	4.00 @ 7.00	12.00 @ 18.00
Blues—		
Celestial	4.00 @ 6.00	20.00 @ 30.00
Chinese	28.00 @ 30.00	150.00 @ 200.00
Prussian	26.00 @ 28.00	130.00 @ 200.00
Ultramarine	6.00 @ 13.00	15.00 @ 40.00
Browns—		
Sienna	4.00 @ 7.00	6.00 @ 9.00
Umber R. & B.....	3.00 @ 5.00	4.00 @ 7.00
Vandyke brown	3.00 @ 4.00	8.00 @ 10.00
Greens—		
C. P. chrome.....	17.00 @ 25.00	80.00 @ 85.00
Grinders, 25 per cent.....	6.00 @ 10.00	23.00 @ 28.00
Jobbing	4.50 @ 6.00	18.00 @ 25.00
Reds—		
Carmine, No. 40.....	250.00 @ 275.00	500.00 @ 600.00
Indian red	1.50 @ 3.50	5.00 @ 6.00
Rose pink	8.00 @ 10.00	40.00 @ 45.00
Tuscan red	7.00 @ 10.00	20.00 @ 30.00
Venetian red	1.15 @ 1.75	2.00 @ 3.00
Oxide	2.75 @ 10.00	3.00 @ 15.00
Para toner	60.00 @ 70.00	275.00 @ 325.00
Para red	7.00 @ 40.00	50.00 @ 100.00
Yellows—		
C. P. chrome	10.75 @ 12.00	40.00 @ 65.00
French ochre	1.75 @ 2.25	2.25 @ 3.00
Linseed oil.....	60.00 @ 80.00	100.00 @ 120.00

The percentage of increase on this list of raw material figures out like this:—

	Per cent.		Per cent.
White lead	66½	Browns—	
Lithopone	210	Sienna R. & B.	50
Red lead	62½	Umber R. & B.	40
French zinc	112	Vandyke brown	150
American zinc	84	Greens—	
French process	128	C. P. chrome	240
Barytes	100	Grinders	180
Blanc fixe	200	Jobbing	300
Whiting	25	Reds—	
Blacks—		Carmine	100
Bone	100	Indian	100
Drop	50	Rose pink	350
Ivory	150	Tuscan	300
Lamp	150	Para toner	400
Blues—		Para red	200
Celestial	400	Oxide	100
Chinese	500	Yellows—	
Prussian	500	C. P. chrome	350
Ultramarine	200	Domestic Ocher	50
Linseed Oil	50	French ocher	50
Tinware	40		
Boxes and cases	42		
Cooperage	50		
Factory labor	40 to 50		

This list indicates that the cost of manufacturing in material and labor increased from 40 to 50 per cent. Did the manufacturer charge you the same ratio, or did he absorb some of it himself and take a loss, and if the latter is true, will he be content to continue or will he advance his prices? As business men we must expect an advance.

Now let us compare prices of the manufacturer's material:—

Your Raw Material.

	1914.	1916.	Percent- age of increase.
White lead in oil.....	6.50@ 7.00	10.00@ 10.00	50
Red lead in oil.....	6.25@ 6.50	10.00@ 10.25	50
French zinc in oil.....	18.00@ 20.00	36.00@ 40.00	100
American process	7.00@ 10.00	15.00@ 20.00	100
French process	12.00@ 15.00	24.00@ 30.00	100
Blacks—			
Coach	14.00@ 20.00	16.00@ 22.00	10
Drop	14.00@ 18.00	16.00@ 22.00	22
Ivory	20.00@ 24.00	30.00@ 38.00	50
Lamp	12.00@ 15.00	24.00@ 30.00	100
Blues—			
Chinese	36.00@ 46.00	180.00@ 200.00	335
Prussian	32.00@ 38.00	180.00@ 200.00	400
Ultramarine	15.00@ 18.00	30.00@ 50.00	150
Browns—			
Sienna R. & B.	12.00@ 15.00	16.00@ 22.00	40
Umber R. & B.	12.00@ 15.00	15.00@ 21.00	30
Vandyke brown	11.00@ 14.00	25.00@ 30.00	125
Greens—			
Chrome	12.00@ 30.00	30.00@ 75.00	150
Reds—			
Indian	12.00@ 15.00	15.00@ 20.00	33½
Venetian	6.00@ 10.00	16.00@ 14.00	40
Para toner	32.00@ 38.00	200.00@ 250.00	150
Para red	20.00@ 30.00	50.00@ 100.00	200
Linseed Oil	—@—	—@—	50 to 60

You will observe the advance of your raw material ranges from 20 to 400 per cent. You will also notice, by comparison, that the manufacturer did absorb a large part of the advance in every single item and, as stated before, it is not reasonable to assume that these business men will continue to do this.

As the price of lead, zinc, and linseed oil will rule as high, if not higher, than in 1916, and as all chemicals are high, it must be assumed by you gentlemen that you will face still higher prices for your materials in 1917. You cannot expect the manufacturer to continue selling you and taking a loss on his commodities. He must advance his prices.

Now to sum your own situation. Lead, zinc and linseed oil are the big items of your consumption, together with colors in oil, and these items are now averaging 66 per cent. more than they did two years ago. In other words, two years ago your average gallon of paint, mixed on the job, cost you about \$1.75.

You cannot make it now for less than \$2.50, and I believe \$3 will be nearer the figure next spring.

Labor, getting back to my opening remark—Philadelphia's exacting custom of best material and skilled labor, you are paying 12½ per cent. increase in labor from a dollar and cents point of view, but is that all? I think not. If I am any judge of the labor market in and about Philadelphia (and I believe I am), the very fact of there being a shortage of labor creates an independent unrest among the workmen. They will not take orders and instructions as cheerfully as they did a few years ago. They

will not stand urging or hurrying. In fact, if you even look cross at any of your workmen, they will quit the job and go to your competitor, who will immediately put them to work to fill the vacancy of some who have just left under the same conditions, and to prevent this shifting about, you as master painters have to stand for it. Therefore, there is a general let-down in efficiency as to production, your only hope being to give your client a good job even if it takes more labor. I figure the labor loss or efficiency loss conservatively at 20 per cent. Therefore, your labor is costing you not 12½ per cent. more, but 32½ per cent. Have you thought about this?

Some of my friends, in rough estimating, figure that \$6 kept a workman on the job one day, that is, \$6 paid labor, material overhead and profit for each man day. I believe it did a few years ago, but not now. If you then figured \$2 for material and \$4 for labor, overhead and profit, now you must figure \$3.35 for material (or 66 per cent.) increase and \$5.30 for labor overhead and profit (or 32 per cent. increase), a total of \$8.65 for each man day, and that is only a difference of 45 per cent. Understand, this figure would only give you your increase in actual material, your labor and your overhead and your profit would be the same, if any. Please understand I am not advocating this method of estimating. It is only a rough check, but it suggests some questions.

Did you master painters get 45 to 60 per cent. more for your work during 1916 than in 1914? If not, you robbed your own families, and you were unfair competitors.

I believe 95 per cent. of the master painters of Philadelphia are very skilled mechanics, and I believe 95 per cent. of you are poor business men. You are all applying yourselves, you work long and diligently—have you made any real money during the last two years? If not, then you are not good business men and I am right in my statement.

No class of men can command the respect of the commercial world until it can be said of its individual membership that he charges fair prices, turns out excellent work and is making some money.

Chas. Macnichol, of Washington, D. C., dwelt in a very interesting address on the "Possible Return of the Dollar to the Master Painter from Active Membership in Associations."

A general discussion ensued, and the success of the meeting was attested by twenty "outside" master painters who were present signifying their intention of joining the Association at once.

The attendance and interest displayed was very gratifying, and Toastmaster Butler kept the entire party on the move every moment.

The following is a list of those present, the outside master painters who signified their intention of becoming members being indicated by an asterisk:—

International Secretary-Treasurer A. H. McGhan, International Executive Board members, Francis F. Black, of Philadelphia; Charles H. Fowler, of Philadelphia; Charles Macnichol, of Washington; President J. Clifford Wilson, Vice-President Charles Simmons, Thos. J. Armstrong & Co., Robert Boyd & Son, John S. Boorse, John H. Benner, Robert Burger, *Louis W. Bonnin's Son, Thos. Butler & Son, *Geo. J. Cline, R. J. Carrick, *James M. Callie, *A. F. Ervin & Son, *Joseph J. Flynn, G. Wm. Falkenstein, Edgar H. Foster, *Green Bros. & Co., Fred Gerber, Frank H. Gillingham, George Grant, Edw. B. Hynes, *Harris Decorating Co., P. Kretschman's Son, *Frederick King Company, Kayser & Allman (W. C. Gross), Edw. Kooperman, Frank X. Kelly, Mr. Klonegar, Linton & Fowler, *Thomas Langdon, Frank Lane, *A. J. Malone & Son, *Wm. H. Miller, J. D. Morrison, *David E. Moore, Jr., Julius Mountney, Jas. McAlpine, *Robert E. A. Mudd, D. A. MacGregor, F. P. McGhan, L. A. Potteiger, *Jeremiah Pyne, *A. C. Stover, *Strawbridge & Clothier, C. Harry Sinn, H. W. Strover & Son, *John Thayer, Samuel F. Woodhouse and James S. Wilson & Son.

CINCINNATI ASSOCIATION.

THE regular monthly meeting of the Association of Master House Painters and Decorators of Cincinnati was called for noon Wednesday, November 8, at E. A. Good's Cafe, Warsaw, avenue, Price Hill.

A "Fish Fry" was the official name of the delightfully informal dinner which was served, after which the regular business of the Association was dispatched, and reports of the "New Haven Club" received.

The club has upwards of a dozen members, including the

ladies, already enrolled and several other members declared their intention of joining.

President Theobald reported the results of his visit to Chicago, on which occasion arrangements for the "President's Special" were made—the itinerary requiring the Cincinnati party to join the "Special" at Cleveland, where all parties from the West will congregate, meeting at the Hotel Statler, and from which city the entire party will go through on the "special" by way of Niagara Falls. The Committee on Transportation consists of Chairman John Theobald, of Cincinnati; Conrad Krause, of Cleveland, Ohio, and E. Cook of Chicago.

Secretary-Treasurer McGhan, of the International Association, was present, and in an informal address pledged the support of the office of the general secretary at Washington to the "Special," and particularly urged that Ohio come through strong, as the "President's Special" had its inception with Past President Theobald, of Cincinnati. The place of congregation is to be Cleveland, Ohio, and the president of the International being Wm. J. Albrecht, of Toledo, results are to be expected of Ohio.

Secretary McGhan reported conditions in the West, which will contribute greatly to swelling the "Special" party.

The dinner was very enjoyable, and the impromptu discussion of trade affairs which followed was participated in with much interest by nearly all present.

The following members were present:—President John Theobald, Arthur Theobald, J. D. Engelbert, J. D. Hase-meier, Joel Kennedy, J. C. Flanery, Edward Heinman, E. Wrampelmeier, J. Wrampelmeier, Edward Graef, Joseph Vetter, William Affelhof, E. Griewe, George P. Sehr, Alfred Hasemeier, G. Milton Kennedy, Henry Bertling, Otto Fast, Frank Schuck, C. C. Heckman, George Noell, and General Secretary-Treasurer A. H. McGhan, of Washington, D. C.

Secretary Joel Kennedy reported the receipt of letters, all expressing best of wishes, and regretting inability to be present, from:—Ex-president of the International Association A. M. McKenzie and William E. Wall; President Ohio State Association C. M. Uber; Ohio State Organizer W. D. O'Connor, and Conrad Krause, of Cleveland, August Hess, of Detroit, H. Thorspeck and H. Schultz, of Toledo.

TORONTO ASSOCIATION.

AT the regular meeting of the Toronto Master House Painters and Decorators' Association on Thursday evening, November 9, President J. R. Robinson occupied the chair, and there was a good attendance of the members.

A venison supper was served at 6.30 p. m. The toast to the "King" was heartily responded to by singing the national anthem.

President Robinson spoke in complimentary terms of the valiant invalided soldiers who were present as the guests of the evening, and called upon James Phinnemore to deliver an address of welcome.

This Mr. Phinnemore did in his usual happy style, commending the soldiers who had so courageously donned the khaki and rushed to the defense of their country and their King.

Private Taylor responded to the address in an interesting manner, dwelling more upon the humorous than upon the serious side of warfare.

Secretary Hughes spoke in the interests of the Canadian convention, and called upon the members of the Toronto local to do their utmost to make the gathering a success in every particular.

President Robinson spoke of the pleasure it gave him to welcome Mr. Linington once more, after long absence through serious illness. It was a matter of sincere congratulation that he had been restored to such a measure of health and strength. He then introduced Mr. Linington as the speaker of the evening.

Mr. Linington on rising to speak received a perfect ovation. He expressed the pleasure it gave him to be present again with his brethren. It was not his purpose to address them on trade themes, but rather to give a short talk upon the all-absorbing topic which was at the present time engaging the attention of every true Britisher. Mr. Linington then dwelt at some length on the great struggle which was now going on in Europe, and which is affecting every nation upon the globe. In his concluding

remarks he expressed the wish that this terrible carnage might speedily be brought to a satisfactory termination and that permanent peace might soon be restored to the nations which are now engaged in such a deadly and devastating conflict.

A hearty vote of thanks was given to Mr. Linington for his interesting address.

Eddie Piggott, who is always a welcome entertainer, added much to the pleasure of the evening by his serio-comic selections.

A vote of thanks was tendered to Wm. Paris and his wife, who had so generously supplied the venison for the supper.

After a round of the grand aggregate prize, the meeting adjourned.

A regular meeting was held November 23, President Robinson occupying the chair, and a goodly number present.

The minutes of the previous meeting were read and approved.

Mr. Hughes spoke of having been interviewed by a prominent official of the journeymen painters' union, who was desirous that a more amicable relationship should exist between the Association and the union, and wanted to arrange for a meeting between the leaders of both organizations, but no action was taken.

Stan. Taylor reported that everything was progressing favorably in connection with the "Kiddies' Night," which was to take place on December 28.

Mr. Hughes reported that indications gave promise that the coming Canadian convention would be a great success.

The president then called upon James F. Faircloth, the first president of the Toronto Association, to address the Association on "A Review of the Painting Trade in Toronto Since 1846."

Mr. Faircloth said he realized that he had undertaken a difficult task in trying to crowd into the brief time allotted him the many interesting incidents which had transpired in the painting business in Toronto since 1846. Although he was not in the painting business at that remote period, yet he was in existence, for his natal day antedated 1846 by two years. It was in the year 1850 that he arrived in Toronto with his parents from "dear old Ireland." There were no ocean greyhounds in those days. The trip across the Atlantic was made in a sailing vessel, and took seven weeks to accomplish. When one looked back over the long years he was astounded at the marvelous progress which had been made in all lines. There were no railways. You had to journey by boat or stage coach, and it was a very slow and tedious mode of travel. You did not see master painters flitting about in motor cars in 1846. The push cart was much in evidence. It was not an uncommon sight to see the master painter with one of his men trudging to their job with their pots of material strung on a pole and supported from shoulder to shoulder. The wage paid was 15 cents an hour, for a day of ten hours, and the greater part of this had to be taken in orders on the grocer or butcher or other merchant, for whom the employer might be doing the work. Because of this, the poor painter was taken undue advantage of and compelled to pay two or three times as much as he should for the necessities of life which he had to purchase. There were no inflated land values in those days. It is said that the whole west side of Francis street, from Adelaide to King, was sold for \$2 and a keg of whiskey. This same property today would be worth hundreds of thousands of dollars. In those early days farmers came in from points forty to fifty miles distant to do their marketing. Mr. Faircloth then made some very interesting references to the men who were then in business, not a few of whom are still living. He first went to work for Pearcey & Murphy, the latter of whom is still living in Montreal. Joseph McCausland, father of Frank H. McCausland, came to Toronto in 1829 and built up a large business, which is still carried on successfully by his son. Rapid as has been the growth and development of the city of Toronto in the last half century, no less marked has been the progress made in the painting trade. The painting business has kept fully abreast of the times with any other trade development. Witty references were made to some of the "old landmarks." The address was listened to with much interest, and frequently punctuated with interjections from "Senator" O'Hearn and John Stewart, J. P., who recalled many of the incidents referred to by Mr. Faircloth.

On motion of "Senator" O'Hearn, seconded by A. E.

Phillips, a hearty vote of thanks was tendered to Mr. Faircloth for his splendid address on such an interesting topic.

On motion of Frank H. McCausland, Geo. Booth and Mathew O'Connor, because of their long and honorable connection with the painting trade of this city, were elected honorary life members of the Toronto Master House Painters and Decorators' Association.

The resolution was carried amidst unanimous applause, and Mr. O'Hearn and Mr. Faircloth were appointed a committee to convey to Messrs. Booth and O'Connor a copy of the resolution.

The "Question Box" was opened by Secretary Hughes, and a few questions of minor importance answered.

The "Eye-Opener" was read by Co-Editor Uren and made the usual hit.

The meeting then adjourned to play the fourth round in the progressive euchre grand aggregate prize.

Mr. Vernon was the lucky winner of the president's prize for the highest score of the evening.

PAINT MANUFACTURERS' ASSOCIATION CONVENTION.

The annual meeting of the Paint Manufacturers' Association of the United States was held at the Hotel Astor, New York city, on Thursday and Friday, November 16 and 17. Preceding the meeting there was a meeting of the Educational Bureau of the Association, of which Norris B. Gregg is chairman, and also a meeting of the Board of Control. At the latter details of the pro-



President S. L. Sulzberger.

gram were worked out, and results were formulated to be presented at the convention.

The association has 113 members, and of these 105 were in attendance at the convention, which was the largest in the history of the association.

Following the custom of the Association, meetings were executive and none but members were admitted to the sessions. The report of the Committee on Cost Accounting was one of the most important presented. It showed a serious and constant increase in the cost of

nearly all the raw materials entering into the manufacture of paints and, while no action was taken, it was the opinion of the members that further price advances in these products would have to be made.

The leading editorial in a recent issue of the Oil, Paint and Drug Reporter, under the caption "Should the Higher Cost of Raw Materials, Labor and Containers Be Met by Still Further Increases in the Selling Price of Mixed Paints?" was discussed by a number of the members and later in the session copies of the editorial were distributed. It was felt that the smaller manufacturers of paints would follow the lead of the larger manufacturers in price advances.

The report of the Educational Bureau was presented verbally by Norris B. Gregg, chairman, who spoke briefly and referred to the reports to be presented by other members of the committee—Mr. Gardner, Mr. Heckel and Mr. Trigg.

Henry A. Gardner gave an illustrated talk of the work of the Scientific Section, the most important feature of which was his account of the increasing scope of the miscellaneous oil work. Many of the oils will be introduced into agriculture.

George B. Heckel gave verbally the general report of the business activities for the year.

Ernest T. Trigg read a most interesting paper, which was received with enthusiasm, and the Educational Bureau was authorized to have it printed and sent to the members. Mr. Trigg suggested a plan for co-operative advertising by the Paint Manufacturers' Association, from which we take the following abstract:—

A Plan for Co-operative Advertising by Paint Manufacturers' Association.

The Educational Bureau of your Association, organized in 1905, and for the first several years of its existence known as the Bureau of Promotion and Development, has continuously served your Association in an effort to promote and develop the broad, general interests of the entire industry.

During the years of the existence of this bureau much constructive work has been done which has resulted in good for the manufacturer, and through the manufacturer for the distributor and the consumer. Especial effort has been put forth by your bureau along scientific lines, which effort has resulted in a widening of the raw material field, in improvement in raw materials, in a better knowledge of the characteristics of raw materials, and consequently in their serviceability for various requirements.

Education Through Publicity.

The educational work which has been carried on by your bureau through publicity in various forms so far as its means would permit, as well as the discussions before scientific and trade bodies, has laid the foundation for a new era in the paint industry. The members of your bureau feel that their efforts in behalf of the industry have at least contributed to the stabilizing of the business in a broad, effective way. It is the opinion of the bureau that the time has now arrived to consider undertaking an educational campaign with the general public, which should result in greater benefits to the industry as a whole, than perhaps any one thing previously projected.

While the volume of paint business in this country has increased to a marked extent during the past decade, it is, nevertheless, a fact that as an industry we are far from realizing in our production anything like the amount of business for which the opportunity exists.

In fact, it can be truthfully said that we have as yet scarcely scratched the surface of the apparent possibilities. Without going into the discussion as to the field for the increased use of paint and paint products along special lines, let us fix our minds for a minute on the one big field with which we are all familiar—that is—paint for buildings, or house paint.

Anyone interested in the industry, and at all observant, realizes that only a small percentage of houses, barns and buildings of various types are properly painted with sufficient frequency to keep them in good condition.

The reason for this can be said to be due to two principal conditions:—

First—That too many owners consider paint primarily as a decorative medium, and consequently, in the light of a luxury, too easily dispensed with.

Second—Persons who consider paint as a preservative

medium, but are sufficiently careless to be willing to postpone its use from year to year, indefinitely.

It is undoubtedly a fact that there is more actual money lost in the United States every year through deterioration and decay in buildings, due to failure to properly protect and preserve with paint, than accrues from losses by fire. Professor H. H. King, of the State Agricultural College of Kansas, in a letter written April 17, 1916, makes this statement:—

The losses ensuing in this State through lack of paint are much greater than the losses sustained by fire. Paint serves more than the mere purpose of decorating. Its principal value lies in the fact that it prolongs the life of the surface that is painted. Wood and iron exposed to air undergo a slow process of oxidation, which just as surely destroys them as though they were set on fire, the difference being the speed at which the reaction comes.

The property owner who fails to protect his buildings with fire insurance is considered very shortsighted, and there are few owners who fail to pay their bill for fire insurance premiums regularly. When the property owner pays for protection against fire, he is providing against a possible loss, but if he fails to pay for painting and repainting his property with sufficient frequency to preserve it from decay, he fails to protect himself against a certain loss.

Definite Effort Is Necessary.

Obviously—it is most desirable that some definite effort should be made by those interested in an increase in the consumption of paint to bring about a condition in the minds of property owners which will insure the application of paint coatings to their buildings with sufficient frequency to protect and preserve them indefinitely from the action of the elements.

Your bureau feels the way to do this is to tell the story to every property owner in the country in a conclusive way, and with sufficient frequency and for a sufficient length of time to definitely anchor in the minds of such property owners the fact that the first and most important purpose of paint is to protect and preserve, while the decorative feature, important and desirable as it is, is, nevertheless, secondary. Such a coverage of the subject can only be accomplished by carefully planned publicity carried on in an impersonal way. Many manufacturers are spending various sums of money through individual advertising to this end, but it is necessarily done with the accompanying exploitation of their own products. While such advertising is undoubtedly effective and result-producing, it cannot possibly carry the weight which would accrue from a well-defined campaign, the keynote of which was "Use More Paint," without the accompanying effort to sell any one particular kind of paint, or any one particular brand of paint. Such a campaign can, in the opinion of your bureau, be conducted by this Association.

The day of individualism and selfish competition in industry and commerce is past.

Organization Not Selfish Competition.

The day of organization is here. In one great industry after another the spirit of internal competition is yielding to co-operation within the ranks. Decidedly—a condition exists in the paint industry which makes necessary a widening of the market. This cannot be done by one member taking away the market of another. It can be done only by a broad, harmonious effort to create greater use for a product, and thereby make a better market for all. Increased volume means lower cost of production and lower selling expense, and with it should go steady output and the elimination of waste effort.

Some of the obvious advantages of co-operative advertising are these:—

The superior effectiveness of a concentrated volume of promotion along well considered lines. "All together" a harder blow can be struck.

In advertising, as in warfare, victory follows the use of heavy battalions and concentrated fire.

Concerted action on a broad scale in linking up sales from that promotional work.

That these theoretical advantages have proven eminently practical is attested by the fact that during recent years scores of industries in this country have organized for the joint protection of their interests, and the joint promotion of their products.

The report then showed at considerable length what had been accomplished to promote other lines of industry by

co-operative advertising; after which it continued as follows:—

"Use More Paint" the Slogan.

Your bureau feels it is important at this time to carefully consider undertaking a definite campaign of education with the general public, looking to a largely increased consumption of paint and paint materials. The one idea back of such a campaign should be the single thought of "Use More Paint." Such a campaign would have to be general in its nature, bringing out constantly in definite ways the fact that paint for preservation is the first consideration. A large amount of most valuable information along this line has been accumulated by the bureau, and is available for the proposed purpose.

What the Benefits Would Be.

The benefits accruing from such a campaign would be shared in by:—

First:—The raw material manufacturers, including package makers and brush manufacturers.

Second:—Paint grinders.

Third:—Jobbers.

Fourth:—Dealers.

Fifth:—Painters.

Because of the fact that the dealers of the country are not organized, it is possible that very little, if any, financial co-operation could be expected from that direction. All the other classes referred to, however, should be willing and glad to have the opportunity of financially supporting such a campaign as is proposed, according to the benefits to be derived. Such a campaign, if undertaken, should be definitely planned for not less than five (5) years, and the finances to see it through for that period of time on a minimum basis should be arranged for before any start whatever is made. Such publicity as is contemplated is cumulative in its effects and cannot be expected to produce instantaneous results. The big, lasting results can only be expected from a continuous campaign carried on for a sufficient length of time to mould men's minds in the right direction permanently. Our campaign, if launched, cannot help but be successful in a large way, because it is founded upon the soundest possible economic basis.

Your bureau has given careful consideration to this proposition, and now suggests it for your serious consideration and discussion. If such a campaign is launched the work should not be confined entirely to general publicity through advertising, but should embrace educational campaigns, lectures before trade and community associations, work with manual training schools, and other scholastic institutions, furnishing articles to farm papers, trade papers, etc. In fact, it would be necessary for your bureau to devote itself to a complete coverage of all angles of the proposition.

The report went on to show that this co-operative advertising would create new business and cause a greater demand for paint, and then concluded as follows:—

Such an influence as would be exerted by this sort of a campaign is especially opportune, in view of the high prices made necessary by present conditions. If the advances which have already been made, together with those which seem imminent, have the effect of curtailing consumption as some of the manufacturers think they will, then it is especially necessary to impress the consumer with the fact that he must use paint when needed no matter what the cost. If this campaign is launched soon after the first of the year so that your story will have been told at least two or three times before the spring painting season opens, it will undoubtedly save a large part of the business which might otherwise be lost.

In conclusion, this is what an advertising man says on the subject of "Concerted Advertising Campaigns":—

The way they pay is by broadening the market for the products of an entire industry, stabilizing the market, and in the long run raising prices by and through the increase in demand. Though not always so regarded by the subscribers, the fact is that probably one of the most truly valuable results from co-operative advertising has been the steadying of the market, making it less susceptible to trade depression and other temporary conditions, which, especially in staple lines, often work havoc for a short period.

Another interesting and very valuable by-product of co-operative advertising has turned out to be the fact that such activity very much lessens the bitterness of competitive advertising and competitive sales methods in the same field, and thus adds to the general health and strength of the entire industry.

At the concluding session the following officers were elected:—

President, S. L. Sulzberger, president of the Enterprise Paint Company, of Chicago, Ill.; first vice-president, Retiring President H. R. Gibbs, of T. N. Nevin Company, of Pittsburgh, Pa.; second vice-president, L. R. Atwood, president of the Peaslee-Gaultbert Company, of Louisville, Ky.; secretary and treasurer, George B. Heckel, of Philadelphia, Pa., and auditor, Sibley Felton, of Felton, Sibley & Co., Inc., of Philadelphia, Pa. Directors:—A. M. Heath, of Heath & Milligan Manufacturing Co., of Chicago, Ill.; I. D. Wagener, of Wagener Paint and Glass Company, of Kansas City, Mo.; Mr. Lindsley, of Ebersson-Lindsley Company, of St. Louis, Mo.; Herbert Rice, of the U. S. Gutta Percha Paint Company, of Providence, R. I.; David E. Breinig, of the Bridgeport Wood Finishing Company, of New Milford, Conn.

The next convention will be held in Chicago.

S. L. Sulzberger, the new president of the Paint Manufacturers' Association, was born in Philadelphia, February 5, 1857. Mr. Sulzberger established the Enterprise Paint Manufacturing Company, Chicago in 1893 and is president of that company. He is deeply interested in charitable work, having devoted a number of years to activities in that direction. He is a golf enthusiast and is himself authority for the statement that "when not engaged in making paints, he plays golf." Mr. Sulzberger has been treasurer of the Paint Manufacturers' Association of the United States for twelve years and performed every duty for the Association so thoroughly and well that in selecting him as their president, the members have honored themselves.

Mr. Sulzberger is a member of the Paint, Oil and Varnish Club of Chicago, having at one time been its president. He is married and has one son, Frank R., who is associated with him in the paint business, being vice-president of the Enterprise Paint Manufacturing Company. He also has two daughters.

NATIONAL VARNISH MANUFACTURERS' ASSOCIATION.

THE most interesting features of the annual meeting of the National Varnish Manufacturers' Association convention, that was held at the Hotel Astor, New York city, on Tuesday, November 14, were the discussions of the necessity for advancing the prices of their products and the decision to shorten the time of credit.

A great deal of attention was paid to the conditions in the trade necessitated by the rapidly advancing cost of raw materials, the following figures being used as a basis of comparative costs of material entering into production:—

ALL ADVANCES.

	Per cent.
Linseed oil.....	80
Chinawood oil.....	75
Varnish gums.....	40
Shellac gums.....	100
Solvents.....	more than 100
Colors.....	from 100 to 500
Alcohols	70
Tin cans.....	40
Advertising and printed matter.....	30 to 50

It was the consensus of opinion as expressed that these conditions call for an advance in price in all varnish products in the near future.

Another subject which received considerable attention was the unbusinesslike practice of some varnish manufacturers in giving long terms and datings. Years ago the varnish manufacturer was able to buy his gums and other materials on four or six months' time, and so it became the custom to give the same terms on varnishes, but as the conditions have since changed, and the varnish manufacturers have to pay for their linseed oil, turpentine, gums and other raw materials in thirty days or less it is apparent that the customs of selling varnish on such unreasonable terms must be corrected.

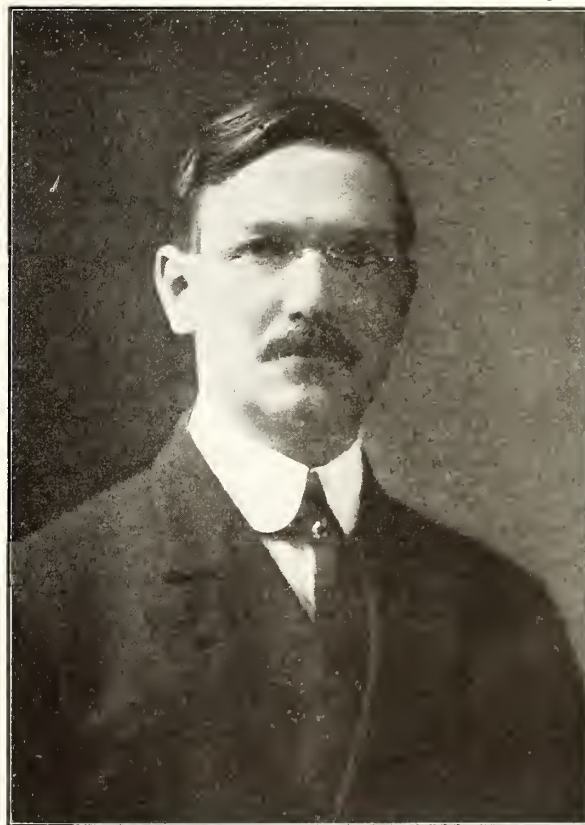
There is no doubt but the varnish manufacturers realize the unbusinesslike terms they have been extending, and that varnishes will soon be sold on terms similar to those ruling for other paint products. Sixty days, or 2 per cent. off for cash paid in ten days, will probably be the limit that the varnish manufacturer will be able to give in the future.

The reports of the several committees, which had been

printed in advance for distribution to the members, were approved as presented.

The report of the Traffic Committee was of special interest at this time, in view of the fact that the proposed advance in Pacific Coast rates had been protested against before the Interstate Commerce Commission by this committee, and the chairman, M. R. A. Van Kirk, clearly explained the bearing of the proposed changes on the industry. The committee announced that it would appear at the final hearing before the Interstate Commerce Commission in Chicago, scheduled for November 20, to argue against the increase in rates on varnishes and varnish materials.

One of the most important and burdensome proposals of the railroads is the requirement that China wood oil be shipped in iron drums, or, if in wood, in refrigerated



President J. B. Lord.

cars. This alternative presents a dilemma which will be exceedingly burdensome if either requirement be adopted.

In connection with the general meeting there was a meeting of a number of plant superintendents and technical men, who decided to organize as a committee of the Association. Such meetings will probably be continued hereafter.

As a whole, the meeting was one of the best attended and most successful in the history of the Association.

The annual election resulted in the re-election of the president, J. B. Lord, Boston, Mass.; first vice-president, Arthur Davis, New York; second vice-president, Carl J. Schumann, New York; secretary-treasurer, G. B. Heckel, Philadelphia, Pa., directors, F. A. Glidden, Cleveland; J. H. McNulty, Buffalo, Franklin Murphy, Jr., Newark, N. J., and F. A. Colby, Detroit.

HANNIBAL, MO., ASSOCIATION.

AT a meeting held November 6, the master painters of Hannibal, Mo., perfected an organization and affiliated with the State and International Associations. The officers elected are:—

President, L. C. Waltz; vice-president, R. E. Kendall; secretary, E. M. Johnson; treasurer, C. E. Enmons; trustees, J. R. Key, A. C. Leonard and A. J. Garland.

From Secretary McGhan

INVITATION TO THE INTERNATIONAL CONVENTION.

A Cordial Invitation to Master Painters to Attend the International Convention at New Haven, February 13-16, 1917.

A very cordial invitation is extended the craft at large to attend the thirty-third annual convention of the International Association of Master House Painters and Decorators of the United States and Canada, to be held at New Haven, Conn., February 13-16, 1917.

A program has been arranged replete with interest to every master painter. The most eminent authorities in the commercial and scientific world will address the convention—Secretary of Commerce, Honorable William C. Redfield; Mr. O. C. Harn, Mr. H. A. Gardner, a representative of the prominent house of M. H. Birge & Sons Co., and the recognized authorities on that subject so vital to every painter—linseed oil—Professor H. A. Bolley, of North Dakota, and Professor C. D. Holley, of Detroit, will address the convention.

The slogan of honesty of purpose, for which this Association stands, will be upheld by showing all branches of the painting trade—the manufacturer or dealer—that we are earnestly striving for purity of materials and the treatment of the subject of flax culture and commercial linseed oil by such authorities should have the attention of every master painter in the land. Conventions afford the opportunity of meeting such men personally and participating in the discussion—then real, first-hand information is to be gained.

The Connecticut Society of Master Painters has prepared a program of entertainment, which will make the visit to New Haven extremely enjoyable.

Full and adequate hotel accommodations are to be had at reasonable rates.

Renewed interest at all points, and an awakening to the advantages of association assures a large attendance.

You are cordially invited to be with us.

Yours fraternally,

A. H. McGhan,
Secretary.

Official Program.

1. Call to order.
2. Prayer.
3. Address of welcome.
4. Roll call of officers.
5. President's address.
6. Appointment of Committees—(a) Credentials. (b) Resolutions. (c) Auditing. (d) President's address.
7. Minutes of last convention and Executive Board meeting.
8. Report of officers.
9. Report of Committee on Credentials afternoon of first day.
10. Address, "Cost Accounting," by Honorable William C. Redfield, Secretary Department of Commerce, U. S. Government.
11. "A Business Talk," by O. H. Harn, advertising manager National Lead Company.
12. "The Paint Pigment Industry of the World—the Effect of the War—Developments of Research and a brief Forecast of Future Conditions," by Henry A. Gardner, assistant director Institute of Industrial Research, Washington, D. C.
13. "The Present Status of Flax Cropping and the Bearing of Investigations Relative to Future Development of the Crop," Professor H. A. Bolley, of the North Dakota State Agricultural College, Fargo, N. D.
- (Numbers 12 and 13 will be illustrated by stereopticon and moving picture views.)
14. "Commercial Linseed Oil," by Professor C. D. Holley, Detroit, Mich.
15. Report of Committee on Establishment of Trade Schools in Connection with the Public School System, by E. M. Walsh, chairman. (Forenoon of Thursday to be spent in visiting the Boardman shops.)
16. Question box.

17. "Organization Work," Secretary-Treasurer McGhan. Report on attendance at National Association of Builders' Exchanges, Baltimore; National Association of Manufacturers, New York; National Paint, Oil and Varnish Association, Atlantic City; Decorators and Painters' Club, of Chicago; Convention of State Associations of Ohio, Wisconsin, Missouri, Iowa, Illinois, New Jersey, Pennsylvania, Massachusetts, and Eastern Canada.

18. "Merchandising of Wall Paper and Correction of the Evils in the Wall Paper Business," representative of M. H. Birge & Sons Co.

19. Report of standing committees—(a) Committee on Trade Schools, John Dewar, chairman. (b) Committee on Apprenticeship, B. F. Davis, chairman. (c) Paint Legislative Committee, John Dewar, chairman.

20. Report of Committee on Mutual Fire Insurance Company, Edw. C. Beck, chairman.

21. Report of Committee on "Clean Up-Paint-Up," A. H. McGhan, chairman.

22. Report of Committee on Memorials to Deceased Members.

23. Report of Committee on President's Address.

24. Report of Committee on Resolutions.

25. Report of Auditing Committee.

26. New business.

27. Selection of place for 1918 convention.

28. Election of officers.

29. Adjournment.

Ascertain Your Correct Overhead

For Year 1916

BE CAREFUL TO FIGURE THESE EXPENSES OR THEY WILL EAT UP THE PROFIT	By Week or Month	Total for Year
Rent (office or shop or both. If you own your shop or office what would it rent for?)		
Boy or Clerk (If none are employed, state what you pay for necessary typewriting, or approximate loss of time of men doing what a shop boy would do if employed)		
Office Expenses (include printing, postage, and the many small expenses that occur even in the smallest office)		
Advertising (include what you pay for advertising in newspapers, programmes, or for placards, signs or advertising of any kind whatever, including Association dues, or membership payments in business organizations)		
Telephone (include the Telephone Company's regular charge, and approximate the outside cost to you of telephone messages, telegrams, or messenger service)		
Drayage (include the cost of livery, if you keep a horse, or automobile. Add additional drayage that your team or automobile does not handle. Approximate car fare for the men)		
Insurance (Casualty or fire)		
Lost Accounts (include bad debts or what you may have lost by failure or cost of suits at law, or any cost of collection you may have had)		
General Expenses (Cost of anything which you cannot charge to any one job, such as cost of brushes, drop clothes, burners, ladders, ropes, paint pots, sponges, tools, and other necessary shop appliances)		
TOTAL OVERHEAD COST YEAR 1916		
TOTAL DAYS LABOR EMPLOYED YEAR 1916		

Divide the amount of overhead by the number of days employed and you will get the amount which **MUST** be added to each day's labor for 1917.

**USE THE DAY'S LABOR AS THE UNIT
and add to it your overhead.**

Secretary McGhan Asks for Overhead Cost.

HOTEL ACCOMMODATIONS AT NEW HAVEN.

THE following announcement has been issued by Dr. D. Louis Ireton, chairman of the Entertainment Committee, in charge of the arrangements for the thirty-third annual convention of the International Association of Master House Painters and Decorators of the United States and Canada, which will be held February 13, 14, 15 and 16, 1917, at New Haven, Conn.

During the thirty-third annual convention to be held in New Haven in February the Entertainment Committee has arranged to have a reception committee and information bureau at the railroad station to meet all trains arriving from Sunday noon until Tuesday inclusive, to receive and direct all members and guests attending the convention. LOOK OUT FOR THEM and make your wants known.

The following hotels will be available during the convention and all convenient to the convention headquarters. Kindly make your reservations early, stating whether single or double rooms are desired, and the time of your arrival.

Headquarters, Hotel Taft—Rates, single rooms without bath, \$1.50 up; double, \$2.50 up. Single rooms with bath, \$2.50 up; double, \$3.50 up.

Hotel Garde—Opposite the railroad station, five minutes by trolley and ten minutes' walk to headquarters. Rates, single room without bath, \$1.50; double, \$2. Single rooms with bath, \$2; double, \$3.

Hotel Royal—Five minutes from railroad station and ten minutes' walk to headquarters or five minutes by trolley. Every room with private bath, single, \$1.50 up; double, \$2.50 up.

Hotel Bishop—Sited one block from headquarters, same street, ten minutes by trolley from railroad station. Single rooms with bath, one person, \$2; double, \$3.

Hotel Duncan—Situatd two blocks from headquarters, ten minutes by trolley from railroad station. Rooms en suite, with bath between. European plan, \$1.50 single; \$2.50 double. American plan, \$3 per day single; \$5 per day double.

Hotel Volk—Meadow street, five minutes from railroad station, and five minutes by trolley to headquarters, or ten minutes walk to Hotel Taft.

There will be plenty of entertainment for the ladies, so bring them along and make yourself perfectly at home with us, THE LATCH STRING IS OUT.

WEEKLY TRIAL BALANCE OF COST

Fill in "LABOR" by amount of money paid for time on job.

Fill in "MATERIAL" by allowing one-half of cost of labor (or exact cost if you have it).

Fill in "OVERHEAD" by allowing your overhead cost of working a man to each day's labor on job.

Fill in "NET COST" by total for week, carry over amount from preceding week

[illegible]

IF YOU DON'T KEEP A WEEKLY TRIAL SHEET YOU DON'T KNOW WHERE YOU STAND,
NOR WHAT A JOB COSTS.

Weekly Trial Balance from Secretary McGhan.

THE PRESIDENT'S SPECIAL.

The Official Train to the New Haven Convention.

The Big Four Route and the New York Central Railroad (east and west) have been selected as the official route to New Haven, Conn., on the occasion of the thirty-third annual convention of the International Association, to be held February 13-16, 1917, and we have arranged for extra sleeping cars for the exclusive use of members and their friends to run the following schedule:—

A special train to be run from Cleveland to New Haven:—

CARS—

Leave Chicago	8.15 p. m.,	Saturday, February 10
Leave Englewood	8.30 p. m.,	Saturday, February 10
Leave Elkhart	10.40 p. m.,	Saturday, February 10
Leave Toledo	1.35 a. m.,	Sunday, February 11
Leave Cincinnati	12.05 midnight,	Saturday, February 10

SPECIAL TRAIN—

Eastern time.

	Eastern time.		
Leaves Cleveland.....	7.30 a. m.,	Sunday,	February 11
Arrives Buffalo.....	12.45 p. m.,	Sunday,	February 11
Leaves Buffalo.....	1.50 p. m.,	Sunday,	February 11
Arrives Niagara Falls.....	2. p. m.,	Sunday,	February 11
Leaves Niagara Falls.....	7.20 p. m.,	Sunday,	February 11
Arrives Buffalo.....	8.05 p. m.,	Sunday,	February 11
Leaves Buffalo.....	8.30 p. m.,	Sunday,	February 11
Arrives Springfield, Mass.....	7.08 a. m.,	Monday,	February 12
Leaves Springfield, Mass.....	7.30 a. m.,	Monday,	February 12
Arrives New Haven.....	9.34 a. m.,	Monday,	February 12

Special sleepers will leave Cincinnati, via Big Four Railroad, at 12.05 a. m. Sunday, February 11 (Saturday midnight), arrive Cleveland 7.15 a. m., where same will be consolidated with sleepers from Chicago, Toledo, etc.

Stop-over will be made at Niagara Falls.

Railroad and Pullman fares will be as follows:—One way, including stop-off at Niagara Falls:—

	From				
	Chicago.	Toledo.	Cleveland.	Cincinnati.	St. Buffalo.
Railroad fares.....	\$22 95	\$17 05	\$13 91	\$19 28	\$15 57
Upper berth.....	5 50	4 50	3 50	4 50	2 00
Lower berth.....	4 40	3 60	2 80	3 60	1 60
Section.....	8 50	5 10	6 30	8 10	3 60
Compartment.....	15 50	13 00	10 00	13 00	6 00
Drawing room.....	20 00	16 00	13 00	16 00	7 00

The railroad fares quoted above are through to New Haven, Conn., and the Pullman fares are to Springfield, Mass., only.

In purchasing your transportation, be sure that the ticket is routed as follows:—

Big Four via Cincinnati or Cleveland, New York Central to Albany, and B. and A. to Springfield and N. Y., N. H. and H. to New Haven.

New York Central Railroad Chicago and intermediate points to Albany, B. and A. Railroad to Springfield, and N. Y., N. H. and H. Railroad to New Haven.

Those coming from points west of Chicago should consult their local ticket agent, and where possible to do so, purchase their tickets through, making sure that tickets read via the route specified above.

Members from the South will be taken care of in the Cincinnati car or cars, and those from St. Louis can join the party at Indianapolis, Cincinnati or Cleveland. Members from Indiana, Michigan and Ohio, as well as those from Western Pennsylvania, can join the party either at Toledo or Cleveland, and if we have sufficient requests to warrant us doing so, an extra sleeper will be attached to our train either at Toledo or Cleveland.

Those meeting at Cleveland will please assemble at the Statler Hotel.

In order to have an idea as to the number who will attend this meeting, we would thank you to advise how many there will be in your party, what reservation is required, and where you will board the train, mailing same to John Theobald, Chairman Transportation Committee, Cincinnati, Ohio.

If further information is desired in connection with the trip, same will be cheerfully given by Mr. Theobald or any other member of the Transportation Committee.

John Theobald, Chairman, Cincinnati, Ohio.

Conrad Krause, Cleveland, Ohio.

E. Cook, Chicago, Ill.

Transportation Committee.

Conrad Krause writes from Cleveland:—

"Our Association expects to hold its annual meeting and banquet December 20, at which time I expect to organize a good, big New Haven club."

TIME SHEET OF

FOR WEEK ENDING

	1916	
	DAY	HOURL
MONDAY		
TUESDAY		
WEDNESDAY		
THURSDAY		
FRIDAY		
SATURDAY		
TOTAL TIME		

Time Sheet Submitted by Secretary McGhan.

ESCORT FOR PRESIDENT ALBRECHT.

DR. D. LOUIS IRETON, chairman of the Entertainment Committee, has requested the following gentlemen to act as a special escort to President Albrecht, of the International Association, arriving upon the President's Special train from Cleveland, Ohio, on Monday, February 12, 1917. They will meet the train at Springfield, Mass., at 7.30 a. m., and escort the Western delegation to New Haven, Conn.:—

Ex-Presidents Wm. G. Baxter, Hartford; F. Henry Monroe, New Haven; Chas. R. Turner, Hartford; J. A. Lacourcier, Meriden, and President J. P. Ennis, Hartford, representing the Connecticut State Society.

Ex-President H. M. Hodges, New Haven Paint and Oil Club, and Chairman O. C. Harn, International associate members.

F. E. Day and B. F. Booth, and Connecticut State associate members.

OHIO TRUSTEES' MEETING.

A MEETING of the Board of Trustees of the Master House Painters and Decorators' Association of Ohio will be held in Youngstown, on Tuesday, December 19, at 1.30 p. m. Headquarters, Hotel Ohio.

The purpose of the meeting is to formulate the program and arrange details for the next summer's convention. The question of where to hold the convention will also be determined. Members generally will be cordially welcomed, or if unable to attend, they will confer a favor by submitting suggestions bearing on the business mentioned. Letters addressed to the secretary, Joel Kennedy, 426 Reading Road, Cincinnati, will be given careful consideration.

The manufacturer who would build a great business should found it upon fair and courteous treatment of his dealers.

NEW ENGLAND PAINT SALESMEN'S CLUB.

OFFICERS were elected at the annual meeting of the New England Paint Trade Salesmen's Club, held on the afternoon of November 11, at the Boston City Club. Harry E. Wright retired as president, declining another term.

Harry W. Smith, vice-president and one of the founders of the club, was nominated for president and declined to serve. The officers elected were:—President, Fred R. Burnham; vice-president, Fred W. Armor; secretary, Walter E. Albertson; treasurer, Charles H. Rockwood; board of directors, Chairman Frank C. Davenport, Charles C. Mann, Walter I. Merrill, F. D. Tobin and Sylvanus Smith. About thirty members were at the meeting.

DENVER MASTER PAINTERS WANT LICENSES.

ACCORDING to a recent Denver newspaper, a bill creating a board to regulate the business of painting and paper-hanging, which has been drawn up by James Duce, State oil inspector, will be introduced at the next general assembly with the backing of the union and the master painters of the State. The painters and paperhangers say they need protection from the itinerant workman who drops into the State, grabs a paint brush and a bucket of paint or a roll of paper and some paste and proceeds to do a bad job for somebody.

The bill creates a board of examiners, one of whom is the State oil inspector, another a contractor in the business of painting and paperhanging and the third a journeyman painter and paperhanger. Compensation of \$5 a day and traveling expenses for every day spent at work is provided; the money to be paid out of the fees collected by the board for licenses and examinations.

Every person, firm or corporation engaged in the business of painting and paperhanging for a year can take out a license from the board on payment of a fee of \$5. All others must pass an examination and be licensed. All are required to put up bonds which guarantee for the payment of materials purchased and labor hired.

The individual who dares to defy the act and the board by hiring anyone unlicensed to do his work is declared guilty of a misdemeanor and subjected to a fine of \$10 to \$100, or imprisonment in the county jail for ten to ninety days, or both.

CHECK ON CONSTRUCTION WORK LOOKED FOR.

IN a bulletin on general business conditions, the National City Bank says:—

"It would seem that the point must be near where all construction work not of imperative necessity will be held in check by the high capital costs. Upon general principles, it appears to be very doubtful policy to put capital into construction under present conditions. Certainly it is now in the interest of stability in industry that every dollar's worth of work that can be postponed shall be postponed. It is only a question of time until the point is reached where prices will bring demand under control, and increasing production will overtake and pass it. Unless history has stopped repeating itself, there will be a story then of idle plants and unemployed men.

"The situation is one that calls for patience and common sense. The business of the world has been disorganized and thrown out of customary channels by the war, and there is no power great enough to prevent these ill results. They will cure themselves by natural processes more surely than they can be remedied by any authority possessed by the government."

After speaking of the general advance in wages, the bulletin says:—

"The situation is interesting from an economic standpoint as showing the inevitable reaction upon wages when capital is prosperous, but there is no little anxiety as to what the attitude of the wage-earners will be if conditions after the war will not allow the payment of such wages."

Remember that everything you do is influencing some one for or against you. Since your profits come from satisfied customers, you must watch the little things, for it is the little things that count most.

NEW FIRMS, BUSINESS CHANGES, ETC.

Steele & Abbott Co. have incorporated to manufacture paints at Gloucester, Mass. Capital, \$10,000.

New Star Polish Manufacturing Company, Inc., will manufacture polishing and varnishing materials, 957 Avenue St. John, New York.

Southern States Paint Manufacturing Company, with capital of \$25,000, will make ships' bottom paints at Jacksonville, Fla.

The Riddell Art and Paint Company, of Butte, Mont., has incorporated to take over the business of J. A. Riddell.

It is said that the Frank U. S. Gilbert Company, of Cleveland, Ohio, will locate a distributing branch for Cleveland Wall Paper Cleaner in Columbus.

Charles E. Hicks, of Williamsport, Pa., has sold his wall paper stock to Bert Wood, of West Fourth street, and accepted a position with him.

The F. W. Devoe & C. T. Reynolds Co. will build a fireproof paint factory at Smith, Huntington and Ninth streets, Brooklyn, N. Y.

The Seubert-Looney Paint Company has incorporated at Los Angeles, Cal., with authorized capital of \$10,000.

The Heller Wall Paper Company, of Springfield, Mass., has moved to 647 Main street, and changed its name to the Empire Wall Paper Company.

The Haines-Miller Paint and Glass Company has leased the three-story concrete building on South Main between Avenues D and E, Hutchinson, Kan., and will occupy it as a wholesale and jobbing house.

The Commercial Paint and Specialty Company, of St. Louis, Mo., incorporated to do a paint and chemical business. Capital stock, \$25,000. Incorporators, I. S. Burgess, Charles Koons and Raymond F. Koons.

William H. Fox, owner of the Fox Wall Paper Company, located at 163 Golden Hill street, Bridgeport, Conn., will retire from business.

Victor Marcinkiewicz has taken his two brothers into partnership in his paper and painting business at 219 West Centre street, Shenandoah, Pa., under the firm name of Victor Marcinkiewicz & Bros. Co.

Mirrolike Manufacturing Company, Inc., has been incorporated in Brooklyn to make polishes, cleansing materials, preserving, polishing wood, metals, chemicals, drugs, paints. Capital, \$100,000.

The Pyrolin Fireproof Paint Company, formerly of Fort Dodge, Iowa, has been incorporated under the laws of Minnesota, and will do business in Minneapolis. The sale of the business was made some time ago by George F. Johnston, inventor of pyrolin. The members in the corporation are now D. B. Zimmer and E. M. Rosenstein, of Minneapolis, and George F. Johnston, of Fort Dodge.

Cheesman & Elliott, 100 William street, New York, will build a new fireproof paint factory on East street, Williamsport, Pa., 75 by 100 feet, two stories high.

American Paint Products Company, incorporated at Chicago, Ill., to manufacture paints and paint supplies. Capital, \$100,000. Incorporators, L. L. Cowan, B. F. Cowan, R. Montgomery.

O'Brien Varnish Company, South Bend, Ind., has increased its capital from \$20,000 to \$420,000.

The Beaver Board Varnish Company has bought a site at Ontario street and Ericsson road, Buffalo, N. Y., and will build a factory.

The Eubank Painting Company have opened a general painting shop, including automobile painting, at Tampa, Fla.

FIRES.

November 2. The E. R. Haffelfinger Wall Paper Company's plant at Hanover, Pa., totally destroyed. Loss, \$75,000.

November 7. Fire in cellar of Dreicorn paint store, 324 Main street, Holyoke, Mass.

November 10. Fire damaged upper story of H. Madeira's paint and wall paper storage warehouse, 329 Market street, Mahanoy City, Pa.

November 16. Fire caused considerable damage to stock, especially brushes, of the Doser-Allen Paint and Glass Company, East Market street, Indianapolis, Ind.

November 27. Fire caused a loss of about \$75,000 in the car and paint shop of the Chesapeake and Ohio Railway, at Peru, Ind.

Obituary**ALBERT BROWN.**

THE old painting firm of Thomas A. Brown & Son, of Washington, D. C., passed out of existence with the sudden death of Albert Brown, on November 26. For many years he was associated with his father, succeeding him in the business. He was sixty years old, and leaves a widow and two sons. The Washington Association was represented at the funeral by A. H. McGhan, who was one of the pall bearers.

ROBERT T. BRYDON.

A FAMILIAR face will be missed from the conventions of the Master Car and Locomotive Painters' Association, for Robert T. Brydon, who had attended them for years has gone to that bourne from whence no traveler returns, and will no longer be seen among men.



On the morning of November 23 he was found dead from asphyxiation in his room at the Arlington Hotel, Chicago, a gas jet in the room having been left partly open—or perchance the light had been left turned low and had been blown out. At any rate, the coroner's jury, after a thorough examination, decided that death was the result of accident. He had been at his office the day before, in good health and spirits, and, so far as any of his friends knew, there was no cause for suicide.

Mr. Brydon was born in Newark, N. J., about sixty-five years ago.

Few facts are known about his early life, for he was a man singularly reticent about himself. His only relative, a sister, Miss Jeannette Brydon, living in Newark, could give no details to the representative of The Painters Magazine who called upon her for information, except that he had left home to engage in the railroad business when quite young, holding different positions, until he became passenger agent of the Erie Railroad. About twenty-seven years ago he entered the employ of Wadsworth-Howland Company, of Chicago, and was placed in charge of the railroad sales department. He worked his way up to the position of vice-president of the company, which office he held at the time of his death.

Mr. Brydon was well known to railroad men in all parts of the country, his genial disposition, his culture and refinement, and his fund of good humor making him universally popular. He had a wide acquaintance with railway master painters, purchasing agents and master car builders.

Mr. Brydon was a widower, his wife having died about six years ago. His body was sent East, the funeral being held in Newark on November 28. Interment was at Evergreen Cemetery, half way between Newark and Elizabeth.

The Markets.

PRACTICALLY all the materials used in the manufacture of paints and varnishes have been strong in price this season, and this has caused some advances in the prices for the finished products. It is stated that further advances will be necessary if manufacturers are to gain any profit. A comparison of prices for important materials with those prevailing a year ago will readily make this manifest. There have been no changes in quotations for basic carbonate white lead during the month, but basic sulphate white lead is now selling on more favorable terms. New prices were named, during the period, to cover contracts on zinc oxide. As has been the case for some time, ordinary domestic zinc oxide is offered on six months' contracts and French process on three months' contracts. In the case of the former the new schedule is on the same basis as effective for the second half of this year, but prices for French process have been advanced. Linseed oil has fluctuated in an interesting way following

variations in the seed markets. In the latter part of the interval prices were easy and came down from the high points established earlier in the month, but net changes showed a gain of two and three cents per gallon over those quoted in our last report. The other oils used in the paint trade have held firm, and some of them have gone up in price. Both corn oil and soya bean oil may be mentioned among the oils which have been very strong in price. Some colors are going up in price, with a good demand from sources outside the paint trade. Whiting and putty are in limited supply, and sellers, for the most part, are having all they can do to fill contract orders so that the spot market in each case is little better than nominal. Window glass also has passed to the nominal class, as leading producers are not quoting openly, and higher prices are scheduled to be announced very soon. Reports on the important materials in the local market follow:—

White Lead, Dry and in Oil.

Producers of basic sulphate white lead are reported to have bought lead ore on favorable terms and, along in November, they made a reduction in the price for basic sulphate and offered deliveries over the following ninety days on a basis of 8¼c. per pound, as against 8½c. per pound, which was effective up till then. Pig lead was strong throughout the period, and the tendency late in the month was to advance in price. Hence basic carbonate white lead was firmly held, though no changes were made in the schedule of prices. The high prices realized for linseed oil also steadied the quotation for white lead ground in oil. Dry basic carbonate is quoted at 9¼c. per pound for round lots, with fair jobbing trade at the usual advances. White lead in oil is held at an inside price of 9¼c. per pound. The price varies according to quantity, with smaller lots of 100, 250 and 500-pound kegs, 10½c. per pound; 25 and 50-pound kegs, 10¼c. per pound; 12½-pound kegs, 11c. per pound; 1, 2, 3 and 5-pound cans, 12½c. per pound. On lots of 500 pounds or more prices are ½c. per pound less than the above.

Red Lead and Litharge.

These pigments were in a firm position at the close of the period, owing to strength in the metal market. The quotations, as last reported, were effective throughout the month, and the steady position of prices furnishes about the only feature. Demand is seasonable for both red lead and litharge. Litharge does not attract much attention from the jobbing trade, but deliveries are made regularly to the manufacturing trade. The quotation is held at 9¼c. per pound. Red lead is steady at 9¼c. per pound for the dry product with red lead in oil on the following basis:—100-pound steel kegs, 11c. per pound; 25 and 50-pound steel kegs, 11¼c. per pound; 12½-pound steel kegs, 11½c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than above.

Linseed Oil.

In our last report linseed oil in car lots was quoted at 90c. per gallon. At present the quotation is 93c. per gallon, so that the net change represents an advance of 3c. per gallon. The card price for single barrels is now 95@96c. per gallon, but at one time during the month the car lot quotation was 97c. per gallon, and the card price \$1@1.01 per gallon. There have been sharp fluctuations in the flaxseed market, and this has influenced the oil market. Considering the comparatively small production of seed in this country, there have been very heavy receipts at Western points, and as there was difficulty in moving this seed to the East visible supplies took on a bearish aspect. Liquidation of speculative accounts also was prominent in causing weakness in seed prices, and the Buenos Aires market with sharp ups and downs contributed to the irregularity of values. The price for oil on distant positions has advanced over the spot level, and a scarcity of supplies for next summer is predicted by some members of the trade. There have been no new developments in the situation with reference to the crops in the different countries, and the world's supply of seed promises to be smaller than usual. Crushers have been getting excellent returns from the sale of oil cake, and this is helpful in reducing the asking prices for oil.

Zinc Oxide.

The market for zinc oxide has been featured by the an-

nouncement of producers, in which prices are fixed for deliveries on contracts. Ordinary zinc oxide is offered on contracts covering the first six months of next year. The price is the same as that operative over the second half of this year. The price schedule reads as follows:—For 50-ton lots the quotation is 9¾c. per pound. For car lots 9¾c. per pound is quoted, and less than car lots are held at 10c. per pound. Special zinc oxide is quoted at 10¼@10½c. per pound, according to quantity. The above prices are based upon shipments in barrels and are f. o. b. shipping point, with usual freight allowance on carload lots. The above products are also available in paper bags of 50 pounds net weight when shipped in carloads. In this container the price will be ½c. per pound less than quoted above. Bags cannot be shipped in less than carload lots. Mixed carloads of barrels and bags cannot be shipped. The above prices are effective only on contract for the first half of the year 1917, and are subject to change without notice.

The prices for French process zinc oxide were announced on December 1, and went into effect at once. Owing to the rise in spelter the new quotations for the oxide are higher. The new schedule quotes white seal at 18½c. per pound for carloads and 18¾c. per pound for less than carloads. On this basis green seal is quoted at 18@18½c. per pound and red seal at 17½@17¾c. per pound.

Above prices are based upon shipments in barrels f. o. b. shipping point, with freight allowances as heretofore on carload lots only. These prices are effective December 1 and are subject to change without notice.

Dry Colors.

A good demand for some colors is reported to have come from sources outside the paint trade, and this has served to reduce stocks and also to harden prices. Red oxides are included in the above and prices are advancing with raw materials scarce. Standard Indian reds also feel the effects of higher producing costs. The quotation for the latter is now at 8@10c. per pound. Tuscan red is firm, with sellers asking 25@30c. per pound. Prussian blue has not changed to any extent during the month, and different grades are still on the market. Prices show a wide range, according to grade, and quotations run from \$1 to \$1.75 per pound. Chrome yellow and chrome green have sold in a fairly normal way, with prices generally steady. Offerings of carbon gas black are small in the spot market. The earth colors are in fair demand, and values are well maintained. Para toners are offered freely, with prices ranged according to selection.

Turpentine.

Prices for spirits of turpentine turned strong during the month, and quotations at the local market are now firm at 53c. per gallon. Primary markets are responsible for the strength in consuming centers, and receipts are expected to run rather light in the future. This has led to bidding for stocks at country points; naturally, this condition exercises an influence on the trade in general. Demand from consumers has not been active, but supplies in consumers' hands are said to be small, and consequently they are supposed to be able to keep out of the market only a short time, and with an increase in buying the strength of the market will be enhanced. This, however, may not come until after the inventory period, which most consumers observe at the close of the year.

Shellac.

The most important feature to the market for shellac for the month was the strength in prices. All grades show a sharp rise in value, and offerings in some cases are small at the quoted levels. Primary markets were strong, and this gave a foundation for the firmness in the local market. Difficulty in making shipments, combined with high ocean freights, also played an important part in the price arrangement. Bleached shellac was especially scarce in the local market at the close of the period, and some sellers were not quoting at all, as they had no stocks to deliver. Current quotations give the local market at 39@40c. per pound for T. N., 46@47c. per pound for D. C., 45@47c. per pound for V. S. O., 42@43c. per pound for fine orange, 40@41c. per pound for second orange, 41@42c. per pound for button, 40@41c. per pound for commercial bleached, and 48@49c. per pound for bone dry.

are YOU

saving the money and doing as good work that

Munns Wall Size

will cause you to do if ?
you will only use it==

Watch your competitors bids and figure it out. There's a reason.

Munns Wall Size is sold in all good paint stores in 1-lb., 5-lb. packages and in 100-lb. kegs. **We** guarantee results if **you** follow the simple directions.

E. A. Munns Kalsomine Company

Makers of Quality Wall Coatings

4-10 Water Street

- - - -

BROOKLYN, N.Y.

Chicago Distributors:

JAMES H. RICE COMPANY

St. Clair and Illinois Streets, Chicago, Ill.

Pacific Coast Representative:

C. M. ELMS

268 Market Street, San Francisco, Cal.

If a Thing is Best by Test Then it is "Truly Best"



THE crucial test of a waterproof varnish is water. A varnish to be truly waterproof must resist water and the effects of water, and the only real test is to take a film of the varnish and put it in water—have water on all sides, under it and over it. If it is not waterproof, but porous, this test will perceptibly show up the shortcomings very quickly. This test also makes any varnish film containing rosin turn white rapidly. Even a varnish that appears to stand up well when applied to a wood or metal surface and put in water will, when put to this test, disintegrate or turn white quickly, which shows that this test proves more quickly and more efficiently the kind of service that the varnish will actually give when used.

RUBBERITE
WATERPROOFED WEARING

VARNISH

is as waterproof as new rubber—as flexible as a kid glove and it stands the wear and weather.

"Some Test-y Remarks," a booklet that tells you of the unusual merits of Rubberite Varnish, and the Painters' "Business Booster" folder which describes in detail the free advertising features that go to every painter who uses Rubberite—will gladly be sent to every painter who requests. Just ask for the Painters' Rubberite Proposition.

Atlantic Varnish & Drier Co.

Since 1888
PHILADELPHIA

William E. Wall, of Somerville, Mass., ex-president of the International Association of Master House Painters and Decorators, sent his usual Christmas greeting to his friends. Under his portrait appears the following verse:—

"I live for those who love me,

For those who proved me true,
For the Heaven that smiles above me,
And awaits my spirit too;
For the human ties that bind me,
For the task that God assigned me,
For the bright hopes left behind me,
And the good that I can do."

(old song)

Alexander Peters, chief organizer of the International Association of Master House Painters and Decorators, sent out an attractive blotter as a Christmas greeting.

Among our assets, we like to count the good will you have shown us during the past year. A Happy New Year was the expression on a card sent out by Allen W. Clark and Charles-Allen Clark, of St. Louis.

This was the third page of a folder bearing a picture of a rabbit, the well known Ad-El-Ite trade-mark:—

GREETINGS.

In balancing our books for the year, we find that we are indebted to you for many favors and courtesies. We appreciate this, and pause to extend a hearty clasp of the hand, expressing our best wishes for a good old fashioned Christmas.

Other new years will come, but 1916 comes first and we wish you all the good things you have planned—and more. Adams & Elting Company, Chicago, New York, Toronto.

John Lucas & Co., Inc., of Philadelphia, sent out an attractive wall calendar to the trade, with a picture in colors representing the Continental Congress leaving the old "State House," as Independence Hall was invariably called in Philadelphia up to a generation ago.

T. P. Kennard, early settler and prominent business man of Lincoln, Neb., celebrated his eighty-ninth birthday December 13, and as a feature of its observance entertained his employes of Western Glass and Paint Company at dinner that evening at the Lincoln Hotel. There were fifty guests. Mr. Kennard went to Nebraska in 1857. He was one of the group of men who located the State capitol at Lincoln. He was one of those who laid out the original town site.

The total importation of paints, varnishes and enamels at Port Limon, Costa Rica, is valued at \$40,000 per annum, about 50 per cent. of which is from England, 40 per cent. from the United States and 10 per cent. from Germany and other countries.

Charles W. Mills, a struggling painter of Bridgeport, Conn., was unaware that he was heir to \$50,000 until last month when attorneys informed him that he had been remembered in the will of his recluse aunt, Mrs. Sarah Magill, who formerly lived in a hovel on Clinton street, Springfield, Mass. She was found frozen on February 13, 1914, after a severe snowstorm. Since that time Albert Rice, the sole executor, had been searching for her heir. The will was drawn by Springfield attorneys a few days before the woman's death. She was about seventy years old.

The offer of F. J. Cooledge & Sons, paint dealers of Atlanta, Ga., to lay out safety zones to permit a rigid enforcement of the traffic ordinance, provided they were permitted to paint their signs on the streets, was rejected by council recently. The matter was under consideration, when attention was called to the fact that a city ordinance prohibits the painting of advertisements on the streets. Favorable and adverse reports from members of a committee were discussed at some length before it occurred to one of the city officials that the offer could not be accepted legally.

It is not dampness but the lack of fresh air circulation which is the chief enemy of woodwork used for building.

(Continued on page 26.)



Important Announcement on Zinolin!

We are very sorry to have to announce that, for the time being, owing to our not being able to obtain ZINC in sufficient quantities, we will have to retard our great work in the interest of PAINTERS in the furtherance of their GOOD HEALTH and prevention of

LEAD POISONING

The New Jersey Zinc Co. who supply us our ZINC which we make over into "ARNOLD-IZED ZINC"—the only zinc paint that positively will not crack—state to us that they are greatly oversold—that they have to supply hundreds of other manufacturers who make 30% zinc paints, hence our orders have to be cut down.

Of course you know that these 30% zinc paints contain chiefly lead, so you are subjected to lead poisoning constantly in using them, the same as you are in using pure lead.

ZINOLIN is all zinc—no lead—that is, we call it "all zinc" because it is 85% pure zinc combined with another agent in such a manner as to take the cracking and brittleness out of zinc and make it take many times more oil than it ever did before.

We call ZINOLIN "Arnold-ized" Zinc because ZINOLIN is the only all zinc paint turned out by this secret process which we control.

The question now at issue, is—whether you would prefer to work in this HEALTH PAINT, the most revolutionary paint discovery the world has ever known—or whether you will continue using 60% lead 30% zinc paints—which may put you on the death or disability list most anytime without warning.

You are the CONSUMER! YOUR voice is LAW with the producers! If YOU want to use YOUR zinc as produced by us in ZINOLIN—and not combined with 60% white lead—voice YOUR protest! Let us hear from you at once.

SPECIAL NOTE: Please do not think that we have stopped making ZINOLIN. We are turning it out as fast as we can get the supply of zinc. But the demand for ZINOLIN is so great—and our supply of zinc for the coming year so short—that we fear we will not be able to fill all orders.

Keystone Varnish Company

*Creators and Makers of the Original
Washable Wall Paint—KEYSTONA!*

106 Keystona Bldg.

Brooklyn, N.Y.

Safety First

Tests made by the New York Board of Fire Underwriters have proved the *non-volatility* and *Freedom from Fire Danger* of

EXOLIUM

PAINT, VARNISH and SHELLAC REMOVER

It is easy to use. *No scraping* needed.
Cleans carvings as easily as flat surfaces.
Cleans out the pores of the wood.

Old Coats Together with Filler Wash off with Plain Water

One spoonful of **EXOLIUM** in a pail of water washes old paint to look like new.

Ask your dealer for free sample.

If he cannot supply you, send us his name and address and we will.

EXOLD MFG. CO.

237 a Greenwich St.

NEW YORK

"The Result of Labor is Excellence"

REFLECTOFLAT

Manufactured by

Geo. D. Wetherill & Co.

INCORPORATED

A Flat Wall Paint that works easily; shows no laps, and has great covering capacity.

A postal card brings a Color Card painted on large sheets, showing ceilings with wall combinations.

Geo. D. Wetherill & Co., Inc.

PHILADELPHIA, PA.

A CHRISTMAS GREETING FROM THOMAS BERRY.

BERRY BROTHERS of Detroit sent out a folder containing a fac simile of a letter written to Orrin S. Goan, president of the company, with the following introduction:—

While trying to express a Christmas thought to our friends a letter was received by our president, Mr. Goan, from Mr. Thomas Berry, the surviving member of the founders of the house of Berry Brothers which we reproduce on the following page.

We do not feel that we can add anything to the earnest simplicity of Mr. Berry's letter, except to say that his thanks and good wishes are ours also.

"I want to send a personal Christmas greeting to all our friends, customers and employees, and I'd like to have my message included in the general letter to be mailed at Christmas time.

"I am approaching the eighty-seventh milestone in life's journey and often recall the little varnish factory—a rough frame shack—established by my late brother and myself in 1858.

"When I contemplate the development of the business since that time, I am prompted to express my individual thanks to all who have helped to build up the house of Berry Brothers and to maintain it by their good will and generous support.

"To all whom my message may reach, I wish, in its broadest sense, a Merry Christmas and a full measure of prosperity for the coming year. Thomas Berry."

The Pyramid Paint Company of Philadelphia has sent to its customers very convenient leather bound pocket diaries, with much useful general information and a few pages devoted to descriptive matter concerning "Kant-Korod" Rust Inhibitive Paints for the preservation of structural metal and Macnicol's Concrete Paint, as well as other specialties made by this progressive concern.

A NEW WINDOW ADVERTISING FEATURE.

THE new method of decorative window advertising, that of suspending letters in the show window, introduced by Spanjer Bros., wood letter manufacturers, of Newark, N. J., has caught on in the window advertising field.

A variety of methods are employed for suspending the raised wood letters. They may be attached to a single heavy wire or supported by a fine mesh screen hung either by a chain or an invisible wire.

The letters themselves are produced in great variety, and may be gilded or painted in any color. The designs also may be made to suit the individual taste of the merchant or advertiser using them. Script or any block letter may be had. Any special design or pattern may be followed.

The advantages of a sign of this kind are at once apparent. The letters may be taken down when the windows are being washed, or they may be changed to advertise a sale or other special event in which the store is interested. And when the business moves the sign may be moved also.

These suspended window letters may be used as a permanent sign or a special sign. The possibilities in this field are many and varied, and the interest already created in this new Spanjer production indicates a successful and permanent run for the new window advertising feature.

RED LEAD FOOLS THE JUNK MAN.

MANY years ago, in 1896, if you have a taste for exact dates, the Chicago Dock Company put up a number of brick buildings with steel girder supports, the steel being painted with red lead. Last summer the buildings were taken down under the speculative eyes of neighborhood junk dealers who had designs on the scrap.

But the junk men were doomed to disappointment. They had not figured on the staying powers of red lead. When the girders were carefully examined by experts, they were found to be as rust-free and sound as the day they were sunk in the ground nineteen years before. The red lead had hardened so on the steel that scraping it with a knife

(Continued on page 29.)

hardly affected it—in fact, it seemed to be an integral part of the steel.

Instead of being consigned to the junk heap, the girders are now going into several new buildings being erected by the Albert Dickinson Company on California avenue, Chicago. To quote Mr. Dickinson:—"The steel looks as if it would last 1,000 years!" And no doubt Mr. Dickinson is right.—*The Dutch Boy Painter.*

On January 3, 1916, the business formerly known as H. B. Fuller was incorporated as a stock company under the name H. B. Fuller Company, with the following officers:—H. B. Fuller, president; H. B. Fuller, Jr., vice-president and secretary; N. C. Stork, treasurer, and L. C. Deeg, superintendent. For twenty-nine years this concern has been manufacturing paperhangers' paste (in wet and dry form), wall cleaning preparations, wall sizings, adjustable steel scaffolding, and other materials used by the painting, decorating and allied trades. Their goods are used extensively in this country and Canada, and are handled by leading jobbers and dealers. Their head office and factory is at 186-190 West Third street, St. Paul, Minn. They also have established a branch of their business in Minneapolis, at 67 Thirteenth street, So., under the management of John B. Kline, Jr.

The Plastergon Wall Board Company of Tonawanda, N. Y., are building a large factory in Buffalo and will move to Buffalo upon completion of the new plant, about April or May, 1916. The main building will be 300 feet long and 100 feet wide, located parallel to the New York Central Railroad in what is commonly known as the Black Rock section of Buffalo, between Philadelphia and Evelyn streets. The new factory will be built of brick and reinforced concrete. There will also be an office building adjoining surrounded by plenty of their own property on which to erect additional buildings as required. The plant will be equipped with the latest machinery for the manufacture of wall board, some of which has been specially designed. It is the intention to produce two boards in the new mill, one waterproof Plastergon one-fourth inch thick and another, probably called Beacon board, about three-sixteenths inch thick. The large increase in the business during the past four years necessitates this new and important change. A. H. Showalter is the secretary and sales manager of the company.

Two specialties that paperhangers ought to know about are E-lasti-Kote, which is used in the paste for the purpose of causing wall paper, burlaps, canvas, linerusta and fabrics to adhere firmly to painted, kalsomined and lime washed walls, and it is claimed it will not stain the most delicately tinted fabrics or papers. Decorators' Alum Size (a powdered size ready for use when mixed with boiling water) it is said will stop suction in plastered walls and ceilings, cover fire cracks and prevent kalsomine from drawing and forming an uneven surface. For further information about these materials write to M. Feigel & Bro., 185 Wooster street, New York city.

TORONTO TOPICS.

THE "Nothing Doing" sign has, unfortunately, again to be hung out in front of many paint shops in Toronto. It looked as though December was going to win a good name by the way business picked up at the opening of the month, but before the middle of the month was reached things began to fall off terribly, and by the end of the month business was decidedly flat. Some of the larger shops that have usually carried from twenty to thirty men through the entire winter are now employing not more than half that number, and are finding it somewhat difficult to keep even those going. The general holiday trade of the city has been exceptionally good. Merchants were greatly pleased with their turn over. It is confidently believed that the turn of the new year will see business conditions very much improved. Collections are a little slow, but there certainly did not seem to be any lack of money wherewith to purchase Christmas presents.

The material market has strengthened somewhat during the month. White lead ground in oil is still quoted at \$9.60 per 100 pounds, in ton lots. Turps. has advanced

(Continued on page 30.)

No Sentiment in Zinc

The painter who wisely mixes Zinc with his lead doesn't do this because we advise it, but because there's money in it for *him*. There is no sentiment in the painter's mind in regard to Zinc. He uses it because it does handsomer, better work and gets him *more* business.

zinc

could be advertised from now until the Judgment Day, but if it didn't improve paint it wouldn't be used. As a matter of fact, there isn't a structure anywhere in the world which, once painted with good Zinc paint, would be painted again with anything different. The reason why, and many other things, are waiting for you in "*Zinc That Made a Painter Rich.*" Send for your copy now—today.

The New Jersey Zinc Co.
Room 511, 55 Wall Street, New York

Kyanize

KY-AN-IZE



Floor Finish

IF the growth of a varnish business depends on goods that give lasting satisfaction, then Kyanize Floor Finish is the varnish that cannot be surpassed.

Our painter friends are responsible for the remarkable increase in the use of Kyanize Varnishes.

They stand back of Kyanize on every job and *we* stand back of every painter that uses Kyanize.

Write us and we will tell you about our "painter" co-operation—it will be profitable to you.

Boston Varnish Company
Everett Station, BOSTON, U. S. A.

CHICAGO
Warehouse and Office
519 West Twelfth St.

SAN FRANCISCO
Warehouse and Office
311 California St.

to 86c. per imperial gallon in barrel lots. Linseed oil has gradually climbed up, and is now selling at 90c. per imperial gallon for boiled, and 87c. per imperial gallon for raw in barrel lots. Varnish prices remain unchanged. Shellac gum has materially advanced. Brushes are unchanged at somewhat stiff prices. There are no signs of weakening, but, on the other hand, firmer prices may confidently be anticipated.

A very pleasant surprise was given Mr. and Mrs. Robt. Taylor on the evening of December 4, the anniversary of their golden wedding. Their son Edgar and his good wife had prepared a sumptuous banquet at their home on Hazleton avenue, to which they invited the unsuspecting aged couple. On their arrival they found over thirty children, grandchildren and friends awaiting them. The surprise was most complete. After supper a very pleasant evening was spent in song and story, much to the enjoyment of all present. Mr. and Mrs. Taylor were presented with a purse of gold by Edgar Taylor on behalf of the relatives present. The old gentleman was completely overcome by the surprise, but very feelingly thanked the donors for the great kindness shown to himself and Mrs. Taylor. Mr. Taylor was married in Durham, Eng., half a century ago. He emigrated to Canada over forty years ago, and has been a continuous resident of Toronto since that time. Mr. Taylor has been a painter for upwards of fifty-seven years, and proudly boasts that he is still able to handle the brush if circumstances necessitated it. Mr. Taylor is an excellent conversationalist, and narrates many interesting incidents of "how they used to do it in the good old days." Mr. and Mrs. Taylor are both enjoying good health, and his host of friends in the painting trade extend heartiest congratulations and wish the genial old couple many years of continued happiness and prosperity. Edgar Taylor is a highly respected member of the Toronto Association of Master Painters.



Our snap-shot artist caught "Sunny Jim" Thomson in a very happy pose the other day. Jim is very fond of children, and is never happier than when playing "pig-a-back" or bouncing the baby to the ceiling. We are pleased to be able to reproduce the picture.

If you want to know just how it feels to have your car "stall" on you at the height of traffic in the city's busiest thoroughfare, just ask Mac Sinclair. Mac patiently labored for half a day to restore the "chug, chug" to his machine on Yonge street the other day, but utterly failed in his best attempts, and finally had to call in the aid of a master mechanic to lift him from the slough of despondency. What hurt Mac's feelings most was to have the dray horses laugh at him as they passed by. He walks now.

Thirty-four dollars and thirteen cents is just what it cost Controller Robinson to put his car back where it was before it undertook to climb the dizzy heights ascending to the residence of John Stewart, J. P., on St. Clair avenue. The Controller can use good King's English when he wants to, but on this occasion he alluded to parts of his machine in language not found in the catalogue books. If it was not well known that the Controller is an ardent prohibitionist, some might be inclined to inquire as to what brand of "red-eye" or "birch beer" he had primed his engine with.

"C-I-N-C-I-N-N-A-T-I."—Big Joel will sit up and take

(Continued on page 32.)

The Practical Arts of Graining and Marbling

By JAMES PETRIE

Consisting of beautiful lithographed plates, with practical, descriptive text. Each plate measures 17½ in. by 11½ in. The plates represent the different stages of the work, and render it easy for any one to acquire the art of graining and marbling.

Four plates rouge grotte.

Two plates knotted or root of oak; two plates grainers' tools.

Two plates wainscot oak; one plate black and gold marble.

One plate black and gold marble; two plates dark oak (glazed).

Two plates pollard oak; one plate birch.

Three plates Sienna marble.

One plate Sienna marble; two plates maple.

One plate satinwood; two plates dove marble.

One plate gray granite; two rosewood.

Two plates rouge royal; one plate mahogany.

Three plates mahogany.

Two plates Egyptian green or vert de mer; one plate walnut.

Three plates walnut.

One plate Oriental or vert; one plate white vein antique or carrara.

Strongly Bound

The finest book on the subject ever published, offered by special arrangement at the

REDUCED PRICE OF \$10

Sent, carriage paid, on receipt of price by

THE PAINTERS MAGAZINE, 100 William St., New York

MACNICHOL'S CONCRETE PAINT

for Concrete, Cement and Brick Surfaces, Exterior and Interior, especially Cement Floors.

"Kant-Korod" Rust-Inhibitive Paint for the protection and preservation of iron and steel and metals generally.

Interior Flat Wall Finish

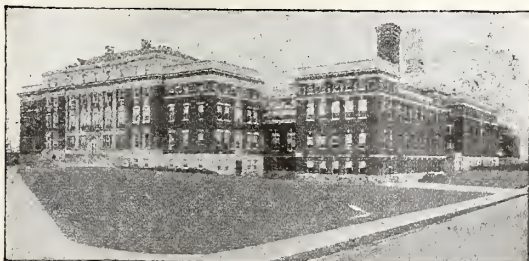
of free and easy-working properties, excellent body and soft effect. These are but few of the specialties offered along with a general line of Building Paints, Colors in Oil and in Japan, Varnishes, etc., by the

PYRAMID PAINT CO.

131 North 22d Street, Philadelphia, Pa.

Makers of Paint for Every Purpose

Write for our latest booklets on information and suggestions, also for sample cards and quotations.



MONTEFIORE HOME, NEW YORK

SANATONE works freely under the brush, and requires less actual labor and time to apply. It will properly cover one-third further than any other flat wall finish. This is due to the special preparation of the oil.

A flat, velvety, artistic finish for the walls of fine residences, theatres, office buildings, institutions or any place where economy, beauty and sanitation is wanted.

Regularly made in twenty tints.

Thomson Wood Finishing Co.

Manufacturers of Porcelite White Enamel

Established 1874

PHILADELPHIA, PA.

4500 GALLONS OF

SANATONE

THE PERFECT FLAT WALL COATING
were required to cover the walls of the Montefiore
Home of New York.

ECONOMY
RELIABILITY
SATISFACTION

FILL OUT AND MAIL THE
COUPON TODAY



Thomson Wood Finishing Co.,
Gentlemen:—Please send me the details of your special
introductory offer on SANATONE FLAT WALL
COATING.
Name.....
Address.....
829-835 N. Third St., Philadelphia, Pa.

Nice Paint means Nice Money

Nice Quality Nice Work Nice Results

The painters standard for general all around efficiency

A complete line of Varnishes, Fillers, Japans, Stains, Enamels including the specialties for the Architectural Coach, Automobile, Roofing, Machinery and Iron Trades.

CATALOGUES ON REQUEST

Eugene E. Nice, Philadelphia

TRADE MARK **NICE** REG. U.S.A.

notice when he hears that "yell" from the Toronto delegates on their arrival at the convention hall next February. The Toronto boys are proud of the little big man from Hamilton who is to preside at that great gathering. President McKenzie is always a welcome guest at the Toronto Association meetings. He is one of those princes of good fellows whom to know is to highly respect. Those who know him best, esteem him most.

That "Kitchen Korus" made a great hit at the recent "ladies' night" of the Toronto Master Painters' Association. That falsetto voice of Stewart Hughes had Melba beaten several ways. Jack Robinson rather spoiled his voice cooling soup, but, nevertheless, his staccato notes added class to the general jargon. Cox and Landon never

could sing, anyway, so that it was just as well that their contribution was drowned by the en masse efforts of Paris, Wood and Cheshire. Bill Hulme was absent, very materially lessening the effect of the crescendo parts.

A NOVEL IDEA IN PAINTING.

A recent issue of *The Dutch Boy Painter* tells of a novel method of painting employed by C. E. Ott, a master house painter of Wilmington, Del., which he claims to have given very satisfactory results.

The difference in Mr. Ott's method lies not in the materials but in the way he uses them. Straight lead-and-oil is his standard, and the remarkable results he obtains are a tribute to the paint as well as his methods.

The essential novelty of his plan is in the use of a very heavy priming coat instead of a very thin one, as is commonly the practice. For instance, a standard formula for a priming coat on new wood outside would be:—

White lead, 100 pounds,
Linseed oil, four gallons (or more),
Turpentine, two gallons,
Pure turpentine dryer, one pint.

Mr. Ott, on the contrary, uses a priming coat more like the following:—

White lead, 100 pounds,
Linseed oil, one gallon,
Turpentine, about two and one-half gallons,
Dryer, one pint.

He gets his working quality by the use of the turpentine, which evaporates before the second coat is applied and leaves a very hard priming coat. The second coat is about the same as the first. The finishing coat is a gloss coat, the same as any painter would use, probably with four gallons of oil to the 100 pounds of white lead, and not more than a pint of turpentine.

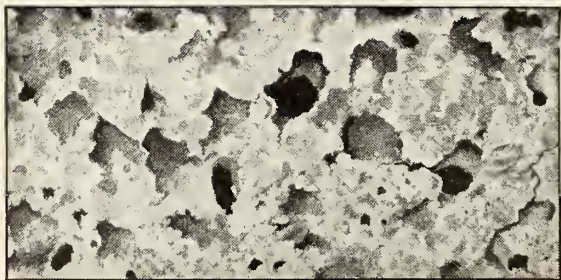
While he does not advise two-coat work on new wood any more than any painter, he has to do it sometimes, and in such cases he simply puts the gloss coat over one hard priming coat.

Whether Mr. Ott's method would give equal satisfaction in a climate where the winters are unusually severe has been questioned.

It is our opinion, says *The Dutch Boy Painter*, that Mr. Ott's method deserves serious attention. To painters whose work never goes wrong we would not suggest experimenting, but to those who occasionally have trouble there would probably come no great harm if they should try the hard priming coat advocated by Mr. Ott.

Advertising is the hand-maiden of business. In its best estate it is a great educational and moral force, and now generally accepted by the public as such. Time was when you frequently heard the expression, "Oh, that's only an advertisement," or "That's only what the advertisement says." But today advertising for the most part is appreciated by the public for the information it imparts and is generally believable—and also generally believed.

(Continued on page 36.)



Rough concrete (magnified) showing pores which absorb water and cause damp, blotchy walls

Concrete has advantages which make it superior for building purposes. Finish it with

Bay State Brick and Cement Coating

and you knock out its only drawbacks—a tendency to absorb water and a dull blue-gray color.

This coating absolutely weatherproofs concrete, stucco, cement and brick surfaces—thus prevents dampness and discoloration. "Bay State" comes in white and a variety of attractive tints, making it possible to obtain rich artistic effects.

Builders and architects everywhere endorse it. We'll send you a sample can, free, if you'll try it. When you write, say what tint and ask for Booklet 19.

WADSWORTH, HOWLAND & CO., Inc.

Paint and Varnish Makers

Boston, Mass.

New York Office: Architects' Building



are YOU

saving the money and doing as good work that

Munns Wall Size

will cause you to do if ?
you will only use it==

Watch your competitors bids and figure it out. There's a reason.

Munns Wall Size is sold in all good paint stores in 1-lb., 5-lb. packages and in 100-lb. kegs. **We** guarantee results if **you** follow the simple directions.

E. A. Munns Kalsomine Company

Makers of Quality Wall Coatings

4-10 Water Street

- - - -

BROOKLYN, N.Y.

Chicago Distributors:

JAMES H. RICE COMPANY

St. Clair and Illinois Streets, Chicago, Ill.

Pacific Coast Representative:

C. M. ELMS

268 Market Street, San Francisco, Cal.

Kyanize

KY-AN-IZE



White Enamel

A "better" job, a "bigger" covering capacity, a "longer" satisfaction, a "lower" cost, these are some "proved" advantages of using Kyanize White Enamel.

Write us today for free working sample and Specification Booklet

BOSTON VARNISH COMPANY
 Everett Station - - BOSTON, U. S. A.

Chicago Warehouse and Office: 519 West Twelfth Street
 San Francisco Warehouse and Office: 311 California Street

Cheapness is more a matter of Quality than of Price. Good goods are a good investment at any price. And for Painters, the best investment is—

KUT-KOTE

PAINT AND VARNISH REMOVER

KUT-KOTE is a high-grade Neutral Remover, guaranteed to be absolutely free from any injurious ingredient. It can be applied easily and acts quickly. Send for free working sample, Liquid or Semi-Paste.

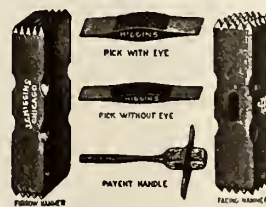


SURE IN RESULTS
 STANDARD IN PRICE

MANUFACTURED BY
F. W. THURSTON COMPANY
 CHICAGO

ATTENTION! PAINT GRINDERS!

The Higgins Mill Picks and Hammers



Sent on 60 days' trial. Warranted to Cut Better and last three times as long as any Mill Pick now in use. Have your stone dresser give them the hardest possible test for 60 days. If he does not say they are the best he ever saw or used, return them and I will cheerfully Pay All Freight Charges to and from your plant.

Send in your old Mill Picks. I will redress them and send them to you on 60 days' trial. If the tempering and workmanship is not the best that ever entered your works, do not pay me one cent. You take absolutely no risk whatever. Send for Booklet and Price List.

JOHN C. HIGGINS

814 W. Kinzie Street

Chicago, Ill.

HANDY - PASTE

The Perfect Cold Water Dry Paste

The best paperhangers paste. Turns instantly into snow white paste by adding cold water. No waste, always uniform. Sample gladly sent.

CRYSTAL SPRINGS PASTE CO.

141 Milk Street

BOSTON, MASS.

Western shipments made direct from Western factory.

TIMELY HINTS TO PAINTERS.

Lead.

THE following useful information concerning the health of painters is contained in a booklet issued by the Pennsylvania Department of Labor and Industry:—

Every person working with lead paint is in danger of contracting lead poisoning.

The symptoms of mild lead poisoning are:—

Colic.

Constipation.

Blue line along the tooth margin of the gums.

Foul breath.

Loss of strength in wrists or hands.

Loss of appetite, especially for breakfast.

Continuing at work after the onset of these symptoms is apt to produce:—

Complete paralysis of arms and legs.

Disease of the heart, blood vessels and kidneys.

Premature old age.

Insanity.

Death.

Lead enters the system most frequently as dust. The more dry sandpapering there is, the more dust there will be. Most of it is absorbed from the stomach, but some also from the lungs and skin. Dust is carried to the stomach through the mouth by:—

Unwashed hands.

Hands, which after being washed, have touched dirty clothes, or taken dusty wrappings from lunches.

Food exposed in the workroom or carried in the pockets of the workers.

Food touching lips that have not been thoroughly washed. Beards and mustaches increase this danger, as they catch the lead dust readily, are hard to keep clean and are almost sure to touch the food as it passes into the mouth.

Prevent lead poisoning by:—

Using sandpaper moistened with a low flash-point mineral oil wherever possible.

Using respirator if dry sandpapering must be done.

Washing hands and face thoroughly before eating.

Paint Removing.

Poisoning from lead and from dangerous fumes is as common in paint removing as in painting.

Paint removing by the dry method—sandpapering, chipping or burning—scatters lead dust through the air. This settles on the workman, his clothes or the floor, and from these places is carried into the body just as in painting.

Liquid paint remover gives off irritating and usually poisonous fumes which affect the person using it in the same way that quick drying paints do.

Personal cleanliness and free ventilation are the workman's protection in both these processes.

Other Poisons.

Quick drying paints often contain wood alcohol, benzine, turpentine, or other substances which give off poisonous fumes while drying. These are frequently sold under fancy trade names so that their injurious nature is not easily recognized.

Breathing of the fumes may produce:—

Headache.

Dizziness.

Nausea.

Faintness.

Longer exposure to these fumes, especially in closed rooms, brings on more severe symptoms, which vary with the substance used as the dryer, but may be:—

Blindness.

Paralysis.

Unconsciousness.

Death.

When using quick drying paints, see that the room is well ventilated so that the fumes may be carried away.

Chewing tobacco *does not* prevent lead poisoning, as many painters claim. It gives the lead three separate ways of getting into the mouth—from dust settling on the tobacco in the pocket, from the fingers in handling the tobacco, and from the lips over which it passes.

If at any time you do not feel well, or notice any of the symptoms mentioned in this folder, see a physician

(Continued on page 28.)



Health Department Examines Painters

[Note article on page 41, Painter
& Decorator, January,]

Because of the many cases of illness and death from the effects of white lead and other dangerous materials—the New York Health Department is to hereafter control working conditions of painters, insofar as is possible in that city. The Department has invited 1000 painters to submit to a thorough physical examination in order to know all facts and take necessary preventive measures.

No Lead in ZINOLIN

The Great "Arnold-ized" Zinc

Don't wait for a doctor to say you're sick or dying from lead poisoning. You can still stay in the paint business—and stay well—and make money—if you use "Arnold-ized" Zinc.

Of course if you don't try "Arnold-ized" Zinc—you'll never know how much better it is for both you and your house owner—that you should use it.

Greatest outside paint in the World! Revolutionary! Nothing more. Nothing less. Just try it and see how many gallons of oil it takes as against lead! Actually count—don't guess!

How about being our Certified Painter? You can't do it too quickly to get the full benefits of the big magazine advertising we're to do this year. Write today about it.

Keystone Varnish Co.
107 Keystona Bldg. :: Brooklyn, N. Y.

Safety First

Tests made by the New York Board of Fire Underwriters have proved the *non-volatility* and *Freedom from Fire Danger* of

EXOLIUM

PAINT, VARNISH and SHELLAC REMOVER

It is easy to use. *No scraping needed.*
Cleans carvings as easily as flat surfaces.
Cleans out the pores of the wood.

**Old Coats Together with Filler
Wash off with Plain Water**

One spoonful of **EXOLIUM** in a pail of water washes old paint to look like new.

Ask your dealer for free sample.

If he cannot supply you, send us his name and address and we will.

EXOLD MFG. CO.

237 a Greenwich St.

NEW YORK

"The Result of Labor is Excellence"

REFLECTOFLAT

Manufactured by

Geo. D. Wetherill & Co.

INCORPORATED

A Flat Wall Paint that works easily; shows no laps, and has great covering capacity.

A postal card brings a Color Card painted on large sheets, showing ceilings with wall combinations.

Geo. D. Wetherill & Co., Inc.

PHILADELPHIA, PA.

at once, and be sure to tell him you are a painter. It will help in his treatment of your case.

Every case of lead poisoning has back of it either ignorance or carelessness. Can you afford to become an invalid from either of these causes?

Of sixty persons who died from lead poisoning within two years, thirty-seven were painters.

PAINTING IRONWORK.

UNDER the title, "Practical Notes by a Practical Man," the *Decorators' and Painters' Magazine*, of London, England, publishes a good many interesting things, usually in the form of a dialogue between a foreman painter and one of the workmen. In the November issue, the question of painting ironwork is discussed, and as many interesting points were brought out, we have reprinted below the substance of the discussion, omitting the dialogue form and such portions as refer only to local conditions.

Many theorists, says the author, have certain ideas how ironwork should be painted. Illustrating their views with lantern slides, some say that rust will attack iron if in the slightest degree damp. They will tell you that all ironwork should be well brushed down with wire brushes and subjected to a strong heat to dry off any moisture.

Of course, I thoroughly believe all surfaces should be dry, but as to subjecting ironwork to a strong heat—well, picture to yourself a score of painters, each armed with a gasoline torch, and painting the railings round a public park. I am much afraid that theory is of no value. An excess of moisture is fatal to permanent work; but if on a surface there was an excess of water you could not get the paint to adhere, but here is the peculiar thing:—On a thin film of damp—not an excess of water, paint has adhered, has stood for years. Taking ironwork as you get it, the question arises as to the best preservative coating. Here again one doubts the lectures of learned professors and theoretical painters. I have seen one thin coat of ordinary lead color and one thin coat of common green on outside gates and railings which will last for years. Yet theorists say such a treatment is all wrong.

Frankly, I have no "favorite" paint for ironwork. I have even coated ironwork with water paint, and followed up with a coat of varnish color, and the work stood. Greasy ironwork I have coated with strong lime and size, followed by a coat of oil color, and it has stood. I have even coated with patent knotting, and followed up with a coat of oil color, and it has stood. All this, you note, against accepted "theories." I have coated with Brunswick black, tinted with dry chrome to get a green, and with Brunswick black alone. Neither of those, however, stood, and from what I can see, any paint containing asphaltum or anything of a tarry nature is worse than useless. A mixture of perfectly dry cement and boiled oil is as permanent as anything I know of. Really, ordinary lead, tinted like ordinary paint in good oil is of value. I cannot tell you which I prefer. I can only tell you of what others use.

Another question that comes up is whether in painting new ironwork you would use boiled or raw oil for first coating. That is very difficult to answer. The generally accepted theory is the best boiled oil and red lead with turpentine as a slight diluent. I have no doubt that red lead is all that is claimed for it, but it must be kept constantly stirred, being such a heavy pigment. A man is given a canful of red lead. He stirs the contents occasionally. In coating park railings, we will say, some of the rails are brilliant enough to be seen half a mile away; the other rails get more oil than red lead. Green possibly follows, and in course of time the rails, which had but little of the red, rust and the red lead is condemned. What I think is this:—The red lead should be mixed round and kept stirred—not mixed thinly, for painters, many of them, are extremely careless.

Leaving out all reference to oxide of iron paints, which are well known, if I had to choose between red lead and equal parts of red and white lead, I would prefer a mixture of white lead and red lead, and for this reason:—The finely-ground white would hold up better the heavier red pigment, and by this means I should be able to apply a greater weight of red lead than if used alone.

More thought is required to get returns from a small advertising appropriation than where the expenditure is large.

(Continued on page 29.)



The "Wall-Cut" Frieze

WE wish to have the decorator and paperhanger take a special interest in the Wall-Cut frieze. The yard lengths are easily handled, and may be conveniently pasted by first applying the paste to a board, then lay the frieze, back down, on the paste, rubbing down with a piece of waste material. In this way the paste adheres to every part of the design.

We are anxious to secure pictures of the very best interiors decorated with the Wall-Cut frieze, and will give a Waltham watch every month, value \$25.00, for the best photograph of a room showing our decorations.

Cut shows size of watch.

Walcutt Brothers Co., 141 East 25th Street, New York

TOLEDO, OHIO, ASSOCIATION.

THE Master House Painters and Decorators' Association of Detroit paid the Master House Painters and Decorators' Association of Toledo a return visit January 18. Some time early last fall, the Detroit Association invited the Toledo Association to visit them, the latter to set the date, time and how many were coming, and they would do the rest. October 20 was set. The Detroit people met their guests at the depot with automobiles, welcomed and dined them, took them through the Ford auto plant, drove them all over and outside of Detroit, pointed out all places of interest, then for an elegant frog and chicken dinner on the shore of Lake St. Clair, and wound up at the Detroit Athletic Club, everybody having had the time of his life.

At the first meeting the Toledo local sent them a letter of thanks and extended them an invitation to visit Toledo on the same conditions, which they accepted, and set January 18, when they were going to storm the beautiful city on the Maumee.

So the Toledo master painters got busy. Not knowing what the weather would be on that date, they had to lay out something that they could carry out no matter what the weather conditions were.

The Detroiters came in on a special car, which was stopped at the Builders' Exchange entrance. After greetings in the Builders' Exchange assembly room, a red carnation was pinned on each Detroit man, and a pink one on the Toledo men. Cigars were passed. The Hon. Charles M. Milroy, Mayor of Toledo, welcomed them and gave them freedom of the city. Then Henry Thorspeck, president of the Toledo local, welcomed them on behalf of the painters of Toledo, and announced that it was 12 o'clock, and things would now start. Outside the special car of the president of the Toledo Railways and Light Company was waiting, and everybody was told to pile in. This car was at the master painters' service for the rest of the day. They rode up the Maumee valley along the banks of the Maumee River. This locality is one of the most historical parts in this country, passing the sites of old Fort Industry, Fort Miami on the west side of the river, arriving at the Suerin Hotel in Maumee. (This hotel was built about ninety years ago, long before Toledo was thought of). The car stopped at the entrance so the painters only had to cross the sidewalk, where an old-fashioned chicken dinner was served, after which they again boarded the special, crossing the river to Perrysburg. (This is an old town named after Commodore Perry, laid out by the government. Here is where old Tippecanoe Harrison made his opening speech in his campaign for President. Old Fort Meigs is located here). Then the party went down the east bank of the Maumee River to Rossford and visited the Edward Ford Plate Glass Company plant, where they were shown the process of making plate glass from start to finish. Again boarding the car they rode through the residence and manufacturing sections of the city, arriving at the entrance of the Boody Hotel. After some refreshments they were ushered into the private dining room, where a banquet was served. After the eats, C. T. Lawton, Director of Law for the city of Toledo, gave an address on the benefits of organization. The toastmaster then called on different members for a talk. All called on responded. The

(Continued on page 30.)

FOR SALE

Painting, decorating and paperhanging business in a high class residence suburb of New York. Established 1888. Carrying a stock of paints, artists' materials and wall papers. Store in good location (lease will be continued by owner); shelving, fixtures, counters, etc., complete. Horse and wagon, scaffolding, ladders. Excellent opportunity for good man. Owner retiring from business. Address A. KAUFMAN, 4 Washington street, East Orange, N. J.

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NO EXPERIENCE NECESSARY

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Anyone can put the letters on and make money right from the start. One agent says: "Have already put up 14 signs in this little burg, and more in sight." Another says: "I am getting all the work I can do, and the Letters have given entire satisfaction everywhere."

FREE SAMPLES

This is the only field that is not overcrowded. You can sell to nearby trade or travel all over the country. There is a big demand in every town for window lettering and glass signs. Write today for free sample and liberal offer to agents.

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WHEN you want a tinting green you want strength, but when you want a painting green you want spread—the farther it spreads the cheaper the green.

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"The Painting Green"

has greater covering or spreading power than any other green paint. Then too it has purer tones and is decidedly more durable for any painting purpose—outside or in.

You can put more "long green" in your pocket by using KOVERGREEN under your brush, because for painting use, a little of it goes a long way, KOVERGREEN is made in eight shades and put up in paste form (12½ lb.-25 lb.-50 lb.-100 lb.)

But one trial is worth a thousand arguments, have us send you sample shades and prices. You'll find them mighty interesting.

LET US SHOW YOU!

The A. Wilhelm Company
Paint, Color and Varnish Makers Since 1857
READING, PA.

time flew so fast that the Detroit boys almost forgot to go home. When President Roach arose and said they had just ten minutes in which to make their car, they hustled on their wraps and the Toledo men took them to their car and bade them good night and good-bye.

TORONTO TOPICS.

ALTHOUGH the year broke rather favorably, and there were indications in certain quarters that we were to enjoy slightly improved business conditions, yet up to the present things have been very slow with the painting trade. The fact is that business is about at a standstill, and the master painter has much time upon his hands for serious consideration of the future. The wonderful thing of all is that notwithstanding the present quietness and unpromising future, the master painters maintain unbounded optimism and talk freely of the good times that will soon be returning. The paperhangers have a few men working, and the business in this line is pretty well distributed. The building trade is almost inoperative, only a few large buildings being in course of construction.

The material market has experienced several advances during the month. White lead ground in oil has risen to an almost prohibitive point, being now quoted at \$10.70 per 100 pounds in ton lots. Linseed oil has been gradually mounting, until now boiled oil is selling at \$1.12 per imperial gallon in barrel lots, and raw oil is quoted at \$1.09 per imperial gallon in like quantities. Turps is selling at 87c. per imperial gallon in barrel lots. Painters are wondering why such high prices should be demanded with such little work being done.

R. W. Fletcher & Co. are dropping the painting and decorating end of their business and intend devoting their energies entirely to the sale of wall papers and draperies. They have a splendidly equipped establishment on Yonge street. They intend carrying the best goods procurable in these lines, and will cater solely to the trade. With such an energetic and capable manager as Mr. Fletcher at the helm, the future success of the firm should be assured.

The spirit of the Prophet Jeremiah is not the spirit of Jas. Phinnemore, the president of the Canadian Association. In speaking recently to the members of the Toronto Association, he said:—"Entering upon this year of our Lord 1916, we do so with a great deal of anxiety and yet with a grim determination to face manfully all the obstacles and difficulties that may confront us. Never before has the trade launched out into a new year with as large a spirit of speculation as to its ultimate outcome as the present. There is no immediate signs of anything encouraging in the building trades, and the general watchword is economy. Whatever privations or sacrifices we may be called upon to undergo let us do our duty, in unflinchingly measuring up to them. This is a time to cultivate the spirit of forbearance and charity. Our share as business men is to keep a bold front and an optimistic outlook and carry with us the sentiment of good cheer that shall make firm the onward spirit of progressiveness. Our Association is a guarantee of the good faith and brotherly feeling which we have for each other. We should not allow ourselves to become absorbed by pure selfishness. The principle that we are merely victims of circumstances should find no quarter in the sterling qualities of true men. Let us rise above circumstances and be master of the situation. Let us cultivate a larger faith and go forward and seize every opportunity to make the business of the year worthy of the metal of which we are made. The worthy officers of the Association will leave no stone unturned to discover to us the path of sure success. We have not explored all the land of promise, and there are many miles of untraveled roads of wisdom which will afford us plenty of pleasure and enjoyment in the future."

Joe Hughes, son of Stewart N. Hughes, was made the recipient of a gold wrist watch by the members of the Wilson Masonic Lodge, of which he is an honored officer. Joe is now wearing the King's khaki as a lieutenant.

After a brief illness, Thos. A. Staunton, president of Staunton's Limited, passed away at his residence in this city. Mr. Staunton was fifty years of age, and his early demise, after a most successful business career, is deeply regretted by the business community. He was highly respected as a citizen.

(Continued on page 32.)

THE PAINTER'S FRIEND



One gallon of Cleaning Liquid will clean hundreds of brushes irrespective of the color of the Paint, if the LILLY BRUSH CLEANER is used. A big economy in the Paint Shop.

Sent charges prepaid on receipt of \$1.25.

Ask how you can get one FREE.

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MACNICHOL'S CONCRETE PAINT

for Concrete, Cement and Brick Surfaces, Exterior and Interior, especially Cement Floors.

"Kant-Korod" Rust-Inhibitive Paint for the protection and preservation of iron and steel and metals generally.

Interior Flat Wall Finish

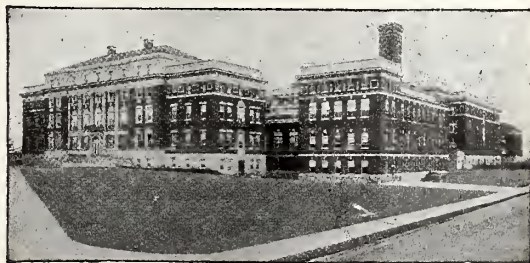
of free and easy-working properties, excellent body and soft effect. These are but few of the specialties offered along with a general line of Building Paints, Colors in Oil and in Japan, Varnishes, etc., by the

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SANATONE works freely under the brush, and requires less actual labor and time to apply. It will properly cover one-third further than any other flat wall finish. This is due to the special preparation of the oil.

A flat, velvety, artistic finish for the walls of fine residences, theatres, office buildings, institutions or any place where economy, beauty and sanitation is wanted.

Regularly made in twenty tints.

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Manufacturers of Porcelite White Enamel
Established 1874 PHILADELPHIA, PA.

4500 GALLONS OF SANATONE

THE PERFECT FLAT WALL COATING
were required to cover the walls of the Montefiore
Home of New York.

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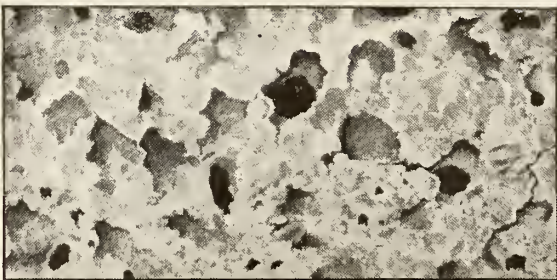
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Rough concrete (magnified) showing pores which absorb water and cause damp, blotchy walls

Concrete has advantages which make it superior for building purposes. Finish it with

Bay State Brick and Cement Coating

and you knock out its only drawbacks—a tendency to absorb water and a dull blue-gray color.

This coating absolutely weatherproofs concrete, stucco, cement and brick surfaces—thus prevents dampness and discoloration. "Bay State" comes in white and a variety of attractive tints, making it possible to obtain rich artistic effects.

Builders and architects everywhere indorse it. We'll send you a sample can, free, if you'll try it. When you write, say what tint and ask for Booklet 19.

WADSWORTH, HOWLAND & CO., Inc.

Paint and Varnish Makers

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Alex. Ramsay, president of the A. Ramsay & Son Co., died very suddenly on January 14, at his home in Montreal. He was seventy-six years of age, and was apparently in the best of health. Mr. Ramsay was born in Glasgow, Scotland, and moved to Canada, when a mere boy, receiving his education in his adopted city. He was prominent in business circles, and took considerable interest in municipal affairs. He was highly respected by all who knew him. He is survived by his widow, three sons and two daughters. Mr. McAdie is manager of the local branch of the house in Toronto.

Much sympathy is extended to Mr. and Mrs. Robt. Wood in the death, on January 20, of their only child, Winnifred Rhoda, in the fourteenth year of her age. Winnie was a brave little sufferer, but the ravages of pneumonia proved too trying for her failing strength. She will be greatly missed from her wonted place in the family circle. The funeral was conducted by Rev. W. A. Cameron, pastor of the Bloor Street Baptist Church, assisted by Rev. Judson McIntosh. Interment took place in Mount Pleasant Cemetery.

A fire occurred on January 20 in the works of the Penfound Varnish Company on Caribou avenue, doing damage to the extent of about \$500. The fire is supposed to have originated from an over-boiling varnish kettle. The loss is fully covered by insurance.

HAMILTON ASSOCIATION.

THE meetings of the Hamilton Master Painters and Decorators' Association are being attended with increased interest.

Some very helpful papers have been presented at recent meetings, eliciting discussions which have brought out many valuable hints as to how to overcome many of the perplexing problems which confront the master painter in his daily business routine.

The Association is very proud of the fact that A. M. McKenzie, the International president, is one of their members. He is always present at the meetings, and adds greatly to the interest of the gatherings by his timely suggestions and helpful, practical advice.

The members hope to make the year 1916 the best in the history of the Association by giving more attention to Association matters.

THE VALUE OF ASSOCIATIONS.

Editor The Painters Magazine:—

Dear Sir—The letter in your January issue referring to the Master Painters' Association is most unfair to the many master painters throughout the country who have endeavored for years to give to the several associations a definite purpose, and it is, therefore, a pity that there are some who would pull down, rather than assist in building up.

The statement that affiliation with an institution that is without prestige is an outward reflection upon the individual member is another way of saying that prestige is something that comes from the air and exists without the effort of painstaking men, when, as a matter of fact, it can come only by and through the thoughtful work of those who know, from experience that, as trade associations are made up of human units, the idiosyncrasies of men are factors that make it most difficult for all to think alike and, at the best, progress toward any ideal is necessarily slow.

The further statement that "there is no place for an institution that is inactive and lifeless," has no force, unless we are willing that charity shall mean nothing and the underlying principles of the decalogue are to serve no purpose.

That associations are mere clubs is so in the fullest sense; that is to say, as the meaning of the word is an association of persons for social or other purposes, and as the painters meet at different times "for a purpose" they cannot well be otherwise.

That men differ as to the value of the associations and as to why they attend them is but natural, for the reason that the operation of the mind is not fixed by a standard, nor regulated by a formulae, but on the contrary, expresses itself with the same freedom in association life as in all other human affairs.

There is one side to association affiliation that cannot be measured by purposes or policy and a side that is a prerequisite, if purpose and policy is to obtain, and that is the fact of men coming together, and in an exchange of ideas there necessarily comes a broadening of the mind

(Continued on page 36.)

YOU ARE SURE OF

Cabot's Creosote Stains

Your customers can compare them with any other shingle stains by analysis, by flash-point, or by actual weathering test and they will find that they are made of the purest and strongest colors, ground in pure linseed oil, and specially refined Creosote with a high flash-point, so that they are sure of artistic and lasting colors, thorough preservation of the wood and reduced inflammability. Cabot's are the only shingle stains that can be shipped without the red label, because their flash-point is far above the point of safety.

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All Saints, Montecito, Cal.

A. B. Benton, Architect, Los Angeles

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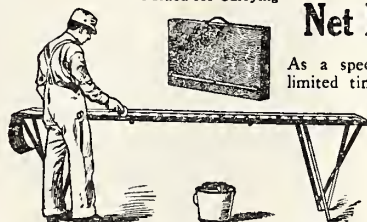
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is the most practical and up-to-date table on the market. The legs are attached and fold inside; it is light in weight, yet rigid and strong. All tools can be carried inside; it resembles a suit case when folded. Can be carried on a car; just the thing for city artists.

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*But selecting what's best
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For hiding power, elasticity, smoothness, ease of working and durability you have never seen the like of

Washable Flat Unicoat Finish

Try it out yourself in ONE SINGLE flowing coat, alongside of any other two coat work.

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Stencils and Stenciling

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This new book, written by one of the best English decorative designers, should be in the working library of every one who may be called upon to design or use stencils.

Fifty-six plates, giving many original and artistic ideas.

Suggestions for novel effects that can be obtained by means of stenciling.

Instructions in the art of designing and stencil cutting.

In short, an invaluable book for the decorator.

Sent by mail on receipt of price—\$1.25.

THE PAINTERS MAGAZINE

100 William Street

New York

and a fuller understanding of the old adage "That no man is a law unto himself," and only by forbearance can we expect to harmonize conflicting thoughts.

If forbearance in association life means anything, it means that opinionated thoughts shall not dominate its policy or purpose, but rather shall be the reeasoning of all work for the benefit of the whole. The benefits may seem to come slow, but that they do come in one degree or another, and in varying ways, is manifest to those who have been students of the times.

I have no wish to enter into a controversy with individual opinions, but I resent the implied statement that the New York State Association has no prestige, and that affiliation with it is a reflection. Let us always keep in mind that "some would build by the abuse of others, rather than on the soundness of their own proposition."

Respectfully yours,

W. H. Oliver.

New York, January 29.

WHY APPRENTICES?

Editor The Painters Magazine:—

Dear Sir—Why, Oh, why, does it seem possible that it should be found necessary to ask such a question, Why make apprentices? Is it not a fact that every master painter knows to his sorrow, both financially and otherwise, as well as does the journeyman painter, the demoralizing condition of the trade today and the principal reason for it—no apprenticeship, no foundation.

Should not our trade be perpetuated, regulated, standardized, dignified to at least the extent of other trades? Is not the future welfare of our business worth considering? Must we continue on indefinitely with the so-called brush hand, who is lowering the standard of our trade, and demoralizing conditions to such an extent that the public are of the opinion, and justly so, that painting is not a trade. Is it not time that the master painter was taken out of bondage and relieved of his conservator—the building contractor?

Every contracting painter knows that one of the chief difficulties in high class painting is finding men to do it.

(Continued on page 38.)

**Figure it any way you please
—you'll find it pays best to use**

Lowe Brothers

**High Standard
LIQUID PAINT**

The expense of painting is about two-thirds labor and one-third paint. You save a lot of time using "High Standard." To begin with, it's ready to use. It works easy. You can work fast with it and do good work. "High Standard" goes farther—it has wonderful covering capacity. Covers 350 to 400 square feet per gallon, two coats, and covers it *well*.

Write for Job Record Book

Keep track of your time, of paint used and all expenses. Do this for a few jobs—then try "High Standard" and compare results. You'll become a "High Standard" enthusiast, sure as you do, just like I am. Address "High Standard" Paint Man, care of

The Lowe Brothers Co., 456 E. Third St., Dayton, Ohio

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High Quality

Moderate Cost

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Look for the words "Patented July 1st, 1913."

The above words appearing on a can of paint and varnish remover mean that the remover was manufactured by us under the "Chalco" patent. We guarantee that all our removers are so manufactured, and do not infringe upon any other patent. Our customers will tell you that our removers are better than others. They are "different." They are eleven years ahead of the "Trust." Be up-to-date. Use Chalco, Dudu, All Off or Klean Up Paint and Varnish Removers. These are all manufactured by us under the "Chalco" patent of July 1st, 1913.

The H. B. Chalmers Co.
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GRAINING ANCIENT AND MODERN

59 Colored Illustrations. 140 Pages.

By WILLIAM E. WALL

The most complete and profusely illustrated book on graining ever published.

Price \$3.00 Postpaid

Trade supplied by

THE PAINTERS MAGAZINE
100 William Street, New York City

There is a splendid group of men in America today, men of the old school, for the most part, who know the trade from the bottom to the upper end of it, and who learned it as apprentices. It was most natural that these men should go into the contracting business, the management of which would require all their time, and that the younger men who were serving their time as apprentices would fill their places and do the work until such a time as they, the apprentices, by their efficiency and thrift would become master painters and contractors. By this natural order of trade regulation, the master of the old school had no difficulty in finding good mechanics and young men to learn the trade. This order of the trade is all changed now. The old apprenticeship system has broken down. When a skilled mechanic drops out, there is no skilled mechanic to take his place. The master painter is compelled to put men to work who can simply swing the brush, but who are not painters, just helpers, brushing on paint as directed and prepared by the master or his mixer.

It most frequently happens that a man who starts into the trade as a brush hand, remains a brush hand, receiving a maximum wage, which is his only interest. These brush hands lose considerable time between jobs waiting for the master to provide a skilled mechanic who is able to read a specification and start a new job for them to work on. Very often, and especially in the dull season, these so-called brush hands will take contracts of their own, and right here is where the demoralization of the trade begins. They get these contracts, mostly new buildings, for the reason that their price is extremely low, and they depend mostly on the fact that they are going to work the job themselves, and are satisfied with the wages of an unskilled workman. Just think of the quality of the work done by these contracting brush hands, who have never been taught the basic principles that underlie the practical work. And these are some of the reasons why we should have apprentices. The welfare of the community depends upon apprentices. This is why the International Association of Master House Painters and Decorators of the United States and Canada have appointed a committee to establish trade apprentice training in the public school system, a work in which the committee has been very successful. It has established classes in the painting and decorating trade in several cities, during the past year, in conjunction with the public school system, and they have the work well in hand to assist the master painters in every city and town in the United States and Canada to start this trade education in their own public trade schools.

Yours truly,
New Haven, Conn.

E. M. Walsh.

PRATT & LAMBERT SALESMEN'S MEETINGS SOUND KEYNOTE OF PROSPERITY.

DISTRICT sales meetings were held during the week of January 3 to 8 at the New York, Chicago and Buffalo offices of Pratt & Lambert, Inc. On Tuesday, January 4 a meeting was held at the New York office, winding up with a banquet at the Vanderbilt Hotel Tuesday night. On Wednesday and Thursday meetings were held at the Buffalo office, with a banquet at the Iroquois Hotel, Wednesday night. On Friday and Saturday meetings were held at the Chicago office, with a banquet at the Chicago Athletic Club.

New ideas for the sale of Pratt & Lambert products were advanced to the men. New goods, which Pratt & Lambert will put on the market, were explained, and the selling plans to be followed were thoroughly discussed. It was announced that the magazine advertising campaign would be more extensive than any past campaign, and that other forms of Pratt & Lambert advertising have also been made more effective.

At the various banquets, President Andrews and General Manager J. H. McNulty spoke freely of the success of Pratt & Lambert during 1915. The past year broke every record that the company ever established. The management expressed their belief that 1916 would be a remarkable year. The new year opened up with a rush for Pratt & Lambert, Inc. It has many large orders booked, with no let-up in sight.

Checks were distributed to the salesmen who made their quota. Over 50 per cent. of the men made their quota.

A bit of sentiment was introduced at the banquets when

(Continued on page 40.)

NOW!

-is the time to PLAN



Get the Contract for
Painting this House
NOW~



Get the Contract for
Varnishing & Renovating
the Hardwood Floors **NOW~**



Get the Contract for
Painting this Auto-
mobile **NOW~**



Get the Contract for
Painting these Signs
NOW~



Get the Contract for
Enameling this Bath-
room **NOW~**



Get the Contract for Paint-
ing this Church **NOW~**



Get the Contract for Painting
this Barn & Silo **NOW~**

Painters and Paint Contractors

—Don't delay a moment but detach the coupon below. Sign your name and address and mail NOW—and you will receive our 1916 ADVANCE Catalogue showing *everything* in the Paint Supply line, including the *very latest* devices and ideas.

It will post you thoroughly on estimating on any job from painting a fence to the largest size paint contract.

Don't Guess at the Cost of Any Job

—with this 1916 Advance Book on your desk you can figure out the cost EXACTLY of Paints, Varnishes, Enamels, or supplies of any kind that you will need on any kind of a job, big or little. The important thing for you is to figure at a profit, and the Geo. E. Watson Co. book will eliminate any possibility of figuring at a loss. The prices of every article are listed in plain figures, but our special discount slip is enclosed in every book mailed in response to every post card request. YOU GET THE SPECIAL DISCOUNT.

When you receive this book, study it carefully and post yourself on every angle of Painters' Supplies. Look up your list of old customers that you have worked for before—make a memorandum of any renovating, decorating or painting that you may anticipate they should have attended to. Call on them personally and immediately urge them to have their interior work done in winter, before labor is scarce during the rush spring season. Discuss their outside painting NOW and close an advance contract ahead of any competitor. Get in on the ground floor.

While you are doing this, GO AFTER NEW BUSINESS. Take a copy of your local telephone book. Check off the names of responsible home owners who should be in the market for the work that you can do. Look the ground over, call on these new people—don't be afraid of interviewing them and discussing their needs. You will be surprised how responsive anyone is to a man that is aggressive and enterprising. You know more about the technicalities of the paint business than they do. This knowledge and experience is one of your valuable assets. USE IT and you will be surprised at the results.

Talk quality work and quality material. Don't hesitate to freely give the best advice and suggestions at all times, and don't be afraid to ask a fair price and reasonable profit on every job you handle. You know your capacity for work, while our book gives you the exact information on prices and values.

Geo. E. Watson Co.
"The Paint People"
62 West Lake Street
CHICAGO



Get the Contract for Painting Varnishing
& Decorating this Store Interior **NOW~**

Sign and
Mail the
coupon
NOW



Fill in—Detach—and Mail

Geo. E. Watson Co., "The Paint People"
62 West Lake Street, Chicago

P.M.

Please send FREE and postpaid your 1916 ADVANCE Catalog No. 26 of Paints and Painters' Supplies. My principal business is checked below.

....House Painter Sign Painter
....Carriage and Auto Painter

Name

Address

WATER

PROOF



(Pronounced Cow-Rie)

LIGHT COLOR

QUICK DRYING

More durable than

SPAR VARNISH

Use Everywhere

For Everything

Best varnish made for Floors, Yachts, Canoes,
Front Doors, Automobiles, Wagons, Furniture
and all inside and outside work.

ABSOLUTELY WATERPROOF

Price \$3.00 per gallon

LIBERAL DISCOUNT TO DEALERS

Send for free sample can

BROOKLYN VARNISH MFG. CO.
BROOKLYN, - - NEW YORK

BALL'S VARNISH REMOVER

The Pioneer

B. C. SPIRITS

Equal to Gum Spirits

OXOLIN OIL

THE IDEAL PAINT OIL

For years there has been a growing demand by the painting trade for an ideal paint or reducing oil. We believe in placing **OXOLIN OIL** on the market that we are meeting this long felt necessity. We claim that our material is superior to the many so called paint or reducing oils. A severe practical test we believe will prove our claim.

Liberal samples furnished and prices quoted on application

BALL CHEMICAL COMPANY

Pittsburgh

Chicago

General Manager J. H. McNulty announced that the year 1916 would mark the twenty-fifth anniversary of President W. H. Andrews with Pratt & Lambert, Inc. For this reason Mr. McNulty said that he was going to call 1916 "President's Year," and that he was planning to make it the biggest year in the history of Pratt & Lambert, to show the appreciation of the organization for the many years of untiring effort which Mr. Andrews had devoted to the company. To let the men know just how much of a goal he had planned—just how much of a task he had cut out for them, Mr. McNulty named a sales increase figure which would be equal to an entire year's business of the company not so very many years ago. When the salesmen were given an opportunity to display their oratorical powers later in the evening, they all expressed themselves in no uncertain terms as being very much "with" Mr. McNulty, and would do their part to materialize this mark of gratitude to President Andrews.

1916 AD-EL-ITE SALESMEN'S CONVENTION.

THE Adams & Elting Co., manufacturers of Ad-El-It paint and varnish products, have just closed one of their most successful annual salesmen's conventions. It was held at their general offices, in Chicago, their men being called in from all parts of the country.

All Ad-El-It specialties were taken up individually, new merit points brought out, new selling arguments advanced and plans made toward making 1916 the best year in the history of the company.

The Ad-El-It people have just closed one of their most successful years, and indications point to good future business. New selling ammunition, new catalogues, counter-books, special publicity work for the dealer, and many helps for the trade in general were prepared and shown by Frederick Arnold Farrar, the company's advertising manager; instructive talks were made by Philip L. F. Elting, treasurer and general manager; Howard Elting, secretary; William Porter Adams, president; Fred Short, varnish plant manager; Thomas Fagan, manager of the enamel department; Gustave Dosselman, stain expert, and others.

The convention closed with a banquet at the Hamilton Club, a company dinner, rife with songs, stories and general good fellowship, and a party at the Palace Theatre, in the evening.

SIXTH CITY EVENTS.

A Visit to the Ohio Varnish Company.

THE Cleveland Contracting Painters' Association paid a visit to the plant of the Ohio Varnish Company on Wednesday, December 29. In spite of the raging blizzard, when most of the car lines were snowbound and completely tied up, thirty of the members braved the storm to see how the well-known Chi-Namel was made, as well as other products used principally by the master painter.

After a general survey of the plant, all were escorted to the company's dining room, and were given an opportunity to exert their ability in the art of consumption.

An interesting lantern slide exhibition on the production and manipulation of varnish gums followed, with a varnish and enamel test which was explained by members of the firm, several master painters being called upon to act as judges.

Ford M. Clapp, president, and Wm. J. Knapp, vice-president of the company, deserve great credit for their efforts in creating the bond of friendship which now prevails among the manufacturers and contracting painters.

The evening was greatly enjoyed by every one present.

A Visit to the Wooster Brush Company.

The members of the Cleveland Contracting Painters' Association made an enjoyable trip to the plant of the Wooster Brush Company, at Wooster, Ohio, Wednesday, January 12, by "special car," via Cleveland Southwestern Railway, and were met at their journey's end by Walter D. Foss and his son, Clifford P. Foss, who conducted the party, thirty-one strong, to the American House, where a splendid dinner was awaiting them. During the dinner a Victrola in the room rendered an excellent record upon the subject and merits of "Wooster Brushes," which was greatly enjoyed. After partaking sumptuously of the good things for the inner man, the party was escorted to the fac-

(Continued on page 42.)

*Lincrusta
Walton*

Trade Mark Registered
Formerly Fr. Beck & Co.

The
Largest
Best

and



Registered

Most Comprehensive
Line of
LINCRUSTA

A great number of new designs in colorings
that will appeal to you

Samples on request

LINCRUSTA WORKS "PALLAS" Inc.

121-123 East 24th Street
NEW YORK CITY

Atlas Block
Wabash Avenue and Randolph St.
CHICAGO

FACTORY AT STAMFORD, CONN

409 Denckla Bldg.
11th and Market Streets
PHILADELPHIA

Are You Showing Standard Papers?

Air Brush Borders

Engraved Tiles

Adirondack Blends

Scotch Oatmeals

30-Inch Blends

"Decotas"

A postal card will bring samples to any
regular dealer and our salesmen
will be pleased to call.

STANDARD WALL PAPER CO.
Hudson Falls, Schuylerville, Saratoga

DISTRIBUTORS OF

Lincrusta Relief

The Permanent Wall Covering

tory, and the master painters were initiated in the art of the manufacture of high-grade paint and varnish brushes by the use of modern methods. As this was their first visit to an up-to-date brush factory, they were high in their praises regarding the excellent equipment installed in perfecting their output, and it was with great reluctance that the party was induced to leave so interesting a factory to return once more to the hotel, where the evening meal was served.

The trip was most pleasant and instructive, and the genial personality of Walter D. Foss and his sons, Clifford and Oscar, will ever be cherished by the members.

SOUTH SIDE, ST. LOUIS, ASSOCIATION.

A. G. Clark was elected president of the South Side Painters' Association, St. Louis, Mo., at the meeting held January 11. Other officers named were:—C. A. Barkey, vice-president; George Necker, secretary; Henry Koopman, treasurer, and T. Rentge, sergeant-at-arms.

"CLEAN UP AND PAINT UP."

CIRCULAR letters are being sent out from the headquarters of the National "Clean-Up and Paint-Up" Campaign Bureau, Kinloch Building, St. Louis, Mo., to all contributing patrons, calling attention to the fact that the plans for the 1916 campaign are now practically completed, and the printed matter will be ready for early delivery. The first co-operation asked of manufacturers and jobbers is the thorough circulation of the "request for plan" leaflets among the dealers and master painters. The Campaign Bureau will follow up vigorously all responses that come in. These leaflets will be ready February 15. Any who have not yet contributed to the 1916 campaign fund should write to Treasurer H. F. Lodge, Main and Sidney streets, St. Louis, Mo., enclosing checks and carbon duplicate of letter to L. T. Minehart, P. O. Box 358, Denver, Colo.

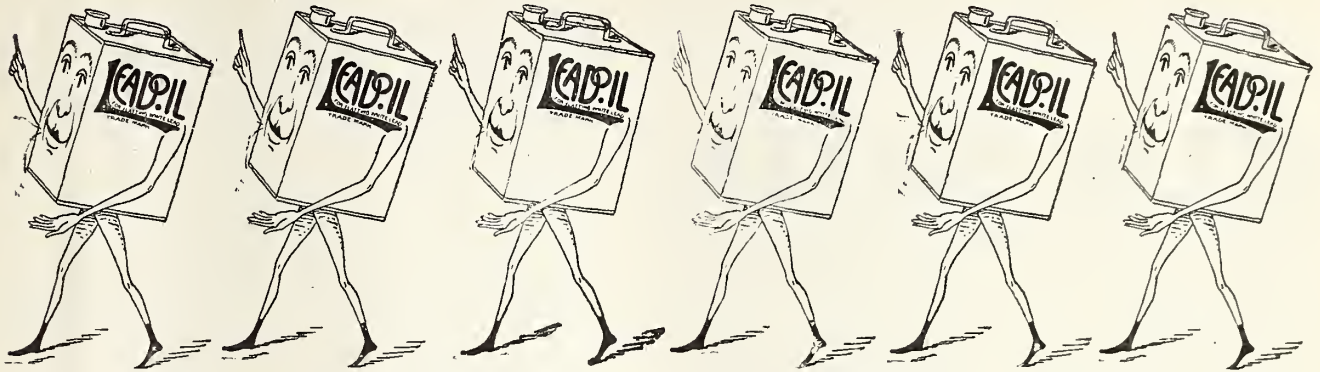
Probably few varnish salesmen have succeeded in making a larger number of real friends in the territory they cover than Ernest J. Levy, who for a number of years has traveled for Emil Calman & Co. You always met him at the Massachusetts, Connecticut and New Jersey conventions—and usually at the International as well—always smiling and genial, so that it was a real pleasure to meet him. But Mr. Levy has longed for an opportunity to get into business for himself, and has felt that "something in ladies' wear" was most worth while. So, much to the regret of Emil Calman & Co., who give him their best wishes in his new venture, he has left their employ to start for himself in an entirely different line of business. His many friends will miss him, but they will find his successor, George J. Ufand, well worthy and likeable, and we bespeak for him the same courtesy that was always extended to Mr. Levy.

A little book called "Paint for Roofs" comes to us from the Joseph Dixon Crucible Company of Jersey City, N. J., telling of the merits of Dixon's Silica-Graphite Paint, and giving illustrations of a number of buildings on which it has been used, as well as testimonial letters from property owners whose roofs have been protected from decay by means of it.

It is apparent on the face of things that all are best served when goods are manufactured most economically, and relayed from the producer to the consumer at the least expense. To do so requires that the machinery of distribution as well as the methods of manufacture be along the lines of efficiency and economy. Experience has proved that this is accomplished by employing certain essential factors in distribution. Where a manufacturer attempts to reach the consumer direct, eliminating jobbers and dealers; or to reach the dealer direct, eliminating the jobber, experience has shown that the expense of distribution is very largely increased.

Emil Calman & Co., 100 William street, New York city, announce an advance in the price of their well-known Enamolin, due entirely to the higher cost of zinc white. Our readers are referred to the leading editorial in this issue as an explanation of the reason why manufacturers are compelled to announce price advancements. Rather than reduce quality and retain the old price, Emil Calman believe it better policy to maintain the high quality of their product, even though compelled to raise prices.

March—March—The Boys Are Marching



THE “Little Leadoil Book,” new edition, compiled by E. A. Munns and P. W. Nelson gives valuable information to Contractors and Painters on the treatment of Walls and Ceilings, and Woodwork. Amongst other things, it tells you how to save money and obtain better results.

It talks on the best way to apply White Lead and “Leadoil” to obtain glossy, eggshell, flat, rubbed and enamel finish.

Also treats on Mottled Effects, sometimes called “Tiffany” both in eggshell and flat finish.

It also gives uses for “Leadoil” under different headings, such as Graining, Glazing, Sign Writing, Staining, Brick Fronts, Swedish Filler.

How to make a gallon of Flat Paint which will cover 25% more surface than any prepared Flat Paints, and to spread easier.

We will send you this “Little Leadoil Book” free of charge if you will send your address.

LEADOIL COMPANY, Inc.

217-219 Fulton Street

BROOKLYN, N. Y.

SELF INTEREST is the mainspring of business. The manufacturer, in order to sell his goods, must identify his own interest with that of his customers. We have made it to your *interest* to use

KUT-KOTE

Paint and Varnish Remover

SELF INTEREST would prompt you to *sell* a Remover which will give unqualified satisfaction, increase your sales, eliminate complaints, and substantially add to your profits.

SELF INTEREST would dictate that you *use* a Remover which acts quickly, cuts deep, works easily, and removes old paint, varnish, shellac, enamel and wax with the maximum of thoroughness and efficiency.

*Let Us send you a free working sample,
Liquid or Emulsion Form. Test It and
you will Use it.*

F. W. Thurston Company
Chicago

ATTENTION! PAINT GRINDERS!

The Higgins Mill Picks and Hammers



Sent on 60 days' trial. Warranted to **Cut Better** and last three times as long as any Mill Pick now in use. Have your stone dresser give them the hardest possible test for 60 days. If he does not say they are the best he ever saw or used, **return them** and I will cheerfully **Pay All Freight Charges** to and from your plant.

Send in your old Mill Picks. I will redress them and send them to you on 60 days' trial. If the tempering and workmanship is not the best that ever entered your works, do not pay me one cent. You take absolutely no risk whatever. Send for Booklet and Price List.

JOHN C. HIGGINS

814 W. Kinzie Street

Chicago, Ill.

HANDY - PASTE

The Perfect Cold Water Dry Paste

The best paperhangers paste. Turns instantly into snow white paste by adding cold water. No waste, always uniform. Sample gladly sent.

CRYSTAL SPRINGS PASTE CO.

141 Milk Street - - BOSTON, MASS.

Western shipments made direct from Western factory.

A TRADE EDUCATION TALK TO SCHOOL BOYS.

THE following interesting talk was given to seventh and eighth grade pupils of the New Haven public schools by E. M. Walsh, chairman of the International Association Committee for Promoting Trade Education in the Public Schools, and also a member of the Advisory Board of the Boardman Apprentice Shops of New Haven, Conn.:—

It never occurred to me when I accepted the position as member of the Advisory Board of the Boardman Apprentice Shops that the making of an address could by any possibility come within the line of my duty. I assumed that this honor was conferred upon me because of my connection with the painting trade. When I was invited to give a ten-minute talk at this gathering; I felt it my duty to assist in this enterprise to at least that extent. Now it appears that an address is injected. Such a task I fear is too great an undertaking for one not accomplished in that line. I can safely state, however, that the painting trade does not include the painting of a word picture or the delivery of an address.

I would like to say a few words nevertheless about the importance and the opportunities of the painting and decorating trade as it is taught in the Boardman Apprentice Shops.

The master painters throughout the State are very much interested in the welfare of the undertaking and it is well that it is so because in the end they will benefit as well as the pupil taking this course and the community at large.

As no doubt you are all aware that in the Boardman Apprentice Shops there was started a class in painting and decorating. This gives the distinction to Boardman of being the first public school in America to teach painting. At its inception about one dozen boys entered this class. This was a modest beginning, but the enthusiasm and earnestness of these pupils augurs well for the future.

The master painters hope to see a much larger class during the next term, for they well realize that there is a great demand for skilled workmen in this trade.

The old system of apprenticeship in the trade seems to have almost disappeared. When a skilled mechanic passes away it is important and necessary that an equally skilled mechanic be on hand to take his place and when I say skilled I mean one who is not only capable of giving intelligent service, but who gives honest service as well.

I know of no body of master mechanics who have so persistently endeavored to better the condition of their class, nor who have expended more time or money in promoting the welfare of their craft than the master painters.

The painting business is difficult and intricate and sometimes hard to conduct, and it is very essential that the mechanical portion be executed properly. The drain and scarcity of mechanics in this trade are becoming more apparent every day. The past in this trade has been well enough, but it is essential that the future shall find it well up with the general march of progress in all lines. It will be required to have a greater knowledge about plaster, cement and iron and how to properly treat these materials as they are being put to greater uses in construction daily.

Aside from the artistic use of paint, its uses as a preservative of the materials to which the paint is applied must be fully appreciated and understood. If the materials to which the paint is to be applied are not in proper condition for the reception of paint the result will be disastrous and the painter will be held responsible. I cite this simply as an illustration to show that it is not only a knowledge of all those factors that unite in producing a good result from a painter's standpoint.

To one who has a pride in doing his work well, the trade is most inviting, because good results are apparent and pleasing to the eye. The trade is conducive to good health. The old superstition in reference to this trade being unhealthy is now pretty thoroughly exploded. Data furnished by the trade hereabouts fails to find one painter in fifty years who has died from any of the so-called painters' diseases.

About six years ago, in Washington, D. C., an investigation was had by the manufacturers of wall paper, in conjunction with the Government relating to poison in wall paper. After an examination of hundreds of sam-

(Continued on page 29.)

ples bought in the open market, it was found that but one contained arsenic, and that contained but one-tenth of a grain in a double roll of paper. After this examination of wall paper was concluded, the committee sent out in the open market and obtained articles of wearing apparel for examination. A test of these produced arsenic in abundance, all colored stockings were found to contain great quantities, and ladies' furs contained much greater quantities. So that it can be readily seen that the danger of poison in this trade is not even as great as the danger we all undergo in our every day life.

The course in painting and decorating in the Boardman Shops comprise:—

1. Practical mathematics, cost figuring, and estimating.
2. Color mixing.
3. Drawing and designing.
4. History of decoration.
5. Tools and equipment—their care, cost and purchase.

The world is looking for the young man who can do something, not the young man who can explain very fluently why he didn't do it.

Whether or not it is your intention to enter college, you can well afford to take a course in the Boardman Shops, for any man is better equipped for life by knowing how to use his hands in some useful trade.

It is said that the professions are crowded, and are not successful financially. At the recent religious conference at the Taft Hotel in this city, it was stated, and by one of its most prominent speakers, that the tradesmen of today are receiving far greater salary than the majority of those engaged in the profession.

The man today who has learned a trade and who has practical ideas, and who can demonstrate them, is getting much larger salary, in many instances, than the man with a college education and without the knowledge of a trade. The demand for educated mechanics today in the paint business is enormous. The paint business is one of the large industries of the country at the present day. Manufacturers of paint want practical men today in their laboratories, on the road, demonstrating the results obtained from their manufactured articles, in their advertising department, where they spend millions of dollars every year and in many other branches of their business.

I feel safe in stating that the painting and decorating trade today offers greater opportunities, both financially and otherwise, than any other constructive trade.

In conclusion, I would heartily recommend to the boys who anticipate learning a trade to give serious thought and consideration to the excellent opportunities offered here, of learning the painting and decorating trade in all its branches.

A CLEAN-UP AND PAINT-UP CAMPAIGN IN NEWARK, N. J.

DEFINITE steps of a preliminary nature were taken for the active opening of a "clean-up, paint-up" campaign in Newark, N. J., as an important feature of the two hundred and fiftieth anniversary celebration of that city, which will open in May, at a meeting held Saturday evening, February 26, in the store of the J. J. Hockenjos Company, at 829 Broad street.

Charles E. Van Syckle, as chairman of the temporary committee, called the meeting to order and Leo Haas acted as secretary. Others of the committee present were A. A. Sippel, Henry Witt, Jr., Harry Adams Charles Hecht, E. E. Von Ende, Carl F. Watter, H. S. Tyler and H. B. Brewster.

It was decided to hold a general meeting Friday night, March 3, in the Newark Board of Trade rooms for the purpose of forming a large permanent committee.

Invitations to attend the meeting were sent to all the improvement associations in the city, to Contemporary of Newark, and its allied organizations, to the Rotary Club, the Traffic Club, labor organizations, building and loan organizations, building trades organizations, the Board of Trade, the Committee of One Hundred, the Newark city government and all civic organizations that would be interested in any way in the success of the proposed movement.

In accordance with the call, about fifty people gathered in the Board of Trade rooms, 800 Broad street, on Friday evening March 3, for the purpose of effecting an organization to carry out the clean-up and paint-up campaign. It had been hoped that A. H. McGhan, of Washington, D. C., would be present to tell how the campaign had been car-

(Continued on page 30.)

No Sentiment in Zinc

The painter who wisely mixes Zinc with his lead doesn't do this because we advise it, but because there's money in it for *him*. There is no sentiment in the painter's mind in regard to Zinc. He uses it because it does handsomer, better work and gets him *more* business.

zinc

could be advertised from now until the Judgement Day, but if it didn't improve paint it wouldn't be used. As a matter of fact, there isn't a structure anywhere in the world which, once painted with good Zinc paint, would be painted again with anything different. The reason why, and many other things, are waiting for you in "*Zinc That Made a Painter Rich.*" Send for your copy now—today.

The New Jersey Zinc Co.

Room 511, 55 Wall Street, New York

Safety First

Tests made by the New York Board of Fire Underwriters have proved the *non-volatility* and *Freedom from Fire Danger* of

EXOLIUM

PAINT, VARNISH and SHELLAC REMOVER

It is easy to use. *No scraping* needed. Cleans carvings as easily as flat surfaces. Cleans out the pores of the wood.

Old Coats Together with Filler Wash off with Plain Water

One spoonful of **EXOLIUM** in a pail of water washes old paint to look like new.

Ask your dealer for free sample.

If he cannot supply you, send us his name and address and we will.

EXOLD MFG. CO.

237 a Greenwich St.

NEW YORK

SCHLEGEL'S UNEEDIT FLAT WHITE PAINT

Acknowledged by leading Painters

**The Most Durable—The Best Covering
The Easiest Working**

Price \$1.50 per gallon

OSCAR SCHLEGEL MFG. CO. 111 E. 12th St., NEW YORK

A New Economy—100 Per Cent. Efficient.

Cook's Improved Brush Cleaner

(Patent applied for)

Thoroughly cleans paint brushes regardless of condition. Bristles like new. Saves 50% in brush bills. Increases efficiency in workmen. Inexpensive to maintain. Fool proof. No waste.

Exhibited at Cincinnati Convention of M. H. P. & D., receiving the unqualified approval of Master Painters of United States and Canada.

I guarantee absolute satisfaction or money back.

ERNEST H. COOK

336 Mechanics Alley

PAINESVILLE, OHIO

ried on in that city last year, but unfortunately he was prevented by pressure of other business from attending.

Charles E. Van Syckle opened the meeting by telling of what had been accomplished in Washington and other cities. He said the support of everybody who could help would be needed. Mr. Feigenspan was chairman of a committee that was interested in cleaning up backyards. But the movement must go on in different directions, and everything possible must be done to put the city in condition for the coming celebration of the two hundred and fiftieth anniversary of the city.

Miss Lydia E. Bailey, representing the Contemporary of Newark, was introduced and spoke of the work done by her association—an organization of women—in cleaning up and looking after violations of the city ordinances on the part of the garbage collectors.

John Brasser, chairman of the Federation of Improvement Clubs, told of the work they had accomplished in different sections of the city.

J. J. Riley, secretary of the Board of Trade, compared these clean-up campaigns to an annual house cleaning. A thorough survey of conditions is wanted in a city every year.

Jean R. Tack, a well known jeweler, and representing the South Broad Street Improvement Association and the Newark Advertising Association, spoke of plans that they had been contemplating for a dress-up with such as had been carried out in other cities.

Mr. Dobbins, of the Mosquito Commission, spoke of the work that must be done in cleaning up.

The president of the Board of Fire Commissioners said that no city department was more interested in the success of the work.

A motion to effect a permanent organization was adopted and the following officers were elected:—Charles E. Van Syckle, chairman; Leo Haas, secretary, and Jean R. Tack, treasurer. On motion, the chairman was authorized to appoint a committee representing the different organizations interested in the movement, to prepare a plan of organization and to submit it to the next meeting, which was set for Friday evening, March 10.

A motion prevailed that the officers wait upon the Mayor and city officials, acquaint them with the objects of the organization and endeavor to secure the co-operation of the city departments in the work of cleaning-up, painting-up and brightening up the city in anticipation of its two hundred and fiftieth birthday celebration.

THE RAILROADS INTERESTED IN "CLEAN-UP" AND "PAINT-UP."

MEMBERS of the paint trade who are interested in the work of the National Clean-Up and Paint-Up Bureau will be glad to learn that Chairman Allen W. Clark, on a recent trip over the Missouri Pacific, in company with President B. F. Bush of that road, so interested him in the work of the bureau, that he has enthusiastically adopted the suggestion made to him that the railroad should take the lead in spreading the gospel of "Clean-Up and Paint-Up" throughout the territory covered by the Missouri Pacific. President Bush has also accepted a place on the National Advisory Board of the "Clean-Up and Paint-Up" campaign.

In taking up this work with the railroads and endeavoring to interest them in the Clean-Up and Paint-Up work, Mr. Clark has followed the suggestion offered by Edward Hurst Brown, of The Painters Magazine, in a paper read before the Maintenance of Way Master Painters' Association, at the convention held at St. Louis, October 19 to 21, 1915, in which he said:—

Have any of the railroads of our country yet appreciated the spirit that is back of this "Clean-Up and Paint-Up movement"? Will our railroad officials do their part toward increasing property values in the towns through which their roads pass, by cleaning up and painting up the stations and other buildings of the company, so that the railroads may do their part to make this country of ours a cleaner, neater and brighter America? If they do help in the good work; if they show they are in touch with a movement that is making toward national prosperity and developing a spirit of civic pride in our various communities, they will win the good will of the people.

After asking the Association to indorse this movement Mr. Brown introduced the following resolutions, which were unanimously adopted:—

Resolved, That the Maintenance of Way Master Painters' Association heartily indorses the work of the National Clean-Up and Paint-Up Bureau, and that we recommend to the railroad companies of the country that they encourage the various local clean-up and paint-up campaigns.

(Continued on page 32.)

WALL PAPER

is sold on its face value. Wall Paper must speak for itself. It should need no argument. The object of this advertisement is not to make the argument but to induce you to examine the most wonderful line of Wall Paper that has ever been placed on the market. It has real artistic merit,—plus. Whether for stock buying purposes or for the purpose of better serving your trade, you should have a set of our sample books before you.

The argument as to the value of our goods will be made right in your store by the amount of increased business.

Write us to day, Dept. P, for a set of our large sample books, which we shall be pleased to to send you free of all charges.

JAMES DAVIS

Artistic Wall Paper and
Painters' Supplies

1400-1406 Milwaukee Ave. CHICAGO, ILL.

BOOKS

for Painters,
Decorators,
Paint Manufacturers.

Write for Catalog to

The Painters Magazine, 100 William St., New York

Better Stencils

Good Decorators get best results Using Bayer's Modern Stencils. They last longer and give better decorative effects. Special rates. Write for free catalogue illustrated in colors.

ANTON BAYER

1120 N. Main St. DAYTON, OHIO

WANTED

Chemist with experience in oils and water paints. When answering, state age, education, experience and salary desired to start. Address "CHEMIST," care Painters Magazine.

WANTED

An experienced wall paper salesman who understands the practical details of the business and who has a general knowledge of painting and decorating; also chance for partnership if right man. Address "DECORATOR," care of this paper.

Last Call

for this Season

You'll be on the *safe* side on your estimates when you have this

Free Book

We want you to have a copy.

Thousands of Sign, Auto and House Painting Contractors have received a copy and we are gratified with the numerous expressions received from our painter friends who testify to the helpful information on every page.

THIS BOOK IS NOT MAILED INDISCRIMINATELY BUT SENT ONLY ON REQUEST.

Since there is no obligation of any kind involved it will be distinctly to your advantage to sign and mail the coupon below at once.

Geo. E. Watson Co.

"The Paint People"

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CHICAGO



Get the
Scissors
and Clip
the
Coupon

62 W.
Lake St.
CHICAGO

Geo. E. Watson Co.
"The Paint People"

Please send FREE and postpaid your 1916 ADVANCE Catalog No. 26 of Paint and Painters Supplies. My principal business is checked below.

.....House Painter. Sign Painter.
.....Carriage and Auto Painter.

Name.....

Street Address.....

City and State.....

The Painters Magazine

It's Spreading

The good gossip about the new green is goin' 'round.

It breaks out first in one City and then another—and it starts at the very first stroke of the brush, then—oh well, you can't keep satisfied painters from talking.

Kovergreen
SPREADS FAR

Spreads-and Spreads-and Spreads

It's like rubber money—the long green with the stretch—because it makes your dollar go so far.

Now jot this down deep in your memory:-

When you want a tinting green you want strength, but when you want a painting green you want **spread**—the farther it **spreads** the cheaper the green. Then keep in mind that **Kovergreen** has greater **spreading** power and greater durability than any other green paint—a little of it goes a long way.

Investigate—'twill be a money saving move.

The A. Wilhelm Company
Paint, Color and Varnish Makers Since 1857
READING, PA.

First. By keeping the railroad property neat and tidy, planting flower beds or shrubbery wherever practicable.

Second. By keeping the railroad buildings well painted, setting an example rather than lagging behind the people of the towns through which the railroads pass.

Third. By adopting attractive color schemes for painting railroad buildings, leaving the selection of the colors to men versed in color harmony and who will make selections of colors with a view to attractive effect as well as practical utility; and be it further

Resolved, That it is the sense of this Association that such action of the railroad companies would appeal strongly to the civic pride of the people in the different communities through which the railroads pass, and would help to create a favorable sentiment toward the railroads that would be of great advantage to them.

The published report of the proceedings of the Association has been extensively circulated among railroad officials, and we understand the foregoing resolutions were used by Mr. Clark in his campaign to bring the Missouri Pacific into the movement.

Mr. Clark's work in getting the railroad officials into line has received a favorable comment from a number of those prominently connected with the "Clean-Up and Paint-Up" campaign, and it is thought that it will lead to an extension of the campaign into territory that has not hitherto come under the influence of the work that has been done.

THE SQUARE DEAL.

IF I were asked what is the chief foundation stone of business, I should not say money, or smartness, or education, or business experience—no, not even honesty.

All these factors are important, and desirable; I will even grant their necessity in a successful business.

I would emphasize, as strongly as lay in my power, the square deal.

The square deal means honesty, but it is four-sided:—

1. Honesty with your customers.
2. Honesty with your creditors.
3. Honesty with your competitors.
4. Honesty with yourself.

I submit that anything less than this is, to a degree, at least, dishonesty.

Now, your creditors usually assume the prerogative of seeing that you are honest with them.

If you are not honest with your customers, they will quit trading with you, and that will bring you to your senses quickly.

But, honesty with your competitors is sometimes "something else again, Mawruss."

And, by the same token, so is honesty with yourself.

Furthermore, it happens that in trying to "do" his competitor, a man usually "does" himself.

Price agreements between dealers are contrary to law and business policy; but it has often been proved that through the personal and friendly acquaintance between competitors in the association and the local club, and a common understanding of the cost of doing business, and of other sound and essential business principles which are there taught, prices are automatically adjusted to a new and profitable basis, and business becomes established on a sound and permanent footing.

This is one of the vital points in association and local club work.

And this fact alone should compel every dealer to acknowledge willingly and gladly his debt of gratitude to the association.

If you believe in the square deal, then, start to practice it. The first step is to affiliate with an association. —W. A. Jones, Secretary Iowa Implement Dealers' Association.

SPLENDID REPORTS.

Editor The Painters Magazine.

Dear Sir:—Please accept my congratulations for the splendid reports of the January State conventions of the Massachusetts, New York, Pennsylvania and Connecticut Master Painters' Associations, as published in your February Magazine.

I attended two of these conventions and can testify to the accuracy and clarity of the reports. I believe this February, 1916, number of The Magazine surpasses all previous numbers in the amount and variety of the matter which it contains. I cannot understand why any master painter worthy of the name is not a subscriber to your Magazine. Yours respectfully,

Somerville, Mass., March 3. William E. Wall.

(Continued on page 34.)

THE PAINTER'S FRIEND



One gallon of Cleaning Liquid will clean hundreds of brushes irrespective of the color of the Paint, if the **LILLY BRUSH CLEANER** is used. A big economy in the Paint Shop. Sent charges prepaid on receipt of \$1.25. Ask how you can get one **FREE**.

LILLY VARNISH COMPANY
670 So. California St. INDIANAPOLIS, IND.

MACNICHOL'S CONCRETE PAINT

for Concrete, Cement and Brick Surfaces, Exterior and Interior, especially Cement Floors.

"Kant-Korod" Rust-Inhibitive Paint for the protection and preservation of iron and steel and metals generally.

Interior Flat Wall Finish

of free and easy-working properties, excellent body and soft effect. These are but few of the specialties offered along with a general line of Building Paints, Colors in Oil and in Japan, Varnishes, etc., by the

PYRAMID PAINT CO.

131 North 22d Street, Philadelphia, Pa.

Makers of Paint for Every Purpose

Write for our latest booklets on information and suggestions, also for sample cards and quotations.



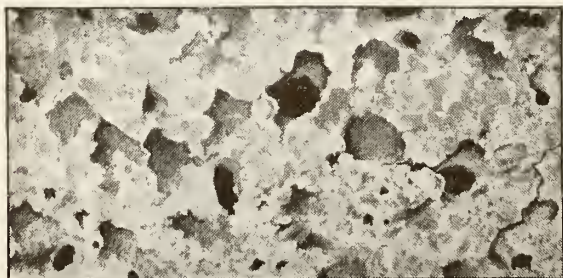
From "The Decorators' and Painters' Magazine"

Draperies and Cretonnes To Match Wall Papers

Call at our Show Rooms
and inspect our new line

ELMS & SELLON

906 Broadway ∴ New York



Rough concrete (magnified) showing pores which absorb water and cause damp, blotchy walls

Concrete has advantages which make it superior for building purposes. Finish it with

Bay State Brick and Cement Coating

and you knock out its only drawbacks—a tendency to absorb water and a dull blue-gray color.

This coating absolutely weatherproofs concrete, stucco, cement and brick surfaces—thus prevents dampness and discoloration. "Bay State" comes in white and a variety of attractive tints, making it possible to obtain rich artistic effects.

Builders and architects everywhere indorse it. We'll send you a sample can, free, if you'll try it. When you write, say what tint and ask for Booklet 19.

WADSWORTH, HOWLAND & CO., Inc.

Paint and Varnish Makers

Boston, Mass.

New York Office: Architects' Building



MEETING OF DIRECTORS OF PAINT JOBBERS' ASSOCIATION.

ON Monday, February 14, in pursuance to the call of President William A. Alpers, the Board of Directors of the National Association of Paint Jobbers held an all-day session at the Cleveland Athletic Club with an excellent attendance. Considerable detail work was necessary in reference to going over the reports of the convention held in Cleveland last fall. Another important subject discussed was the time and place of holding the next annual convention of the Association. Quite a strong sentiment prevailed that the jobbers should hold their convention in the spring of the year and at some central point, but after all things were considered, it seemed to be the consensus of opinion that the invitation of Frank P. Cheesman, president of the National Paint, Oil and Varnish Association, should be accepted for our convention to be held at the same time and place as the older organization, namely, at Atlantic City, during the second week of October. As a result, the Board of Directors took unanimous action that the jobbers should hold an all-day session on Monday, October 9, at the Hotel Traymore. It is believed that by the convention meeting early in the morning nearly all their business can be completed by evening, and this would only necessitate a short session later in the week.

Bills pending before Congress, such as the Kenyon bill, Stephens bill, Ayres bill, Ashurst bill and the Barkley bill were all discussed at considerable length, as was also the proposed Naval Stores bill of the Naval Stores Committee of the National Paint, Oil and Varnish Association.

The clean-up and paint-up campaign was indorsed, and a strong effort will be made to induce the individual members of the Association to link up this campaign with their spring selling plans, with a view of increasing their own business, as well as promoting the interest of this civic wide movement which has come into such prominence.

The subject of raw materials, possibilities of supplies and general market conditions were all surveyed and, judging from the reports, everything indicates that the jobbing business is in a flourishing condition.

The meeting closed at 5.30 in the afternoon, and the members separated to go to their homes with the belief that the various subjects were of importance and that their time was well spent in attending this meeting.

DROP CLOTHS.

YOU need drop cloths. You want the very best water-proofed drop cloths on the market, strongly made, double stitched and satisfactory in every way—as only Reach makes them. You want them at the right price, too. But you can make up your own cloths—the ordinary kind—at small cost. Now, then, if you can buy the "Reach" drop cloths, chemically treated to resist water and paint, far better and more durable, for about the same price, wouldn't you much rather have them? Of course. Hundreds of painters won't have anything but "Reach" drop cloths; because they know. You've never used them, but don't take our word, not the word of these hundreds of satisfied users. Try them at the expense of the A. L. Reach Textile Company, 138 Pearl street, Boston, Mass., and be your own judge. If the "Reach" drop cloths are not what the makers claim, and you are not completely satisfied, they will not cost you one single penny, for they will refund your money, if you return the cloths promptly, and the trial will cost nothing. Mention The Painters Magazine in sending trial order or in writing for sample of cheese cloth straining cloths.

ST. LOUIS PAINT, OIL AND DRUG CLUB.

THE regular meeting of the St. Louis Paint, Oil and Drug Club was held Thursday evening, February 17, 1916, at the Mercantile Club, about thirty members being present. Richard Moore presided.

After a very elaborate repast, during which the members were entertained by a versatile troupe of musicians, T. W. Van, of the Business Men's League, presented the advantages of the clubs' co-operation with the league, and reported the excellent work of the Wednesday noonday meetings.

A. B. Lambert addressed the members on "Preparedness" in the way of aviation and areonautics as a necessary part of our military and naval preparations.

(Continued on page 38.)

Used Successfully Everywhere

Munns Wall Size

100 lbs. of Dry Size at . . \$21.80
150 gallons of boiling water

=150 gallons of the best size for
 Foundation Work you have
 ever used under Oil Paint
 or Kalsomine at about 15c
 per gallon.

Covers 50% further than paint.

DIRECTIONS FOR MIXING

Break up until free from lumps
 one pound of the Dry Powder
 Size with one quart of cold water.
 Then pour this mixture slowly into
 five quarts of water (boiling over
 the fire) stirring continually until
 the Size is boiling.

It is important these proportions
 and process for mixing are strictly
 followed, otherwise you cannot
 properly make Munns Wall Size
 or obtain perfect results.

LARGE STOCKS IN EVERY CITY

E. A. Munns Kalsomine Co.

217-219 Fulton Street
 BROOKLYN, N. Y.



100 lbs. of White Lead
3½ gallons of "Leadoil "

=6½ gallons of the best and
 cheapest Flat Paint you
 have ever used.

Covers at least 20% further than
 other Flat Paints.

DIRECTIONS FOR USE

Break up the White Lead (Reg-
 ular White Lead ground in Linseed
 Oil) by gradually thinning with
 "Leadoil" to proper working con-
 sistency, so that it spreads easy
 under the brush. When the White
 Lead is to be tinted it is best to
 thin down the oil colors with
 "Leadoil" before adding to the
 White Lead.

Do not add dryers, turpentine
 or other thinners.

To avoid oxidation and evapora-
 tion, screw the cap back on the
 can.

LARGE STOCKS IN EVERY CITY

Leadoil Company, Inc.

217-219 Fulton Street
 BROOKLYN, N. Y.

KUT=KOTE

Paint and Varnish Remover

Unsurpassed in Quality.
Sure in Results. A Remover
of Unusual Strength and Penetrating
Power. Generous sample on request.

Manufactured by

F. W. THURSTON COMPANY
CHICAGO

KUT=KOTE

Paint and Varnish Remover

ATTENTION! PAINT GRINDERS!

The Higgins Mill Picks and Hammers



Sent on 60 days' trial. Warranted to Cut Better and last three times as long as any Mill Pick now in use. Have your stone dresser give them the hardest possible test for 60 days. If he does not say they are the best he ever saw or used, **return them** and I will cheerfully **Pay All Freight Charges** to and from your plant.

Send in your old Mill Picks. I will redress them and send them to you on 60 days' trial. If the tempering and workmanship is not the best that ever entered your works, do not pay me one cent. You take absolutely no risk whatever. Send for Booklet and Price List.

JOHN C. HIGGINS

814 W. Kinzie Street

Chicago, Ill.

HANDY - PASTE

THE MODERN WAY

Just Add Cold Water and Stir

Write for working sample

CRYSTAL SPRINGS PASTE CO.

141 Milk Street - - BOSTON, MASS.

Western shipments made direct from Western factory.

A NEW FEDERAL PAINT BILL.

RECENT issues of the Oil, Paint and Drug Reporter contain, in their Washington correspondence, reports of projected Federal paint legislation, which are of such importance to the trade that we reprint them here.

Under a Washington date line of March 10, the Reporter says:—

A measure that was introduced in the first few days of the present session of Congress by Senator Kenyon, of Iowa, and which was lost amid the flood of bills that were presented during the first week of the session, is a bill to prevent the manufacture, sale or transportation of adulterated, mislabeled or misbranded linseed oil, turpentine or paint. This bill (S. 1289) is in most of its important particulars substantially the same measure as Senator Kenyon had before the Committee on Manufactures of the Senate during the last Congress. It in some respects follows the line of paint legislation which has been before the Committee on Manufactures of the Senate for several years, notably in the case of the bill which was championed by the late Senator Heyburn, of Idaho.

It appears that because of want of success in getting consideration for his bill by the Committee on Manufactures in the last Congress, Senator Kenyon adopted a new plan of having his bill sent to the Committee on Interstate Commerce of the Senate, hoping to obtain more prompt consideration for his bill, which is to all intents and purposes an adaptation of the principles of the food and drugs act as applied to linseed oil, turpentine and paint.

Senator Kenyon is absent from the city, having been in the West during the past week, and it cannot be learned just what he expects to accomplish at the present time with his bill, but it is known that up to this time the measure has attracted very little attention, and the Committee on Interstate Commerce being absorbed with other questions has not given any consideration to it. It is stated that Senator Kenyon has received a number of requests for copies of his bill and some suggestions as to desirable amendments thereto. He has not been able to secure a hearing on the bill, which he tried to secure from the Committee on Manufactures during the last Congress, and the Committee on Interstate Commerce has not yet ordered hearings upon it.

Although there was, of course, considerable agitation in favor of legislation to secure pure paints in Congress of four years ago, the fact that a bill on the subject was permitted to sleep in the Committee of Manufactures throughout the last Congress is evidence that the friends of paint legislation have not been very urgent in requesting consideration of the subject. The Committee on Interstate Commerce is so much engaged with railroad legislation and commission bills intended to investigate the relations of railroads to industry that it will require some effort for Senator Kenyon to secure consideration at the present session.

In the following issue, the Reporter prints an item summing up the present prospects of the bill, under a Washington date line, of March 17:—

Senator Kenyon, of Iowa, whose bill intended for the prevention of sales in interstate commerce of adulterated paints, linseed oils, etc., is before the Committee on Interstate Commerce of the Senate, expresses hope that progress may be made with the measure in that committee during the present session, although he is inclined to believe that, with the pressure of the military and naval measures soon to be before Congress, it is doubtful if the bill can be passed before the present session ends. Senator Kenyon has requested Chairman Newlands, of the Interstate Commerce Committee of the Senate, to name a sub-committee to consider the bill and to have hearings thereon if either the friends or opponents of the bill desire to appear and express their opinions.

In commenting upon the present situation with respect to his bill, Senator Kenyon said:—

The bill in substantially its present form was before the Committee on Manufactures of the Senate in the last Congress, but so little progress was made that I despaired of obtaining action in that committee, so determined to try to interest the Interstate Commerce Committee in the matter. These subjects of adulterated articles are technical in their character, and few Senators or Representatives can be induced to interest themselves in such matters which require so much of study and application to details in order to understand the evils which beset the trade, and

(Continued on page 29.)



**Lead Poison—and Death?
Lead-Free Paint—and Life?**

DECIDE!

LIFE is your greatest possession—Good Health, your only real Wealth. Fight for them. Protect them. Why give them away for a passing sentiment—a habit? Why drag through the balance of your days a cripple—in pain—dependent upon others? Zinolin, the only lead-free (Arnold-ized) Paint is your only real Life Insurance—your only real Happiness Insurance—its use insures all three, your Life—your Health—your Wealth.

ZINOLIN NON POISONOUS

the great "Arnold-ized" Zinc for Outside Use

will make a Show Place for beauty of every house you paint with it. You never *saw* paint for outside use *so white*. You never *knew* paint to hold its colors *so fast*. You never *heard* of a paint retaining its gloss *so long*. You *can't find* a paint that will give you a tougher, more elastic, more waterproof coat—to cover *so well*—or hide *so perfectly*. No never! Because Zinolin, the "Arnold-ized" Zinc, has knocked all past paint precedents into a "Cocked Hat"—it has turned the paint world inside out—and is creating new painting history. Don't be afraid of "Arnold-ized" Zinc cracking, peeling, blistering or chalking. It won't. The Arnold Secret Process has taken care of all that in advance—and we guarantee absolutely every painter's first job—so that you can try it without fear and find out for yourself that Zinolin really is "The Wonder Paint"—that it really is revolutionary—as well as non-poisonous.

We are signing up new CERTIFIED PAINTERS every day. If you want to be our CERTIFIED PAINTER say the word—and we'll help you all we can to build up a big Zinolin-Painting Business. Write now—right away—and be in right.

Keystone Varnish Company

N. B. ARNOLD, President

205 Keystona Building

Brooklyn, N. Y.

P.S.—Try this! Put the other fellow's flat paint on the scale and weigh it against KEYSTONE!

WE ARE IMPORTERS AND MANUFACTURERS OF

Bleached Shellac

Shellac Varnishes Shellac Gums

Alcohol Chemicals

Prepared

Hot and Cold Water Kalsomine

Liquid Fish Glue

We solicit your inquiries when in the market for any
of the above

M. FEIGEL & BRO., Inc., Phones
Spring
549-9174 185 Wooster St., New York
Works—900 Jefferson Street, Hoboken, N.J.



A White Enamel that stays white

Lucaseal Enamel White can be used outside or inside.
Is absolutely white, tough, elastic and thoroughly
durable.
It will not check, crack, peel off, go dead or semi-
flat.

Lucaseal Enamel White

is easy-working, spreads rapidly and smoothly, and sets so
slowly that laps and brush marks are impossible.
We will gladly show you conclusive tests and reports.

FREE SAMPLE FOR PRACTICAL TEST WILL GLADLY
BE GIVEN UPON APPLICATION.

John Lucas & Co., Inc.
PHILADELPHIA

NEW YORK CHICAGO BOSTON PITTSBURGH OAKLAND, CAL.

proper means for correcting those evils. I hope, however, to interest some members of the committee in this measure and to have it brought forward at least sufficiently to ascertain the attitude of the people with respect to it.

As the Kenyon bill differs in some respects from previous paint labeling bills, we print the entire bill, as follows:—

A BILL

For preventing the manufacture, sale, or transportation of adulterated, mislabeled, or misbranded linseed oil, turpentine, or paint.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That it shall be unlawful for any person to manufacture, within any Territory or District of the United States, any linseed oil, turpentine, or paint which is adulterated or mislabeled or unlabeled within the meaning of this act; and any person who shall violate any of the provisions of this section shall be guilty of a misdemeanor, and for each offense shall, upon conviction thereof, be fined not to exceed \$500 or shall be sentenced to one year's imprisonment, or both such fine and imprisonment, in the discretion of the court, and for each subsequent offense and conviction thereof shall be fined not less than \$1,000 or sentenced to one year's imprisonment, or both such fine and imprisonment, in the discretion of the court.

Section 2. That the introduction into any State or Territory or District of the United States from any other State, Territory, or District or from any foreign country or shipment to any foreign country of any linseed oil, turpentine, or paint which is adulterated, mislabeled, or unlabeled within the meaning of this act is hereby prohibited; and any person who shall ship or deliver for shipment from any State or Territory or District of the United States to any other State or Territory or District of the United States or to a foreign country, or who shall receive in any State or Territory or District of the United States from any other State or Territory or District of the United States or foreign country, and having so received shall deliver in original unbroken packages, for pay or otherwise, or offer to deliver to any other person any such article so adulterated, mislabeled or unlabeled within the meaning of this act, or any person who shall sell or offer for sale in the District of Columbia or any District or Territory of the United States any such adulterated, mislabeled, or unlabeled linseed oil, turpentine, or paint, or export or offer to export the same to any foreign country, shall be guilty of a misdemeanor, and for such offense be fined not exceeding \$200 for the first offense, and, upon conviction for each subsequent offense not exceeding \$300, or be imprisoned not exceeding one year, or both, in the discretion of the court: Provided, That any linseed oil, turpentine, or paint shall not be deemed adulterated or required to be labeled within the provisions of this Act when intended for exportation to foreign countries when marked or labeled in a manner not in conflict with the laws of the foreign country to which the same is intended to be shipped; but if any of said articles shall in fact be sold or offered for sale for domestic use or consumption, then this proviso shall not operate as an exemption from any of the other provisions of this act: Provided further, That nothing in this act shall prohibit a manufacturer of linseed oil, turpentine, or paint to sell upon a written contract to a consumer, for use only on products of his own manufacture, goods mislabeled or unlabeled as to their ingredients but bearing conspicuously the printed statement that they are made in accordance with a private formula: Provided, That no linseed oil, turpentine or paint made in accordance with a private formula, under a written contract, shall be sold by the consignee or used upon any buildings.

Sec. 3. That the Secretary of the Treasury, the Secretary of Agriculture, and the Secretary of Commerce shall make uniform rules and regulations for carrying out the provisions of this act and including the collection and examination of linseed oil, turpentine, and paint manufactured or offered for sale in the District of Columbia or in any territory or district of the United States, or which shall be offered for sale in unbroken packages in any State other than that in which they shall have been respectively manufactured or produced, or which shall be received from any foreign country or intended for shipment to any foreign country, or which may be submitted for examination by the chief health, food, or drug officer or agent of any State, Territory, or District of the United States, or at any domestic or foreign port through which such product is offered for interstate commerce or for export or import between the United States and any foreign port or country.

Sec. 4. That the examination of such specimens shall be made in the Bureau of Chemistry of the Department of Agriculture, or under the direction and supervision of such bureau, for the purpose of determining from such examinations whether such articles are adulterated or misbranded within the meaning of this act; and if it shall appear from any such examination that any of such specimens is adulterated or improperly branded or labeled within the meaning of this act, the Secretary of Agriculture shall cause notice thereof to be given to the party from whom such sample was obtained. Any party so notified shall be given an opportunity to be heard, under such rules and regulations as may be prescribed as aforesaid, and if it appears that any of the provisions of this act have been violated by such party, then the Secretary of Agriculture shall at once certify the facts to the proper United States district attorney, with a copy of the results of the analysis or the examination of such article, duly authenticated by the analyst or officer making such examination, under the oath of such officer. After judgment of the court, notice thereof shall be given by publication in such manner as may be prescribed by the rules and regulations aforesaid.

Sec. 5. That it shall be the duty of each district attorney to whom the Secretary of Agriculture shall report any violation of this act, or to whom any health or food or drug officer or agent of any State, Territory, or District shall present satisfactory evidence of any such violation, to cause appropriate proceedings to be commenced and prosecuted in the

No Sentiment in Zinc

The painter who wisely mixes Zinc with his lead doesn't do this because we advise it, but because there's money in it for *him*. There is no sentiment in the painter's mind in regard to Zinc. He uses it because it does handsomer, better work and gets him *more* business.

zinc

could be advertised from now until the Judgement Day, but if it didn't improve paint it wouldn't be used. As a matter of fact, there isn't a structure anywhere in the world which, once painted with good Zinc paint, would be painted again with anything different. The reason why, and many other things, are waiting for you in "*Zinc That Made a Painter Rich.*" Send for your copy now—today.

The New Jersey Zinc Co.

Room 511, 55 Wall Street, New York

Safety First

Tests made by the New York Board of Fire Underwriters have proved the *non-volatility* and *Freedom from Fire Danger* of

EXOLIUM

PAINT, VARNISH and SHELLAC REMOVER

It is easy to use. *No scraping* needed. Cleans carvings as easily as flat surfaces. Cleans out the pores of the wood.

Old Coats Together with Filler Wash off with Plain Water

One spoonful of **EXOLIUM** in a pail of water washes old paint to look like new.

Ask your dealer for free sample.

If he cannot supply you, send us his name and address and we will.

EXOLD MFG. CO.

237 a Greenwich St.

NEW YORK

Better Stencils

Good Decorators get best results Using Bayer's Modern Stencils. They last longer and give better decorative effects. Special rates. Write for free catalogue illustrated in colors.

ANTON BAYER

Dept. C.

1120 N. Main St.

DAYTON, OHIO

SCHLEGEL'S UNEEDIT FLAT WHITE PAINT

Acknowledged by leading Painters

**The Most Durable—The Best Covering
The Easiest Working**

Price \$1.50 per gallon

OSCAR SCHLEGEL MFG. CO. 111 E. 12th St., NEW YORK

proper courts of the United States, without delay, for the enforcement of the penalties as in such case herein provided.

Sec. 6. (a) That the term "linseed oil" as used in this act shall include the products known as "linseed oil," "raw linseed," "raw linseed oil," "boiled linseed," "boiled linseed oil," or "boiled oil."

(b) That for the purpose of this act the following standard is hereby established:—Linseed oil, raw linseed, or raw linseed oil is the fixed oil obtained from the seeds of the flax plant (*Linum usitatissimum*)—without the admixture of any other material. It shall be deemed a violation if raw linseed oil does not conform to the following requirements:—

First. Its specific gravity, at a temperature of fifteen and five-tenths degrees centigrade, shall be not less than nine thousand three hundred and fifteen ten-thousandths nor greater than nine thousand three hundred and sixty ten-thousandths.

Second. Its acid value shall not exceed six.

Third. Its saponification value (Koettstarfer number) shall not be less than one hundred and eighty-seven or greater than one hundred and ninety-five.

Fourth. It shall not contain more than one and one-half per centum of unsaponifiable matter.

Fifth. Its iodine value (Hanus number) shall be not less than one hundred and seventy nor greater than one hundred and ninety.

Sec. 7. (a) That for the purpose of this act "boiled linseed," "boiled linseed oil," or "boiled oil," hereinafter referred to as "boiled linseed oil," shall be deemed adulterated unless the same shall have been prepared by heating pure raw linseed oil to a temperature of at least one hundred and seven degrees centigrade, with or without the incorporation of a dryer.

(b) And for the purpose of this act it shall also be deemed a violation hereof if boiled linseed oil does not conform to the following requirements:—

First. Its specific gravity at $\frac{15.5}{15.5}$ degrees centigrade shall not be less than 0.936.

Second. Its saponification number shall be not less than one hundred and eighty-eight.

Third. Its Hanus iodine adsorption number shall be not less than one hundred and sixty.

Fourth. Its acid value shall not exceed ten.

Fifth. The volatile matter expelled at one hundred degrees centigrade shall not exceed two-tenths of one percentum.

Sixth. No mineral oil or rosin oil shall be present, and the amount of unsaponifiable matter as determined by standard methods shall not exceed two per centum.

Seventh. The film left after flowing the oil over glass and allowing it to drain in a vertical position must dry free from tackiness in not to exceed twenty hours at a temperature of about twenty degrees centigrade.

Sec. 8. That the product turpentine, oil of turpentine turps, is defined to be the volatile portion obtained by distillation of the oleoresins from various species of coniferous trees: Provided, That the sale of so-called "stump turpentine" is not prohibited if it is so labeled. The addition of mineral oils, or any other substance, to turpentine shall be in violation of this act.

Sec. 9. That the term "paint" as used in this act shall include oxide of zinc, red lead and white lead, dry or in any kind of oil, or any compound intended for the same use, colors ground in oil, except artists' tube colors, paste or semi-paste paint, and liquid or mixed paint ready for use. For the purpose of this act, white lead shall mean both the basic carbonate and basic sulphate, and when the term "white lead" is used on a label to describe either product, such term shall be used as the case may be.

Sec. 10. That the label required by this act shall clearly and distinctly state the name and residence of the manufacturer of the paint, or of the distributor thereof, or of the party for whom the same is manufactured, and show the name and, with substantial accuracy, the percentage of each ingredient, both solid and liquid, contained therein as the same would be disclosed by an ordinary chemical analysis thereof, it being the intention of this act to furnish the consumer with such information only concerning the composition of said paint as he could obtain by submitting the same to a chemical analysis. Such label shall be printed in plain, legible type, and so far as possible, common English words shall be used instead of technical terms.

Sec. 11. That the label on all liquid or mixed paints shall show the net measure of the contents of the container, and on all paste and semi-paste paints sold by weight the net weight of the contents of the packages, or, if sold by measure, the net measure of such contents.

Sec. 12. That for the purpose of this act an article shall also be deemed to be improperly labeled or misbranded:—

First. If it be an imitation of or offered for sale under the name of another article.

Second. If the contents of the package as originally put up shall have been removed, in whole or in part, and other contents shall have been placed in such package, or if the package fails to bear a statement on the label of the quantity or proportion of such ingredient contained therein.

Third. If the package containing it or its label shall bear any statement, design or device regarding the ingredients or the substances contained therein which statement, design or device shall be false or misleading in any particular.

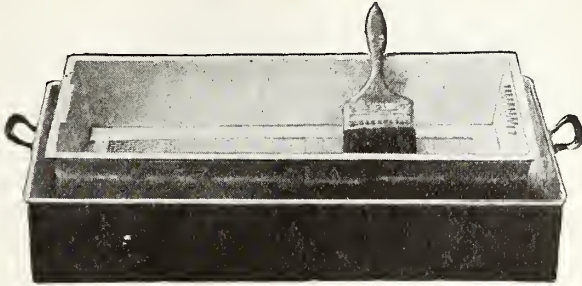
Sec. 13. That no person shall be prosecuted under the provisions of this act when he can establish a guaranty signed by the wholesaler, jobber, manufacturer, or other party residing in the United States from whom he purchases such articles to the effect that the same is not adulterated or improperly labeled within the meaning of this act, designating it. Said guaranty to afford protection, shall contain the name and address of the party or parties making the sale of such articles to such person, and in such case said party or parties shall be amenable to the prosecutions, fines and other penalties which would attach in due course to such person under the provisions of this act.

Sec. 14. That any linseed oil, turpentine or paint that is adulterated or improperly labeled within the meaning of this

(Continued on page 32.)

A Paint Shop Necessity COOK'S Improved Brush Cleaner

(PATENT APPLIED FOR)



Saves brushes. Saves time. Saves cleaning liquid. Reduces fire danger in shop.

Increases quality of work and efficiency of workmen by keeping brushes in first class condition.

Now being placed in the leading Paint Shops.

Received approval of leading Master Painters when shown at Cincinnati Convention.

Write for prices and further particulars.

ERNEST H. COOK

336 Mechanics Alley

PAINESVILLE, OHIO

The Practical Arts of Graining and Marbling

By JAMES PETRIE

Consisting of beautiful lithographed plates, with practical, descriptive text. Each plate measures 17½ in. by 11½ in. The plates represent the different stages of the work, and render it easy for any one to acquire the art of graining and marbling.

Four plates rouge grotte.

Two plates knotted or root of oak; two plates grainers' tools.

Two plates wainscot oak; one plate black and gold marble.

One plate black and gold marble; two plates dark oak (glazed).

Two plates pollard oak; one plate birch.

Three plates Sienna marble.

One plate Sienna marble; two plates maple.

One plate satinwood; two plates dove marble.

One plate gray granite; two rosewood.

Two plates rouge royal; one plate mahogany.

Three plates mahogany.

Two plates Egyptian green or vert de mer; one plate walnut.

Three plates walnut.

One plate Oriental or vert; one plate white vein antique or carrara.

Strongly Bound

The finest book on the subject ever published, offered by special arrangement at the

REDUCED PRICE OF \$10

Sent, carriage paid, on receipt of price by

THE PAINTERS MAGAZINE, 100 William St., New York

Last Call

for this Season

You'll be on the *safe* side on your estimates when you have this

Free Book

We want you to have a copy.

Thousands of Sign, Auto and House Painting Contractors have received a copy and we are gratified with the numerous expressions received from our painter friends who testify to the helpful information on every page.

THIS BOOK IS NOT MAILED INDISCRIMINATELY BUT SENT ONLY ON REQUEST.

Since there is no obligation of any kind involved it will be distinctly to your advantage to sign and mail the coupon below at once.

Geo. E. Watson Co.

"The Paint People"

62 W. Lake Street

CHICAGO



**Get the
Scissors
and Clip
the
Coupon**

62 W.
Lake St.
CHICAGO

Geo. E. Watson Co.
"The Paint People"

Please send FREE and postpaid your 1916 ADVANCE Catalog No. 26 of Paint and Painters Supplies. My principal business is checked below.

.....House Painter. Sign Painter.
.....Carriage and Auto Painter.

Name.....

Street Address.....

City and State.....

The Painters Magazine

You've Got to Fight For Success

Business is warfare. True! A bloodless and honorable strife, but nevertheless, a constant struggle, and—

Preparedness in the painting business is simply being ready at the right time with the right paint and varnish products for each requirement.

WILHELM Royal Paint

is a powerful business ally—continually battling the destructive forces that prey upon your painting work.

WILHELM Royaltone Wallcoat

is the kind of ammunition that protects your "Goodwork" and "Goodwill," and puts your competitors to rout.

WILHELM Royaluxe Enamel

is a big trade-capturing gun that will fight a winning battle for you every day in the year.

Let the Royal line help on your march to success.

Investigate—learn why more than two carloads of Wilhelm Paints, Varnishes, Colors, Stains and Enamels leave our plant every day.

Let us get better acquainted—'twill be to our mutual profit. As a starter send for our instructive booklet, "What Colors to Use." It's free—and something fine.

The A. Wilhelm Company

Paint, Color and Varnish Makers Since 1857

READING, PA.

Boston

New York

act, and is being transported from the State, Territory, district, or insular possession to another for sale, or, having been transported, remains unloaded, unsold or in original unbroken packages, or if it be sold or offered for sale in any district, Territory or insular possession of the United States, or if it be imported from a foreign country for sale, or if it is intended for export to a foreign country, shall be liable to be proceeded against in any district court of the United States within the district where the same is found and seized for confiscation by a process of libel for condemnation. And if such article is condemned as being adulterated or improperly labeled within the meaning of this act, the same shall be disposed of by destruction or sale, as the said court may direct, and the proceeds thereof, if sold, less the legal costs and charges, shall be paid into the Treasury of the United States, but such goods shall not be sold in any jurisdiction contrary to the provisions of this act or the laws of that jurisdiction: Provided, however, That upon the payment of the costs of such libel proceedings and the execution and delivery of good and sufficient bond to the effect that such article shall not be sold or otherwise disposed of contrary to the provisions of this act or the laws of any State, Territory, district or insular possession, the court may by order direct that such articles be delivered to the owner thereof. The proceedings of such libel cases shall conform, as near as may be, to the proceedings in admiralty, except that either party may demand trial by jury of any issue of fact joined in any such cases, and all such proceedings shall be at the suit and in the name of the United States.

Sec. 15. That the Secretary of the Treasury shall deliver to the Secretary of Agriculture, upon his request from time to time, samples of linseed oil, turpentine and paint which are being imported into the United States or offered for import, giving notice thereof to the owner or consignee, who may appear before the Secretary of Agriculture and have the right to introduce testimony, and if it appear from the examination of such samples that any such article offered to be imported into the United States is adulterated or misbranded within the meaning of this act, or is of a kind forbidden entry into or forbidden to be sold or restricted in sale in the country in which it is made or from which it is exported, or is otherwise falsely labeled in any respect, the said article shall be refused admission, and the Secretary of the Treasury may deliver to the consignee such goods pending examination and decision in the matter on execution of a penal bond for the amount of the full invoice value of such goods, together with the duty thereon, and on refusal to return such goods for any cause to the custody of the Secretary of the Treasury when demanded, for the purpose of excluding them from the country or for any other purpose, said consignee shall forfeit the full amount of the bond: And provided further, That all charges for storage, cartage and labor on goods which are refused admission or delivery shall be paid by the owner or consignee, and in default of such payment shall constitute a lien against any future importation made by such owner or consignee.

Sec. 16. That the term "territory" as used in this act shall include the insular possessions of the United States. The word "person" as used in this act shall be construed to import both the plural and the singular, as the case demands, and shall include corporations, companies, societies and associations. When construing and enforcing the provisions of this act, the act, omission or failure of any officer, agent or other person acting for or employed by any corporation, company, society or association, within the scope of his employment or office, shall in every case be also deemed to be the act, omission or failure of such corporation, company, society or association as well as that of the person.

Sec. 17. That this act shall be in force and effect from and after one year from the date of its passage and approval.

PROPOSED PAINT LEGISLATION IN NEW YORK.

ON Monday, March 20, Mr. Witter introduced a bill "to amend the agricultural law in relation to paint," into the New York State Assembly, which was read once and referred to the Committee on Agriculture.

The text of the proposed law follows:—

The People of the State of New York, represented in Senate and Assembly, do enact as follows:—

Section 1. Chapter nine of the laws of nineteen hundred and nine, entitled "An act in relation to agriculture, constituting chapter one of the consolidated laws," is hereby amended by adding thereto a new section to be known as section two hundred and forty-a, to read as follows:—

Sec. 240-a. White lead and paint to be labeled. Every person, firm or corporation, who manufactures for sale, exposes for sale or sells, within this State, any white lead, paint or compound to be used as paint, manufactured after January first, nineteen hundred and seventeen, shall label the same in clear, distinct, open Gothic letters of a different color from the background upon which such letters are printed showing the names of the different constituents therein, and year of manufacture.

Sec. 2. This act shall take effect January first, nineteen hundred and seventeen.

Your future will be just what you make it. It requires initiative and backbone to make the start toward better things and then to keep going.

(Continued on page 34.)

RIPOLIN

WHITE

ENAMEL

IT WILL ADVERTISE YOU

EVERY Ripolin job is a lasting advertisement for the Painter.

Its absolutely smooth, snow-white surface; the entire absence of lap-streaks and brush marks; its freedom from cracks, blisters, peeling or scaling; its indifference

to the hardest kind of usage; its wonderful wearing qualities and general beauty will make your name, as a dependable Painter, to be the best known in your community.

You can always rely on Ripolin.

J. A. & W. BIRD & CO.

Distributors for North America

NEW YORK

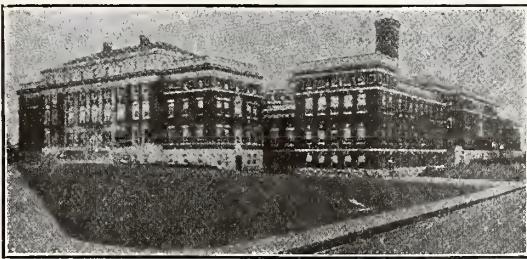
BOSTON

CHICAGO

SEND YOUR NAME AND ADDRESS TO DEPT. P FOR OUR BOOK OF PAINT FACTS

COSTS LESS

BECAUSE IT GOES FARTHER AND WEARS LONGER



MONTEFIORE HOME, NEW YORK

SANATONE works freely under the brush, and requires less actual labor and time to apply. It will properly cover one-third further than any other flat wall finish. This is due to the special preparation of the oil.

A flat, velvety artistic finish for the walls of fine residences, theatres, office buildings, institutions or any place where economy, beauty and sanitation is wanted.

Regularly made in twenty tints.

Thomson Wood Finishing Co.

Manufacturers of Porcelite White Enamel

Established 1874

PHILADELPHIA, PA.

4500 GALLONS OF

SANATONE

THE PERFECT FLAT WALL COATING

were required to cover the walls of the Montefiore Home of New York.

ECONOMY
RELIABILITY
SATISFACTION

FILL OUT AND MAIL THE
COUPON TODAY



Thomson Wood Finishing Co.,
Gentlemen:—Please send me the details of your special
introduitory offer on SANATONE FLAT WALL
COATING.
Name.....
Address.....
829-835 N. Third St., Philadelphia, Pa.

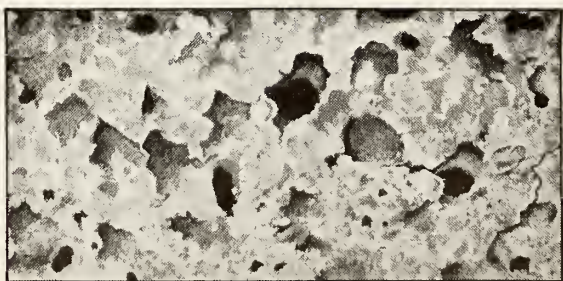
Draperies and Cretonnes

To Match Wall Papers

**Call at our Show Rooms
and inspect our new line**

ELMS & SELLON

906 Broadway ∴ New York



Rough concrete (magnified) showing pores which absorb water and cause damp, blotchy walls

Concrete has advantages which make it superior for building purposes. Finish it with

Bay State Brick and Cement Coating

and you knock out its only drawbacks—a tendency to absorb water and a dull blue-gray color.

This coating absolutely weatherproofs concrete, stucco, cement and brick surfaces—thus prevents dampness and discoloration. "Bay State" comes in white and a variety of attractive tints, making it possible to obtain rich artistic effects.

Builders and architects everywhere indorse it. We'll send you a sample can, free, if you'll try it. When you write, say what tint and ask for Booklet 19.

WADSWORTH, HOWLAND & CO., Inc.

Paint and Varnish Makers

Boston, Mass.

New York Office: Architects' Building



TORONTO TOPICS.

"WELL, how do you find business?" is usually the interrogation by which one is greeted these days. As quickly comes the reply:—"Not too bad, things are beginning to look up a little." The answer is true in a measure, for the balmy spring weather of the past few days has had a most encouraging effect upon business generally. A goodly number of the master painters report activity in the decorating line, but none are running anything like a full complement of men. It looks as though there is going to be a dearth of good mechanics because of so many having enlisted. There are plenty just at present to take care of all the work offering. The prices of materials are so high that it is feared many customers will forego having their residences painted this summer. Those who have built up a good jobbing connection will not suffer as badly as those who depend largely upon New work for business.

There are but few changes to report in the material market. With the exception of white lead, which has soared almost to the heavens during the month, prices have eased up a little. White lead is quoted at \$13.95 per 100 pounds in ton lots, the highest point ever reached. Linseed oil is quoted at 98c. and \$1.01 per imperial gallon in barrel lots for raw and boiled, respectively. Turpentine has advanced to 80c. per imperial gallon in barrel lots. Some of the cheaper grades of varnish have advanced, but the higher grades are still unchanged in price. Brushes have not yet advanced, but in all probability another advance will soon take place owing to the difficulty of procuring bristles. The same is true with reference to many of the colors. Vermilions, chromes, and certain shades of blue have already advanced very materially, and it looks as though it will be impossible to procure some lines in the course of a few months. Artists' materials are still held at advanced prices, with no immediate prospect of weakening. The outlook favors a stronger market, with manufacturers driven to their wits' end to supply the demand.

F. J. Cox, painter and decorator, has removed into new quarters at 901 Yonge street. He hopes to greatly increase his business during the coming season by reason of his better facilities and much more pretentious premises.

Geo. Redford has given up business on his own account and taken a responsible business with the Robert Simpson Company, one of Canada's largest department stores. The company is to be congratulated on having secured the services of such an experienced and capable man as Mr. Redford.

We extend hearty congratulations to L. A. McWatters, of the Langmuir Varnish Company, who on March 1 took unto himself a wife in the person of Miss M. Ross, of Hamilton, Ont. That the happy couple may live long to enjoy happiness and prosperity is the sincere wish of their host of friends in the trade. Mr. and Mrs. McWatters have taken up their residence in the city of Buffalo, N. Y.

Mrs. W. J. Bolus has just returned home after a lengthened stay at Preston Mineral Springs, where she had gone in quest of health. The many friends of Mrs. Bolus will be pleased to learn that she has been greatly benefited by her sojourn at the springs.

Mrs. Stewart N. Hughes and daughter Beatrice have been spending some weeks in the Sunny South, where they have been greatly enjoying the balmy air and sea bathing.

The sympathy of the trade is extended to J. W. Sparrow, president of the Imperial Varnish and Color Company, in the death of his father, Dr. T. W. Sparrow, which sad event took place on March 17, after a stroke of apoplexy. Dr. Sparrow was an old and highly respected citizen of Toronto. He had attained the ripe age of eighty-three years, and had always been a most active worker in every good cause. He was a staunch member of the Methodist Church, and had devoted much time and energy to the advance of temperance principles. During the great American Civil War Dr. Sparrow was a surgeon in the Northern army. His funeral was largely attended by leading citizens, who held the late doctor in the very highest esteem because of his sterling worth and uprightness of character.

The persistent advertiser is the successful advertiser.

(Continued on page 38.)

YOU ARE SURE OF

Cabot's Creosote Stains

Your customers can compare them with any other shingle stains by analysis, by flash-point, or by actual weathering test and they will find that they are made of the purest and strongest colors, ground in pure linseed oil, and specially refined Creosote with a high flash-point, so that they are sure of artistic and lasting colors, thorough preservation of the wood and reduced inflammability. Cabot's are the only shingle stains that can be shipped without the red label, because their flash-point is far above the point of safety.

You can get Cabot's Stains all over the country.

Send for samples and name of nearest agent.

SAMUEL CABOT, Inc., Manufacturing Chemists **BOSTON, MASS.**

1133 Broadway, New York

24 W. Kinzie St., Chicago

Cabot's Stucco Stains, Brick Stains, Protective Paint, Conservo Wood Preservative, Old Virginia White, etc.



All Saints, Montecito, Cal.

A. B. Benton, Architect, Los Angeles

UNION FILM OIL

THE
ONLY PERFECT
SUBSTITUTE
FOR
LINSEED OIL

Looks Like Linseed, Used Like Linseed, Works Like Linseed, Wears Like Linseed

It Costs Much Less

Send today for samples and prices.

Union Film Oil Has Stood the Test
of Time and Made a Good Record

UNION PETROLEUM CO.

Widener Building, Philadelphia, Pa.

Park Row Building, New York

4345 Southwestern Blvd., Chicago

"Reach" Painters Drop Cloths

PAINT
WATER PROOFED

DOUBLE
DURABLE STITCHED

More "REACH" Cloths used than all other brands combined—WHY? Because—they are far better and cheaper than you yourself can make. Order some now—keep a supply on hand. **You NEED Drop Cloths.**

SIZES AND PRICES														
9 x 9 ft.	-	-	\$1.00	12 x 12 ft.	-	\$1.75	15 x 15 ft.	-	\$2.75	18 x 18 ft.	-	\$4.00		
9 x 12 ft.	-	-	1.35	12 x 15 ft.	-	2.25	15 x 18 ft.	-	3.35	18 x 21 ft.	-	4.65		
9 x 15 ft.	-	-	1.70	12 x 18 ft.	-	2.70	15 x 21 ft.	-	3.90	18 x 24 ft.	-	5.25		
9 x 18 ft.	-	-	2.00	12 x 21 ft.	-	3.15	15 x 24 ft.	-	4.50	18 x 30 ft.	-	6.50		
9 x 21 ft.	-	-	2.35	12 x 24 ft.	-	3.60	15 x 30 ft.	-	5.40	Size		Size		
9 x 24 ft.	-	-	2.70	12 x 30 ft.	-	4.50	Size		Size		Size		Size	

Send the amount with your order and REACH will prepay express charges direct to your door—east of the Mississippi.

CHEESE CLOTH mill remnants for straining paint sold by the pound, put up in hales of fifty pounds. *Write for samples.*

A. L. REACH TEXTILE COMPANY,

138 Pearl Street, BOSTON, MASS.

"Something New Under the Sun"

BASIC WHITE READY FOR
—USE—

The Whitest, Densest, Smoothest, Most Opaque White you ever saw.

Write us for sample.

Rinald Bros.

Station S.

Philadelphia



Quality in paint means consumer satisfaction, a permanent customer with every sale.

AD-EL-ITE paint specialties always make good on the job.

Our advertising and selling helps too, are of great assistance in keeping the goods moving.

New Catalogue Ready

ADAMS & ELTING CO.

716-727 Washington Boulevard, CHICAGO, ILL.

YB HARD ENAMEL

HARD AND DURABLE

Can be rubbed and polished like a high-grade rubbing varnish.

LET US TELL YOU MORE ABOUT IT.

YARNALL PAINT COMPANY

Manufacturers

Philadelphia

ENAMELS: FLAT FINISHES

OIL COLORS VARNISHES

EGAN - RONAN - HAUSMAN - COMPANY, Inc.

62 WATER STREET BROOKLYN, N.Y.

"Something new under the sun" seems to have made its appearance in the paint line. Rinald Bros., of Philadelphia, are its inventors and, as they have been well known for twenty-five years or more as manufacturers of porcelain enamel and Bessemer Rustproof Paint, as well as of other specialties, we would advise our readers to carefully study their advertisement on another page. Their "Basic White" is twice as opaque as white lead and much clearer in tone. It is furnished ready for use and does not settle out hard or skin over. It will mix readily with oil or turpentine and possesses remarkable drying and hardening qualities. Our readers would do well to thoroughly test out this latest addition to the painters' stock in trade.

Statement of ownership, management, circulation, etc., required by the act of Congress of August 24, 1912, of the Painters Magazine and Paint and Wall Paper Dealer, published monthly at New York, N. Y., for April 1, 1916. Name of editor, William O. Allison, 100 William street, New York; managing editor, Harry J. Schnell, 100 William street, New York; business manager, Harry J. Schnell, 100 William street, New York; publisher, The Painters Magazine and Paint and Wall Paper Dealer, 100 William street, New York. Owners (if a corporation, give its name and the names and addresses of stockholders holding 1 per cent. or more of the total amount of stock):—William O. Allison, 100 William street, New York. Known bondholders, mortgagees and other security holders holding 1 per cent. or more of total amount of bonds, mortgages or other securities:—Not any. Signature of editor, publisher, business manager or owner (signed), Harry J. Schnell, business manager. Sworn to and subscribed before me this 23d day of March, 1916. (Signed), Jno. R. Johnson, notary public. My commission expires March 30, 1917.

Good salesmanship doesn't mean catching a man off his guard and overselling him. It means to supply his legitimate wants. If you do he will be a steady customer. If you consciously attempt to overstock him you are likely to make an enemy of a friend.

(Continued on page 40.)

Open it up and you're ready to go to work

If you painters who have never given ready-mixed paints a fair trial, would use Lowe Brothers "High Standard" Liquid Paint for just one month—and compare cost of materials, time records and job profits, you'd never go back to the old method of mixing your own paints. You would find there is actually more money for you in painting with



Lowe Brothers **High Standard LIQUID PAINT**

It is mixed by wonderful machines which have you and me, with our paddles, entirely outclassed for thoroughness, and it is *always the same*. Time put in mixing paint might better be put in at actual *work*. "High Standard" is so perfectly mixed that it will surprise you with its great covering capacity and hiding power. You can work *fast* with "High Standard" and still do good work. A "High Standard" job stays good looking through years of sunshine and rain, frost and wind.

Write for Job Record Book—watch your paint costs and profits

THE LOWE BROTHERS CO., 456 E. Third St., Dayton, O.

Boston Jersey City Chicago Kansas City Minneapolis
LOWE BROTHERS, Ltd., Toronto, Canada

FRENCH'S 372

Finishing VARNISH

High Quality

Moderate Cost

SAMUEL H. FRENCH & CO.

York Ave., 4th & Callowhill Sts.

PHILADELPHIA, PA.

Established 1844

"CHALCO" PATENT PAINT & VARNISH REMOVERS

Look for the words "Patented July 1st, 1913."

The above words appearing on a can of paint and varnish remover mean that the remover was manufactured by us under the "Chalco" patent. We guarantee that all our removers are so manufactured, and do not infringe upon any other patent. Our customers will tell you that our removers are better than others. They are "different." They are eleven years ahead of the "Trust." Be up-to-date. Use Chalco, Dudu, All Off or Klean Up Paint and Varnish Removers. These are all manufactured by us under the "Chalco" patent of July 1st, 1913.

The H. B. Chalmers Co.
Babylon New York

GRAINING

ANCIENT AND MODERN

59 Colored Illustrations. 140 Pages.

By WILLIAM E. WALL

The most complete and profusely illustrated book on graining ever published.

Price \$3.00 Postpaid

Trade supplied by

THE PAINTERS MAGAZINE
 100 William Street, New York City

PROF. LADD IS NOW COLLEGE PRESIDENT.

PROFESSOR E. F. LADD has been elected president of the North Dakota Agricultural College at Fargo to succeed J. H. Worst, deposed. Prof. Ladd is to remain as Commissioner of the Food Department of the State, an office in whose management he has become well known throughout the United States.

Connected for twenty-five years and more with the college, Prof. Ladd was selected by the Board of Regents as the person who, as head of the institution, could work out a solution of the situation which has caused a wrangle for two years over administrative authority.

Prof. Ladd was reared on a Maine farm. He studied agricultural chemistry at the Maine Agricultural College, then went to the New York Experiment Station as assistant to Chief Chemist Babcock. When Dr. Babcock went to Wisconsin, Prof. Ladd became chief chemist. Three years later, in 1890, he went to North Dakota to help found the State agricultural school and experiment station. The State had been admitted in the Union only a few months before.

PUBLICATIONS RECEIVED.

PAINT AND COLOUR MIXING; a practical Handbook for Painters, Decorators, Paint Manufacturers, Artists and All Who Have to Mix Colours; by Arthur Seymour Jennings; fifth edition; 244 pages, cloth bound, five by eight and a half inches; seventeen colored plates and numerous illustrations in the text; London, E. & F. Spon, Ltd. For sale by The Painters Magazine on receipt of price—\$3.

This book has been very much enlarged since the last edition, over a hundred pages having been added, and many new subjects coming within the scope of the title of the book having been included. One added feature is a review of paint mixing machinery from the manufacturer's standpoint. The book starts off with an introductory chapter devoted to the consideration of the composition of paint and a review of the principal pigments and vehicles employed in paint making. Then comes the question of the proper method of paint mixing in the paint shop and the economy of using machinery of a simple type for mixing the quantity of paints required for ordinary jobs. A whole chapter is devoted to the straining of paint; common faults are pointed out and labor saving methods that give better results are suggested. Chapter III, treats of colors or stainers, and the variations in the names given to the same color by different manufacturers, with the consequent confusion resulting. Six different men, for example, would each have a different idea of what was meant by a color described as sea green or apple green, there being no well recognized standard. Hue, tint and shade are explained, terms that are very apt to be confused in meaning. Chapter IV, is devoted to color nomenclature and what has been accomplished toward standardizing it. After a chapter describing the method employed in matching and mixing colors, come a number of chapters devoted to practical color mixing, giving the pigment colors, and in most cases the proportions needed to obtain a color described by a given name. After this come descriptions of the methods for mixing ground coats and flatting, for making putty and the like. Then the author considers colors made with black japan, the use of glazing colors, graining and marbling grounds and colors, and next takes up the manufacture of mixed paints, considering it somewhat briefly, but at the same time practically. Next come water paints, kalsomines and distempers, artists' water colors and how to mix them and finally testing colors, notes on color harmony, the proportion of materials and a few general notes. The work is illustrated with strips of the colors referred to, made up in the manner usually employed by paint manufacturers in getting up their color cards and this gives it a practical value that could not be obtained by any printing process, for no matter how well printing may be done, the effect is quite different from the actual oil or water colors. The book is one that is well worth the price and should be in every paint shop or factory.

Credit grantors have many provoking and aggravating experiences. However, discipline of oneself is highly necessary, so that one customer should not have visited upon him the sins of another.

(Continued on page 42.)

THE PAINTER'S FRIEND



One gallon of Naptha or other Cleaning Liquid will clean hundreds of brushes irrespective of the color of the Paint, if the LILLY BRUSH CLEANER is used. A big economy in the Paint Shop. The Brush Cleaner, \$1.25. Cleaning Liquid for Soft Paint, \$1.25 per gallon. Solvent Liquid for Hard Paint, \$2.25 per gallon. Charges prepaid. A Lilly Brush Cleaner free with an order for 12 gallons of Lilly Varnish. *Send for Catalog.*

LILLY VARNISH CO. 70 So. California Street
INDIANAPOLIS, IND.

MACNICHOL'S CONCRETE PAINT

for Concrete, Cement and Brick Surfaces, Exterior and Interior, especially Cement Floors.

"Kant-Korod" Rust-Inhibitive Paint for the protection and preservation of iron and steel and metals generally.

Interior Flat Wall Finish

of free and easy-working properties, excellent body and soft effect. These are but few of the specialties offered along with a general line of Building Paints, Colors in Oil and in Japan, Varnishes, etc., by the

PYRAMID PAINT CO.

131 North 22d Street, Philadelphia, Pa.

Makers of Paint for Every Purpose

Write for our latest booklets on information and suggestions, also for sample cards and quotations.

Make More Customers

and Good Profits
By Recommending

CALCIMINE

Owing to the high cost of flat paints and wallpapers this year, watercolor decoration should be more popular than ever.

Every painter ought to recommend calcimine for at least the ceilings and upper parts of walls.

High grade calcimine doesn't cost much per job, is easy to apply, dries quickly without odor, covers perfectly with one coat and makes beautiful effects; more artistic effects than any other material.

The best calcimines are those called

MURALITE

(Hot Water)

and

CALCITINE

(Cold Water)

These make rooms look fresh and pretty, are reasonably durable and so inexpensive that customers may be persuaded to redecorate with them every year.

Most people like a change, like to have rooms look different, look more attractive every year.

Every painter should encourage this, encourage redecoration.

Preach calcimine, and remember that the best calcimines, the ones that will give the most satisfaction, the ones with which you can make the most money, are those called MURALITE and CALCITINE.

We are headquarters and quote lowest prices.

M. EWING FOX CO.

Manufacturers and Associate Members
Master Painters' Association

NEW YORK

CHICAGO

WATER

PROOF



(Pronounced Cow-Rie)

LIGHT COLOR

QUICK DRYING

More durable than

SPAR VARNISH

Use Everywhere

For Everything

Best varnish made for Floors, Yachts, Canoes, Front Doors, Automobiles, Wagons, Furniture and all inside and outside work.

ABSOLUTELY WATERPROOF

Price \$3.00 per gallon

LIBERAL DISCOUNT TO DEALERS

Send for free sample can

BROOKLYN VARNISH MFG. CO.
BROOKLYN, . . . NEW YORK

BALL'S VARNISH REMOVER

The Pioneer

B. C. SPIRITS

Equal to Gum Spirits

OXOLIN OIL

THE IDEAL PAINT OIL

For years there has been a growing demand by the painting trade for an ideal paint or reducing oil. We believe in placing **OXOLIN OIL** on the market that we are meeting this long felt necessity. We claim that our material is superior to the many so called paint or reducing oils. A severe practical test we believe will prove our claim.

Liberal samples furnished and prices quoted on application

BALL CHEMICAL COMPANY
Pittsburgh Chicago

"LEADOIL."

A YEAR ago "Leadoil" was known only to about one hundred persons in the United States of America. Some of these few had been testing it out, minutely following up the results for three years previous. The manufacturers thus made sure of a successful venture.

Three of the largest painting contractors were employed to test it out by their own men on various jobs. The painters did not know what they were using, but all claimed it was easy to spread and apply, and that the paint covered more surface than they had ever seen the same quantity of paint cover heretofore. They also were delighted because it worked so cool, and set so slowly, giving plenty of time for one man to lay in a large surface.

"Send us five barrels," said one of the largest painting contractors, but he could not obtain another gallon at that time. There was none for sale, for "Leadoil" was merely being tested out to see if it would work "just right."

Then came the slow test of time:—"How would it wear?" For two and three years these jobs were followed up. Also other tests in the laboratories were followed up. The surfaces were scrubbed, washed, ill-used, looking for trouble.

And now in one year "Leadoil" is being purchased by thousands of master painters and owners of the largest office and other buildings in the country.

Every day many acres of wall and ceiling surfaces are being covered with a real washable flat oil paint made by thinning 100 pounds of white lead with three and one-half gallons of "Leadoil."

In every prominent city in the country there are from one to five distributors with stocks running into from 200 to 500 gallons to carloads.

So again has carefulness—patience and conservatism been successfully rewarded.

So again has the inventor (whom the U. S. Patent Office allowed the first patent on flat paint) gone still further, making it possible for every painter to make his own flat oil paint everywhere and anywhere.

White lead is the real base of all good paint, and "Leadoil" the conceded practical flattening liquid.

Every store can just about count on reaching and covering a certain area of trade. This trade must be developed and brought up to a high state of cultivation. This can be done first of all by courteous and fair treatment on the part of the clerks in the store, having the store arranged in a clean and inviting manner, and by displaying the goods to the best advantage. The possibilities for future growth do not end here, however. The local dealer should be, in a way, his customer's partner. Find out what your customers need and aim to furnish it to them at the best possible price. Many times you can save your customers money and at the same time give them as good or better an article than they originally called for.

There are two ways of putting individuality—personality, "punch" (as it is called)—into a retailer's circular. One is to acquire the knack of making the shop's individuality "carry" through the wording and production. The other is to employ a professional writer of commercial printed matter, and use his services properly. The right way to do this is to let the man who is to write acquire a close understanding of the shop's particular problems of character, locality, competition, class, and so on, and leave it to his practiced craftsmanship to do a piece of work which will be something out of the rut.

A circular is likely to be efficient in direct proportion to the individuality of its writing and production.

Crowding of windows should always be avoided. In many lines of business a better display, that is, one more likely to gain the attention, is secured with a few—sometimes with even one article—than by conflicting a mass of goods without the slightest relation to each other. With such a mixed display no one article can stand out pre-dominantly, but each detracts from the other, leaving the window as a whole ineffective and worse than useless.

The aggregate of mail-order business at its highest estimate, though impressive in actual figures, is still but a comparatively small percentage of the total retail business of the country.

(Continued on page 44.)

5 0 0 Inquiries

came in reply to a single full page advertisement in the March issue of The Painters Magazine, giving a straightforward statement about a New Material.

**This shows that the advertising
pages of**

The Painters Magazine

**are read by the wide-awake
painters, and that advertising
in The Painters Magazine**

PAYS

Are You Showing Standard Papers?

Air Brush Borders

Engraved Tiles

Adirondack Blends

Scotch Oatmeals

30-Inch Blends

"Decotas"

A postal card will bring samples to any
regular dealer and our salesmen
will be pleased to call.

STANDARD WALL PAPER CO.
Hudson Falls, Schuylerville, Saratoga

DISTRIBUTORS OF

Lincrusta Relief

The Permanent Wall Covering

STANDARD VARNISH WORKS CHANGE OFFICERS.

OSCAR ROSENBERG has retired from the presidency of the Standard Varnish Works, a course he has contemplated for some time, in order to permit of devoting more time to personal matters.

An advisory board has been created, to whom all matters of policy will be referred before definite action is taken. Oscar Rosenberg becomes chairman, and as such will continue his able supervision of the company's affairs. Associated with him on this board are Herman Rosenberg and Max Wolf.

Arthur Davis, who has been for years closely associated with Oscar Rosenberg, succeeds him as president. Mr. Davis is a man of broad business experience and will continue the liberal and progressive policies of his predecessor.

The younger generation have been advanced and elected directors of the company. J. William Rosenberg, son of William Rosenberg, becomes general manager; James Wolf, son of Max Wolf, is secretary; Arthur Rosenberg, son of Herman Rosenberg, becomes assistant secretary, and Richard D. Rosenberg, son of Oscar Rosenberg, becomes manager at Chicago.

Taking for granted the enmity or dishonesty of a competitor is no more foolish than taking for granted the gullibility of the public. There are things which it pleases the people to discover for themselves and the relative merits of two competing stores is one of them. If Smith advertises good goods, the onus of informing the public that Jones' are inferior, even though they be, does not rest with him. This may be "competition," but it is a variety to be abhorred. True competition consists in keeping a stock of the best goods; the choicest, most desirable and most catching assortments; building up and sustaining a large patronage, and, at the same time, selling at prices that leave a legitimate margin for profit. The object of the upright merchant should be to increase his own trade by increasing the trade of the town through friendly co-operation with his brother merchants, not by sapping, in an underhand way, the built-up trade of a competitor.

Those who practice underhand methods sadly misinterpret the meaning of true competition. Cutting prices to a ruinous minimum to undersell a neighboring competitor, slandering his personal character or deprecating the value of his goods, either orally or in the public prints, is not by any means the competition that is defined as "the life of trade." These methods are but echoes of a bygone age, serve no good purpose even temporarily, and should be at once eliminated from the *modus operandi* of the dealer who is desirous to make the most of the present and prospective profit-laden opportunities. Personal vindictiveness, founded as it must be on narrow-mindedness, a sordid nature or mere trade jealousy, reveals humanity in a very unfavorable light, and were much better concealed than hummed into the ear of every customer or displayed in cold type in the public prints.

In seeking out the habitats of pencil users, a pencil missionary, since turned professional, happened one day into a Boston office of foreign missions. He was perhaps inquisitive of the work that other missionaries were doing. "Do you have," he inquired, "much of a demand for pencils from your representatives in foreign countries, and if so, can I not induce you to supply Dixon's?" "No need of that," grinned the office superintendent, "here's a requisition from Central East Africa, 600 miles in the interior. It is for one No. 6 H. Dixon's Eldorado Drawing Pencil."—*Graphite*.

The jobber, in virtue of his intermediary capacity, manifestly cannot be held responsible for guarantees, but he owes it to himself and the retailer that his representations to the latter should be correct, and that he should take pains to assure himself that they are so; and the retailer should be careful to accept only the representations of such jobbers as he knows can be depended upon. It is a question of reliability all around.

Woodrow Wilson once wrote an essay on the subject of "When a Man Comes to Himself," and in it is pointed out the fact that "finding oneself" is wholly a matter of getting in tune with one's possibilities. He's right. And the rule applies to painters as well as Presidents.

YOU ARE SURE OF

Cabot's Creosote Stains

Your customers can compare them with any other shingle stains by analysis, by flash-point, or by actual weathering test and they will find that they are made of the purest and strongest colors, ground in pure linseed oil, and specially refined Creosote with a high flash-point, so that they are sure of artistic and lasting colors, thorough preservation of the wood and reduced inflammability. Cabot's are the only shingle stains that can be shipped without the red label, because their flash-point is far above the point of safety.

You can get Cabot's Stains all over the country.

Send for samples and name of nearest agent.

SAMUEL CABOT, Inc., Manufacturing Chemists **BOSTON, MASS.**

1133 Broadway, New York

24 W. Kinzie St., Chicago

Cabot's Stucco Stains, Brick Stains, Protective Paint, Conservo Wood Preservative, Old Virginia White, etc.



All Saints, Montecito, Cal.

A. B. Benton, Architect, Los Angeles

UNION FILM OIL

THE
ONLY PERFECT
SUBSTITUTE
FOR
LINSEED OIL

Looks Like Linseed, Used Like Linseed, Works Like Linseed, Wears Like Linseed

It Costs Much Less

Send today for samples and prices.

Union Film Oil Has Stood the Test
of Time and Made a Good Record

UNION PETROLEUM CO.

Widener Building, Philadelphia, Pa.
Park Row Building, New York
4345 Southwestern Blvd., Chicago

"Reach" Painters Drop Cloths

PAINT PROOFED
WATER

DOUBLE STITCHED
DURABLE

More "REACH" Cloths used than all other brands combined—WHY? Because—they are far better and cheaper than you yourself can make. Order some now—keep a supply on hand. **You NEED Drop Cloths.**

SIZES AND PRICES

9 x 9 ft.	-	-	\$1.00	12 x 12 ft.	-	-	\$1.75	15 x 15 ft.	-	-	\$2.75	18 x 18 ft.	-	-	\$4.00
9 x 12 ft.	-	-	1.35	12 x 15 ft.	-	-	2.25	15 x 18 ft.	-	-	3.35	18 x 21 ft.	-	-	4.65
9 x 15 ft.	-	-	1.70	12 x 18 ft.	-	-	2.70	15 x 21 ft.	-	-	3.90	18 x 24 ft.	-	-	5.25
9 x 18 ft.	-	-	2.00	12 x 21 ft.	-	-	3.15	15 x 24 ft.	-	-	4.50	18 x 30 ft.	-	-	6.50
9 x 21 ft.	-	-	2.35	12 x 24 ft.	-	-	3.60	15 x 30 ft.	-	-	5.40	Size	-	-	Size
9 x 24 ft.	-	-	2.70	12 x 30 ft.	-	-	4.50	Size	-	-	Size	Size	-	-	Size

Send the amount with your order and REACH will prepay express charges direct to your door—east of the Mississippi. **CHEESE CLOTH** mill remnants for straining paint sold by the pound, put up in bales of fifty pounds. *Write for samples.*

A. L. REACH TEXTILE COMPANY,

138 Pearl Street, BOSTON, MASS.

"Something New Under the Sun"

BASIC WHITE READY FOR
—USE—

The Whitest, Densest, Smoothest, Most Opaque White you ever saw.

Write us for sample.

Rinald Bros.

Station S.

Philadelphia

ADAMS & ELTING CO.

MANUFACTURERS OF

AD-EL-ITE
T.M. REG. U.S. PAT. OFF.

**VARNISHES
PAINTS
STAINS
ENAMELS
Etc. Etc.**

Prepare for a big spring season. Stock the goods that will move with the least effort.

Ask for our new selling helps.

New Catalogue Now Ready

**716-727 Washington Boulevard,
TORONTO**

CHICAGO

NEW YORK

YB HARD ENAMEL

HARD AND DURABLE

**Can be rubbed and polished like a
high-grade rubbing varnish.**

LET US TELL YOU MORE ABOUT IT.

**YARNALL PAINT COMPANY
Manufacturers Philadelphia**

ENAMELS: FLAT FINISHES

**OIL COLORS
VARNISHES**

**EGAN - RONAN - HAUSMAN - COMPANY, Inc.
62 WATER STREET BROOKLYN, N.Y.**

Both of these talks were deeply interesting, and a rousing vote of thanks was extended to both gentlemen.

Joe Henniges reported for the Traffic Committee on the work done at the meeting of the Southern Classification Committee, where he represented the club. It was pleasing to learn that at least 95 per cent. of the wishes of the paint trade were complied with in the decisions of the Classification Committee. Mr. Henniges was also given a vote of thanks, along with rousing applause for his report.

Allen W. Clark talked concerning a Southern trip which he made in company with a number of railroad officials and others, and reported the gratifying news that President B. F. Bush, of the Missouri Pacific Lines, had accepted a place on the National Advisory Board of the "Clean-up and Paint-up" campaign, and Mr. Clark outlined the great value of support of this kind.

The members then discussed Mr. Lambert's talk on "Preparedness," especially in the Aviation Corps, and a motion was offered by Mr. W. A. Buddecke, seconded by Mr. Warner, to the effect that the president appoint a committee to draft resolutions to be sent to the Congressmen representing Missouri. Mr. Moore appointed this committee at once, naming Mr. Lambert as chairman, with Mr. Gregg and Mr. Brouster as associates.

It was ordered that these resolutions be prepared, and that the secretary forward same to the Congressmen.

MEETING RISING PRICES WITH KYANIZE.

THE continuous advance in the price of raw materials has given the painter much food for thought. Estimates for jobs of any kind must necessarily be larger without increasing the profit to the painter. The careful consideration of materials will in a measure answer the problems of high price. Prices are fluctuating and the painter may give an estimate on a job today based on figures for material that he cannot obtain from his jobber tomorrow. Quality material is cheapest always. For instance, the large and continuous increase in sales

(Continued on page 40.)

Open it up and you're ready to go to work

If you painters who have never given ready-mixed paints a fair trial, would use Lowe Brothers "High Standard" Liquid Paint for just one month—and compare cost of materials, time records and job profits, you'd never go back to the old method of mixing your own paints. You would find there is actually more money for you in painting with



Lowe Brothers **High Standard LIQUID PAINT**

It is mixed by wonderful machines which have you and me, with our paddles, entirely outclassed for thoroughness, and it is *always the same*. Time put in mixing paint might better be put in at actual work. "High Standard" is so perfectly mixed that it will surprise you with its great covering capacity and hiding power. You can work *fast* with "High Standard" and still do good work. A "High Standard" job stays good looking through years of sunshine and rain, frost and wind.

Write for Job Record Book—watch your paint costs and profits

THE LOWE BROTHERS CO., 456 E. Third St., Dayton, O.

Boston Jersey City Chicago Kansas City Minneapolis
LOWE BROTHERS, Ltd., Toronto, Canada

FRENCH'S 372

Finishing VARNISH

High Quality

Moderate Cost

SAMUEL H. FRENCH & CO.

York Ave., 4th & Callowhill Sts.

PHILADELPHIA, PA.

Established 1844

"CHALCO" PATENT PAINT & VARNISH REMOVERS

Look for the words "Patented July
1st, 1913."

The above words appearing on a can of paint and varnish remover mean that the remover was manufactured by us under the "Chalco" patent. We guarantee that all our removers are so manufactured, and do not infringe upon any other patent. Our customers will tell you that our removers are better than others. They are "different." They are eleven years ahead of the "Trust." Be up-to-date. Use Chalco, Dudu, All Off or Klean Up Paint and Varnish Removers. These are all manufactured by us under the "Chalco" patent of July 1st, 1913.

The H. B. Chalmers Co.
Babylon New York

GRAINING

ANCIENT AND MODERN

59 Colored Illustrations. 140 Pages.

By WILLIAM E. WALL

The most complete and profusely illustrated book on graining ever published.

Price \$3.00 Postpaid

Trade supplied by

THE PAINTERS MAGAZINE

100 William Street, New York City

of Kyanize White Enamel to painters and decorators has been largely due to its covering capacity—which is a test of quality that eliminates brush mark or laps on any kind of a job. Quality goods, and covering capacity, protect the painter and decorator from being caught on the wrong side of a raw material market that is steadily rising in its price quotations.

NEW FIRMS, BUSINESS CHANGES, ETC.

William Palmer has purchased the paint and wall paper business of P. M. Kaisinger at Sterling, Ill.

After having been out of business for six years, the Kennard Glass and Paint Company has resumed again in Omaha, Neb., at 1415-1417 Dodge street. F. B. Kennard is president and his son, Lee Kennard, vice-president and manager. The stock is valued at \$50,000 to start with.

Lazier Brothers, painters and decorators, have leased a residence on Jefferson avenue, Moundsville, W. Va., and have remodeled it to accommodate their painting and wall paper business.

The Michigan Japaning and Auto Painting Company has been incorporated at Detroit, Mich., with capital stock of \$3,000.

Keil & Wangbichler Glass Company is a new Detroit, Mich., corporation with \$2,000 capital.

J. J. Sullivan has opened a wall paper and newsdealer store on Broadway, Albert Lea, Minn.

Frank Anderson and Louis Eckert have opened a paint and wall paper store at 311 Main street, St. Joseph, Mich., under the firm name of Anderson & Eckert. In addition to house painting and decorating, they also carry on an automobile painting business.

H. A. Stanton, who for the past fifteen years has been connected with the wall paper department of the Fair Store at Binghamton, N. Y., has purchased the stock and good will of that store and formed a partnership with his brother to carry on a painting and decorating business at 22 Court street, where they will carry a full line of paints and wall papers.

A. H. Jacobs & Co., who formerly owned and operated the wall paper department in A. D. Matthews & Co., Inc., have opened a store at 350 Livingston street, Brooklyn, N. Y. A complete stock of wall paper will be carried.

The Cleveland Varnish Company of Cleveland, Ohio, has increased its capital stock from \$10,000 to \$615,000.

W. Kerr has opened a wall paper store at 288 West Market street, York, Pa.

C. B. Courtney and William Peebles have started in the painting and wall paper business at Waverly, Ill., under the firm name of Courtney & Peebles.

N. C. Paulos Book and Stationery Company has been incorporated at Aurora, Ill., with capital of \$15,000, to deal in wall paper, paints and varnishes. N. C. Paulos, Mary E. Paulos, E. L. Lyon, W. M. Mercer and H. M. Lies.

The Union 5 and 10 Cent Wall Paper Company has opened a branch store at 93 Crown street, New Haven, Conn.

The F. P. Collins Paint Company has been incorporated by Frank P., William E. and John E. Collins, all of Syracuse, N. Y. The capital is \$60,000, and the concern will carry on a general business in paints, oils, varnishes and painters' supplies, in that city.

The J. Raymond Paint Company have leased the premises, 427 Gravier street, New Orleans, La.

Crescent Color and Chemical Works of New York city has been incorporated for the purpose of manufacturing pulp, colors, aniline dyes, paints, etc., for use on wall paper, textiles, etc.; capital, \$100,000. Alexander Alexander, Jerome Alexander and Walter Alexander.

The Black Eagle Manufacturing Company has been incorporated at Birmingham, Ala., to manufacture, sell and deal in paints, oil, lubricants, etc. The capital stock is \$4,000, and A. A. Carlin is president; Byron Trammell, vice-president, and R. J. McGavock, secretary, treasurer.

The Dillman Five and Ten Cent Wall Paper Store has opened a branch at 175 Main street, Worcester, Mass., which will be conducted under the personal management of O. D. Dillman.

The Grand Rapids Varnish Company with factory on Godfrey avenue, Southwest, at the Pere Marquette crossing, Grand Rapids, Mich., is a new corner which will make a special drive to get the business of the furniture

(Continued on page 42.)

RIPOLIN

WHITE ENAMEL

TRY RIPOLIN

YOU don't have to take our word for it. It will prove its own case if given a chance.

A single trial will quickly convince you that it **pays** to use Ripolin White Enamel.

It **pays** because it goes farther.

It **pays** because your painters will do the job quicker.

It **pays** because the finished job will look better, wear better, and please better than any other.

And pleased customers mean more business.

J. A. & W. BIRD & CO.

Distributors for North America

NEW YORK

BOSTON

CHICAGO

SEND YOUR NAME AND ADDRESS TO DEPT. P FOR OUR BOOK OF PAINT FACTS

COSTS LESS

BECAUSE IT GOES FARTHER AND WEARS LONGER

"THE WONDER-MIST WAY"

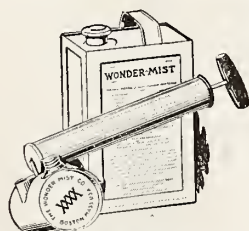


Cleans and Polishes All Finished Surfaces FOR FURNITURE, FLOORS, WOODWORK, MARBLE, LINOLEUM

Apply with the Sprayer—wipe dry with cheesecloth—that's all. Saves time, labor and expense. **WONDER-MIST** contains no acids, gums, or wax. Will not leave a wax deposit to collect dust. No hard rubbing—takes but a moment. Keeps your home looking like new. Thousands of dealers are reporting large sales.

Gallon with Sprayer	\$3.00
Half Gal. " " "	2.00
Quart " " "	1.25
Pints	.50

"THE WONDER-MIST WAY"



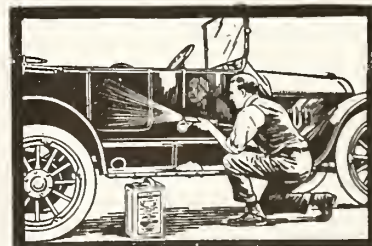
Don't be deceived by the many mist adaptations — "**WONDER-MIST**" is the originator. Has been on market for over two years. It was the first preparation of its kind to be used on automobiles and is backed by substantial New England business men.

We solicit correspondence from all dealers as to our integrity and ability to fulfill all contracts made by us.

Sold on
Money-Back
Guarantee
Ask Your
Dealer

WONDER - MIST FOR THE AUTOMOBILE

Removes mud, dust, dirt, grease and road-oil without use of water and at less cost.



Prevents checking and cracking of the varnish, rain and mud spots disappear. Keep your car like new. Preserve the finish by using **WONDER-MIST**, the sensation of the motoring world.

THE WONDER-MIST CO.

14 Federal Street
162 No. Dearborn Street
1789 Broadway

BOSTON
CHICAGO
NEW YORK

WATER

PROOF



(Pronounced Cow-Rie)

LIGHT COLOR QUICK DRYING

More durable than

SPAR VARNISH

Use Everywhere For Everything

Best varnish made for Floors, Yachts, Canoes,
Front Doors, Automobiles, Wagons, Furniture
and all inside and outside work.

ABSOLUTELY WATERPROOF**Price \$3.00 per gallon**

LIBERAL DISCOUNT TO DEALERS

Send for free sample can

BROOKLYN VARNISH MFG. CO.
BROOKLYN, - - NEW YORK

manufacturers in that city. It is estimated that about \$500,000 worth of varnish is used by these furniture factories every year.

The F. & N. Sign Company of Cleveland, Ohio, has been incorporated with a capitalization of \$3,000 by H. T. Currier and others.

L. W. Dodge and William E. Head have purchased the stock of the Monarch wall paper store on Bleecker street, Utica, N. Y., and will conduct a first-class wall paper and paint store.

J. O. Nusbaum and M. L. Edelman have rented the store at 337-339 Columbia street, Utica, N. Y., and are conducting a 5 cent and 10 cent wall paper store.

The T. J. Nelson Company, which has conducted a painting and wall paper store in Brewer, Me., for some years, since succeeding to the business of the W. H. Dunbar Company, has branched out and opened a second store along similar lines in Bangor, Me., Saturday, February 12.

United Painting and Decorating Company, Inc., to deal in paints, varnishes; \$5,000. R. Cohen, L. Oslon, J. Swerloff, 676 Franklin avenue, Brooklyn, N. Y.

P. R. Shemberger has opened a wall paper store at 113 East First street, South Bend, Ind., and will also handle window shades, moldings, etc.

John Ulmer, for years a traveling salesman for Eastern paint houses, has located in Wichita, Kan., and engaged in business. Mr. Ulmer has formed a partnership with C. L. Pringle, a well-known painting contractor, and has opened a paint store at 830 East Douglas avenue.

The firm of D. Donovan & Son, painters, has moved from Essex street to the old Press Building in the rear of the Draper block on Main street, Lawrence, Mass. The old stand had been a paint shop for over fifty years, having been conducted by E. H. Barnard until his death in 1893, when D. Donovan & Son succeeded. Since Mr. Donovan's death his son Charles has been head of the firm.

Max Brand has been incorporated at New York city to sell paints, varnishes and wall paper, contracting to paint buildings, etc; \$1,000. Max Brand, Hyman Brand, David Brand.

The F. J. Austin Wall Paper and Decorating Company has been incorporated at Detroit, Mich., with \$2,000 capital.

The Marietta Paint and Color Company recently moved into a new steel and concrete building in East Chestnut, near Third street, Columbus, Ohio, constructed by the company at a cost of \$23,000 and intended to house stock valued at \$75,000. The paint company has been located near the new structure, but not fireproof. The change brought a reduction from \$2.80 per \$1,000 to 15 cents per \$1,000 on insurance carried, according to paint company officials. The Columbus branch is one of six branches of the company which has headquarters at Marietta, Ohio.

C. F. Kunath Sons have moved their paint and wall paper business to a store on North Maple street, Creston, Iowa, which they bought about a year ago, but only recently decided to occupy for their own business.

O. W. Nail has opened a wall paper, picture framing and art goods store on North Harrison street, Shelbyville, Ind.

E. G. Freisleben, who conducted an automobile paint shop on North Jefferson street for some time, has moved the establishment to 317 North Monroe avenue, North Bay, Wis.

Ernest Heflin has opened a paint and wall paper store at the corner of Thirteenth and Lincoln streets, Clarinda, Iowa.

The Star Five and Ten Cent Wall Paper Syndicate has opened a store at 113-115 Railroad avenue, Elmira, N. Y.

Henry L. Taylor, proprietor of the wall paper store at 315 East Water street, one of the oldest merchants in the Water street district, will move from his present location the first of April to 127 North Main street, Elmira, N. Y. Mr. Taylor has been in the wall paper business since 1886, and a merchant in the block between Baldwin and Lake streets ever since 1871. The firm of Taylor & Wade was started at 313 East Water street and later moved to the present location in 1900. Mr. Wade died in 1907, leaving Mr. Taylor alone in the business. Since then the business has been increasing until he felt it imperative to seek new quarters.

William H. Nevins, Inc., is a new corporation located at 22 main street, Yonkers, N. Y., which does a painting,
(Continued on page 44.)

BALL'S VARNISH REMOVER

The Pioneer

B. C. SPIRITS

Equal to Gum Spirits

OXOLIN OIL**THE IDEAL PAINT OIL**

For years there has been a growing demand by the painting trade for an ideal paint or reducing oil. We believe in placing **OXOLIN OIL** on the market that we are meeting this long felt necessity. We claim that our material is superior to the many so called paint or reducing oils. A severe practical test we believe will prove our claim.

*Liberal samples furnished and prices quoted on application***BALL CHEMICAL COMPANY**

Pittsburgh

Chicago



Trade Mark Registered

The
Largest
Best
and



Registered

Most Comprehensive
Line of

LINCRUSTA

A great number of new designs in colorings
that will appeal to you

Samples on request

Lincrusta Works "Pallas" Inc.

121-123 East 24th Street

NEW YORK CITY

Atlas Block
Wabash Avenue and Randolph St.
CHICAGO

Factory :
Stamford, Conn.

409 Deackla Bldg.
11th and Market Streets
PHILADELPHIA

Are You Showing Standard Papers?

Air Brush Borders

Engraved Tiles

Adirondack Blends

Scotch Oatmeals

30-Inch Blends

"Decotas"

A postal card will bring samples to any
regular dealer and our salesmen
will be pleased to call.

STANDARD WALL PAPER CO.

Hundson Falls, Schuylerville, Saratoga

DISTRIBUTORS OF

Lincrusta Relief

The Permanent Wall Covering

decorating and glazing business. The capital is \$35,000. Directors:—William Mackay, Miss C. A. Van Tassel and H. W. Andrews.

H. C. Stephenson, of Joplin, Mo., has gone to Hutchinson, Kan., to be associated with H. D. De Merritt, who recently opened a wall paper and paint store at 1 First avenue east, and will be in charge of the house painting department.

W. C. Tyrrell, who organized a company to manufacture paint at Beaumont, Texas, is reported to have purchased a site and arranged for the erection of a factory.

O. M. Gwinn, who has conducted a paint and wall paper business at Easton, Ill., for several years, and G. H. Dimond, who has been in the hardware and furniture business, have formed a partnership, and purchased property on East Main street, where they will erect a lumber shed. The new firm will be known as Dimond, Gwinn & Co.

The Johnston-Shelton Company of Dayton, Ohio, has recently opened a paint department in connection with their wall paper section, on the third floor of their store, under the management of R. F. Stephenson, who has been in charge of the wall paper department for the past two years.

Jones & Gurley, Inc., Utica, to deal in paints, varnishes, dyes, colors, painters' supplies, etc.; capital, \$35,000. Incorporators:—W. D. Jones, C. W. Gurley.

J. Saltzman, Inc., for manufacturing paints, brushes and masons' materials; \$5,000. Joseph Saltzman, Tina Teplitz, George W. Whitebread, Brooklyn, N. Y.

C. S. Burton Company, Chicago, Ill.; capital, \$6,000; incorporated to manufacture and deal in oils, paints and wall papers. Keeran L. Lane, William V. Henderson and Alberta Mott.

The Ferro-Mastic Paint Company, a newly organized institution, has leased the local plant of the Lebanon Varnish Company and will manufacture paint in Ardmore, Okla. Asphalt taken from local mines will be used in making the paint. A distributing agency has been established in Oklahoma City.

Harmon Color Works, Inc., has been incorporated in New York city for the purpose of manufacturing colors, dyes, dyestuffs, paints, fireproofing, chemicals, etc., Capital, \$20,000.

Frank E. Ziegler and Grant Baylor, who have each been in the painting and paperhanging business in Lebanon, Pa., have formed a partnership under the firm name of the Baylor & Ziegler Company.

N. Trainor & Son have remodeled the building at 715 East Adams street, Springfield, Ill., and will conduct a paint and wall paper store in connection with their already established contract painting business.

N. S. White, a Clinton, Iowa, painter and decorator, has opened a new shop at 340 Third avenue.

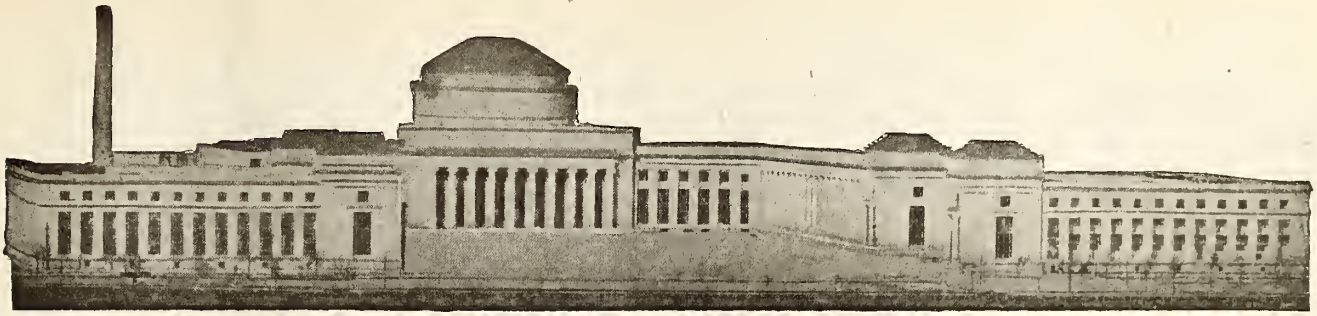
The Dixie Wall Paper and Paint Company has been organized at Lake Charles, La., and has opened a store at Ryan and Division streets, under the management of J. W. Smith.

The Chippewa Plumbing Company, Ltd., of 83 West Chippewa street, Buffalo, N. Y., has been incorporated to deal in hardware, paints, plumbing, gas and electrical supplies.

The Wall Covering and Decoration Company has been incorporated in New York city with a capital of \$10,000 for the purpose of house furnishing and manufacturing wall coverings and decorations.

The Edwin H. Crie Company has purchased the wall paper, picture and picture framing business conducted for half a century by the E. R. Spear & Co. of Rockland and will combine this business with their own, which has for the past two years been conducted at 410 Main street, Rockland, Me.

By resolution of the Board of Directors of Harrison Bros. & Co., Inc., of Philadelphia, at a meeting held February 9, the stockholders were asked to authorize an increase of capital by the addition of \$1,000,000 common stock of the company. The statement was made that sufficient contracts are on hand to operate the company's present plants at their capacity through 1916 and well on into 1917. The present stockholders have the right to subscribe for additional stock up to May 4. And remaining unsold on that date will be offered to the public.



MASSACHUSETTS INSTITUTE OF TECHNOLOGY (General View looking North)

Stone & Webster Engineering Corporation, Constructing Engineers

William Welles Bosworth, Architect

THE above is a photograph copy of the magnificent new home of the Massachusetts Institute of Technology, Cambridge, Mass. Twelve buildings in all extending half a mile on the Charles River. It took over two years and ten million dollars to build them.

As we may well allow, Boston "Tech." is one of America's leading Engineering Schools, henceforth all materials used in the construction and decoration were chosen only after exhaustive tests.

Is it a wonder, therefore, that the beautiful rich flat washable effects obtained only with

Dutch Boy White Lead

used with



was finally selected?

This is one of the largest jobs (if not the largest) painted in the United States this year.

H. Newton Marshall Company, of Boston, Mass., the contracting painters, spread 35 tons of Dutch Boy White Lead mixed with "Leadoil" on the walls of these buildings.

"Leadoil" is being used by every painter who is interested in doing the very best and highest class work at the minimum of expense.

"MUNNS WALL SIZE" was also used on this job.

Booklets and leaflets with full particulars on "Leadoil" and "Munns Wall Size" will be gladly sent you free on request.

Leadoil Company, Inc.

217-219½ Fulton Street

Brooklyn, N.Y.

KUT=KOTE

Paint and Varnish Remover

Unsurpassed in Quality.
Sure in Results. A Remover
of Unusual Strength and Penetrating
Power. Generous sample on request.

Manufactured by

F. W. THURSTON COMPANY
CHICAGO

KUT=KOTE

Paint and Varnish Remover

ATTENTION! PAINT GRINDERS!

The Higgins Mill Picks and Hammers



Sent on 60 days' trial. Warranted to **Cut Better** and last three times as long as any Mill Pick now in use. Have your stone dresser give them the hardest possible test for 60 days. If he does not say they are the best he ever saw or used, **return them** and I will cheerfully **Pay All Freight Charges** to and from your plant.

Send in your old Mill Picks. I will redress them and send them to you on 60 days' trial. If the tempering and workmanship is not the best that ever entered your works, do not pay me one cent. You take absolutely no risk whatever. Send for Booklet and Price List.

JOHN C. HIGGINS

814 W. Kinzie Street

Chicago, Ill.

HANDY - PASTE

THE MODERN WAY

Just Add Cold Water and Stir

Write for working sample

CRYSTAL SPRINGS PASTE CO.

141 Milk Street - - BOSTON, MASS.

Western shipments made direct from Western factory.

HEARINGS ON THE KENYON PAINT BILL.

On Tuesday, April 4, a hearing was held before a sub-committee of the Committee on Manufactures of the Senate on the Kenyon paint bill, which seeks to prevent the sale and transportation in interstate commerce of adulterated or misbranded paints, linseed oil, etc.

The confusion about this measure since it was introduced, the bill first going to the Manufactures' Committee and then to the Committee on Interstate Commerce, with suggestions of two different sub-committees to hold the hearings, prevented proper notice being given of the hearings. The hearing, however, was called by Senator Reed, of Missouri, chairman of the Committee on Manufactures, with whom had been assigned Senators Broussard, of Louisiana, and Cummins, of Iowa. This is an entirely different committee from that originally slated to hold the hearing, of which Senator Pomerene, of Ohio, was to be the chairman. The result was that only such representatives of the paint industry as had manifested interest by correspondence received notice of the hearing last Tuesday.

A number of master painters from different parts of the country appeared at this hearing and the only opposition to the bill was voiced in the testimony of G. B. Heckel, of Philadelphia, secretary of the Paint Manufacturers' Association. Among those who gave testimony in favor of the bill as it stands were John Dewar, of Pittsburgh; George Butler, of Philadelphia; Charles Macnichol, George E. Russell, W. T. Andrews and A. H. McGhan, of Washington, D. C., representing the International Association of Master Painters and Decorators of the United States and Canada. The testimony of the painters was along the same line as in the past, viz., that there is so much adulteration of mixed paints that the public is imposed upon, and that standards should be established for governing paints sold in interstate commerce.

Mr. Heckel, of Philadelphia, who spoke in opposition, made the point that the notice of the hearing was too limited, and was so confined to the friends of the bill that another hearing should be held. Representatives of the Paint Manufacturers' Association desire to be heard, particularly in opposition to the labeling clause of the bill. P. H. Walker, representing the United States Bureau of Standards, appeared at the hearing, spoke briefly, deferring his testimony until the next hearing.

On Tuesday, April 11, the hearings were completed with statements made on behalf of the manufacturers, particularly against section 10 of the bill requiring a formula label, and the sub-committee will consider the points made by the master painters and the paint manufacturers, respectively, and decide what report shall be made to the full committee.

The second hearing was given over particularly to the paint manufacturers and to a statement made by Dr. Walker, of the Bureau of Standards. Appearing for the manufacturers were George B. Heckel, secretary of the National Paint Manufacturers' Association; H. R. Gibbs, of the T. H. Nevin Company, Pittsburgh; L. H. Fehsenfeld, of Baltimore, representing the H. B. Davis Company; H. S. Felton, of Philadelphia, representing Felton, Sibley & Co.; F. N. Robertson, of Philadelphia, representing John Lucas & Co.; E. D. Gregory, of the Frazer Paint Company, Virginia and Michigan.

Statements by Secretary Heckel and by Messrs. Gregory, Gibbs and Felton were made to show that the formula label section of the bill would be obnoxious to small manufacturers of paints because of the expense, annoyance and burdensome feature of the proposition for requiring constant changes in labels wherever changes are made in formulas as to paints. These manufacturers asserted that if section 10 of the bill were stricken out they would have no objection to the remainder of the measure, but claimed that an adequate means for protecting consumers against fraudulent paints would be found in the anti-misbranding provision, and one requiring that whatever shall be contained on the labels of packages of paints should be a true statement.

John Dewar, past president of the International Association of Master House Painters and Decorators, and chairman of the Legislative Committee of that organization, took part in the discussion with interrogations of the paint manufacturers and showing from samples of paints presented to the committee and also from findings made in

(Continued on page 29.)



What is a *Certified Painter*?

Answer: *Any reliable painter* who wants to build bigger business by means of our direct assistance and the help of our national advertising! *Any reliable painter* who wants to save his Life and Health and at the same time give better painting satisfaction than he has ever been able to give before by using the two great lead-free paints—Zinolin, for outside, and Keystona, for inside! *Any reliable painter* whose work we can guarantee and who in turn guarantees to us that he will use Zinolin and Keystona whenever called for!

ZINOLIN

the great "Arnold-ized" Zinc for Outside Use

is the Wonder Paint—"Arnold-ized" Zinc, no lead, non-poisonous—made possible only by the Arnold Secret Process. No paste pigment, ground-in-oil, has ever been produced to equal Zinolin for brilliant whiteness—lasting lustre—non-fading colors—spreading capacity—complete hiding—easy breaking up—and profits to you. Requires two gallons of oil to one of Zinolin—and "oil is the life of paint."

Be a *Certified Painter*—NOW

Write today for the proposition that makes you one of our officially recognized Certified Painters whereby you receive the backing of this Company to help you make more money.

Keystone Varnish Company

N. B. ARNOLD, President

206 Keystona Building

Brooklyn, N. Y.

P.S.—Try this! Put the other fellow's flat paint on the scale and weigh it against KEYSTONA.

WE ARE IMPORTERS AND MANUFACTURERS OF

Bleached Shellac

Shellac Varnishes Shellac Gums

Alcohol Chemicals

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Hot and Cold Water Kalsomine

Liquid Fish Glue

We solicit your inquiries when in the market for any of the above

M. FEIGEL & BRO., Inc., Phones
Spring
549-9174 **185 Wooster St., New York**
Works—900 Jefferson Street, Hoboken, N.J.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24th, 1912, of The Painters Magazine and Paint and Wall Paper Dealer, published monthly at New York, N. Y., for April 1st, 1916:—

State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Harry J. Schnell, who, having been duly sworn according to law, deposes and says that he is the general manager of The Painters Magazine and Paint and Wall Paper Dealer, and that the following is to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24th, 1912, embodied in section 43, Postal Laws and Regulations, to wit:

That the names and addresses of the publisher, editor, managing editor and business manager are: Publisher, The Painters Magazine, 100 William street, New York; editor, William O. Allison, 100 William street, New York; managing editor, Harry J. Schnell, 100 William street, New York; business manager, Harry J. Schnell, 100 William street, New York.

That the owners are (give names and addresses of individual owners or, if a corporation, give its name and the name and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock), William O. Allison, 100 William street, New York.

That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities are (if there are none, so state), not any.

That the two paragraphs next above, giving the names of the owners, stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statement embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as stated by him. (Signed) Harry J. Schnell, General Manager. Sworn to and subscribed before me this 23d day of March, 1916. (Signed) Jno. R. Johnson, Notary Public. (My commission expires March 30th, 1917.)

A NEW BOOK FOR THE DECORATOR

Stencils and Stenciling

FOR ALL PURPOSES

Artistic and Decorative

By ARTHUR LOUIS DUTHIE

This new book, written by one of the best English decorative designers, should be in the working library of every one who may be called upon to design or use stencils.

Fifty-six plates, giving many original and artistic ideas.

Suggestions for novel effects that can be obtained by means of stenciling.

Instructions in the art of designing and stencil cutting.

In short, an invaluable book for the decorator.

Sent by mail on receipt of price—**\$1.25.**

THE PAINTERS MAGAZINE

100 William Street

New York

investigations by the State chemist of North Dakota, that many very inferior grades of paint are sold without the public having any protection from such frauds.

On behalf of the paint manufacturers, the point was expressly made that given the same character of ingredients different grades of paints would be made by different mixers, and that a formula label simply stating what the contents of the package were would not be any guarantee of the purity of the articles contained in the paint compound.

The question was propounded direct by Chairman Reed to Dr. Walker, representing the Bureau of Standards, whether in his opinion the formula label would help the situation, and he was inclined to doubt the efficacy of this plan. He believed that the standards as to oils and other paint ingredients should be made by the Bureau of Standards, and that sufficient leeway should be given the bureau in making these standards to provide for new discoveries and changes in the results through chemical experiments. He called attention to changes that have been forced in regard to the tests of linseed oil during the past few years as a result of changed conditions of the linseed crop having actually modified the characteristics of linseed oil. Dr. Walker expressed the opinion that proper standards as to paint ingredients and the requirement against misbranding and adulteration would meet the situation better than a formula label.

The point was brought out in the inquiry that ten or more of the largest paint manufacturing companies in the country, doing a nation-wide business, already have adopted and pursued the policy of placing names of ingredients upon labels in the nature of a formula statement, and that as to these large concerns the formula label would be no particular hardship, but it was held by the smaller manufacturers to be an unnecessary hardship to them because they had not such chemical laboratories nor printing facilities as the larger plants.

Chairman Reed and Senators Broussard, of Louisiana, and Cummins, of Iowa, were present and participated in the inquiries regarding the characteristics of the paint industry and the methods employed. This sub-committee will endeavor to prepare a bill along the lines of the Kenyon measure, with such amendments as are being desirable.

PAINT FOR PORTABLE METAL GARAGES.

THE metal garage is practically a new and satisfactory provision for an entirely new problem. Its convenience and its popularity are unequalled. It also solves the insurance and fire problems. It distinctively is the average man's garage, because it occupies small room and he can move it. In other words, the garage is tied to him instead of he being tied down to one residence by his garage. The paint problem is not an easy one, but it has likewise been solved.

The Joseph Dixon Crucible Company, of Jersey City, N. J., make a specialty of protective paint suitable for metal garages, and for that matter, wooden garages. Their silica-graphite paint made of an unequalled American pigment in four colors has been manufactured by them for over fifty years, and is used world wide. It is very popular for use on metal garages.

The method of application is as follows:—Wash the galvanized iron or metal work (if it is new) in a solution of sal-soda, commonly known as washing soda, so as to clean off shop grease, etc. Then paint the structure with three coats of Dixon's Paint, if it is new.

If, however, the metal has been previously painted, scrape off blisters and loose scale. Then apply two coats of Dixon's Paint. Use different colors so as to be sure the coats are uniformly applied to the whole surface.

This is a wonderful long service paint, the Dixon Company having thousands of records of from five to fifteen years on all kinds of metal surface.

HOW THE SHERWIN-WILLIAMS COMPANY MET THE DYE SHORTAGE.

THE Sherwin-Williams Company is said to be the largest consumer in the United States of certain important dyes used in color making. These dyes are known as paranitraniline and beta naphthol, and are used in making reds of various kinds, necessary to many industries.

The company, soon after the war broke out, foreseeing
(Continued on page 30.)

The people who employ painters are convinced that

zinc

improves paint. If you do not know this, it is because you have never tried it. Take our word for it; you can help your reputation by a liberal use of zinc.

Send for our free booklet, "Zinc That Made a Painter Rich." It tells of a great painter who "made good" by using zinc.

The New Jersey Zinc Co.

Room 511, 55 Wall Street, New York

Safety First

Tests made by the New York Board of Fire Underwriters have proved the *non-volatility* and *Freedom from Fire Danger* of

EXOLIUM

PAINT, VARNISH and SHELLAC REMOVER

It is easy to use. *No scraping* needed. Cleans carvings as easily as flat surfaces. Cleans out the pores of the wood.

Old Coats Together with Filler Wash off with Plain Water

One spoonful of **EXOLIUM** in a pail of water washes old paint to look like new.

Ask your dealer for free sample.

If he cannot supply you, send us his name and address and we will.

EXOLD MFG. CO.

237 a Greenwich St.

NEW YORK

Better Stencils

Good Decorators get best results Using Bayer's Modern Stencils. They last longer and give better decorative effects. Special rates. Write for free catalogue illustrated in colors.

ANTON BAYER

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DAYTON, OHIO

SCHLEGEL'S UNEEDIT FLAT WHITE PAINT

Acknowledged by leading Painters

**The Most Durable—The Best Covering
The Easiest Working**

Price \$1.50 per gallon

OSCAR SCHLEGEL MFG. CO. 111 E. 12th St., NEW YORK

the difficulties of importing dyes from abroad, laid plans for the manufacture of these and other dyestuffs they required, at their extensive dry color works at Chicago.

They had previously erected a tar distillation plant, which produced some of the important basic materials used in the manufacture of dyes. This plant was quickly enlarged and expert chemists were engaged to install and operate a complete and efficient works for the production of finished dyes. These works are now in operation and are producing daily a satisfactory output of paranitraniline and bet naphthol of quality equal to the best that has been imported. Additional equipment will shortly be installed, which will double the output, and orders are now being accepted for the surplus not required in the company's own color works.

The company is also booking orders for para reds and invites inquiries from consumers of these products.

The company is also actively engaged with plans for the production of many other important dyes, and hopes soon to make definite announcement with regard to the supplies they expect to offer the trade.

In manufacturing dyestuffs, the Sherwin-Williams Company is carrying out its policy of controlling all of its own important raw materials, the production of which have had so much to do with the good quality of their products.

TORONTO TOPICS.

SPRING business seems to be shaping up very well and there is more activity than was at first anticipated. It now looks as if the master painters were going to enjoy a busy spell for the next month or two. Some have actually had to turn customers away because of their inability to handle the work owing to the scarcity of good mechanics. The ranks of competent workmen have been somewhat depleted owing to the large number who have enlisted for military service. Building operations are taking better shape. There are a goodly number of large buildings now in course of erection and others are in contemplation which will help the situation in a marked degree. The decorators have had quite a spring rush, but here again they have been handicapped because of the dearth of capable paperhangers. Of course, the prevailing war conditions have created an unsettled state of business. The outlook at the present time, however, is most reassuring, and forebodes a fairly normal season's trade.

The material market has experienced slight fluctuations during the month. The most noticeable changes have been with linseed oil and turpentine, the prices of which have advanced and receded several times during the month. Linseed oil is now quoted at 96 cents per imperial gallon for raw in barrel lots, and boiled linseed oil is quoted at 99 cents per imperial gallon in barrel lots. Turpentine has dropped to 75 cents per imperial gallon, in barrel lots, a change of five points during the month. White lead has remained unchanged at the abnormal price of \$13.95 per hundred pounds in ton lots. Chemically pure red lead has advanced to 14 cents per pound, an advance of nearly 100 per cent. There has been no further advance in varnishes. Shellacs have advanced considerably in all lines. Brushes have remained stationary, but still further advances may be anticipated. Glues of all qualities have advanced, with the possibility of becoming hard to procure in the near future. Artists' materials remain unchanged at firm prices. The general trend of the material market is still upward.

There was the usual spring ripple in labor circles concerning a raise in wages, but nothing of a very serious nature is likely to occur, especially is this true as far as the journeymen painters are concerned. The sliding scale seems to be giving satisfaction, and any fear that may have been entertained of a strike may now happily be allayed because of the tranquil attitude of the workmen. The men have apparently arrived at the sensible conclusion that the present would be a very inopportune time to create any labor disturbances.

The newly organized Sign Writers' Association is holding weekly meetings and hopes soon to place this branch of the trade on a far better footing than it has been for some years past. The matter of drafting a schedule of prices is occupying much of the time of the Association, and those having the matter in hand expect soon

(Continued on page 32.)

The Practical Arts of Graining and Marbling

By JAMES PETRIE

Consisting of beautiful lithographed plates, with practical, descriptive text. Each plate measures 17½ in. by 11½ in. The plates represent the different stages of the work, and render it easy for any one to acquire the art of graining and marbling.

Four plates rouge grotte.

Two plates knotted or root of oak; two plates grainers' tools.

Two plates wainscot oak; one plate black and gold marble.

One plate black and gold marble; two plates dark oak (glazed).

Two plates pollard oak; one plate birch.

Three plates Sienna marble.

One plate Sienna marble; two plates maple.

One plate satinwood; two plates dove marble.

One plate gray granite; two rosewood.

Two plates rouge royal; one plate mahogany.

Three plates mahogany.

Two plates Egyptian green or vert de mer; one plate walnut.

Three plates walnut.

One plate Oriental or vert; one plate white vein antique or carrara.

Strongly Bound

The finest book on the subject ever published, offered by special arrangement at the

REDUCED PRICE OF \$10

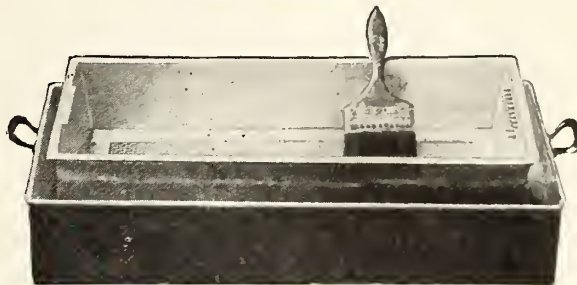
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A Paint Shop Necessity COOK'S

Improved Brush Cleaner

(PATENT APPLIED FOR)



Saves brushes. Saves time. Saves cleaning liquid. Reduces fire danger in shop.

Increases quality of work and efficiency of workmen by keeping brushes in first class condition.

Now being placed in the leading Paint Shops.

Received approval of leading Master Painters when shown at Cincinnati Convention.

Write for prices and further particulars.

ERNEST H. COOK

336 Mechanics Alley

PAINESVILLE, OHIO

AGENTS WANTED

Buy Your Paints and Supplies at Reasonable Prices



Our new 132-page catalogue, No. 26, shows everything used in a paint shop, and gives the reasonable prices—we can quote you on all your needs in this line.

If you buy paints, oils, varnishes or any other supplies for painting you should obtain a copy of this catalogue.

We give same prompt attention to small as well as large orders and when you buy from us you can be assured the article is the best quality at the lowest possible price.

THIS BOOK IS SENT FREE to you on request. Write today and a copy by return mail. Mention The

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"The Paint People"

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GEO. E. WATSON CO.

"The Paint People"

62 W. Lake Street, CHICAGO

Gentlemen—Please send me the following:

(...) Catalogue No. 26 Painters' Supplies.

(...) Special Sign Painters' Supply Sheet.

(...) Special Air Brush Price List.

Put cross thus, X, in square opposite whichever list you want, and sign below.

Name.....

Street Address.....

City and State.....

Painters Magazine

You've Got to Fight For Success

Business is warfare. True! A bloodless and honorable strife, but nevertheless, a constant struggle, and—

Preparedness in the painting business is simply being ready at the right time with the right paint and varnish products for each requirement.

WILHELM **Royal Paint**

is a powerful business ally—continually battling the destructive forces that prey upon your painting work.

WILHELM **Royaltone Wallcoat**

is the kind of ammunition that protects your "Goodwork" and "Goodwill," and puts your competitors to rout.

WILHELM **Royaluxe Enamel**

is a big trade-capturing gun that will fight a winning battle for you every day in the year.

Let the Royal line help on your march to success.

Investigate—learn why more than two carloads of Wilhelm Paints, Varnishes, Colors, Stains and Enamels leave our plant every day.

Let us get better acquainted—'twill be to our mutual profit. As a starter send for our instructive booklet, "What Colors to Use." It's free—and something fine.

The A. Wilhelm Company

Paint, Color and Varnish Makers Since 1857

READING, PA.

Boston

New York

to issue a list which will prove satisfactory to all interested. The recent sharp advances in all materials has made a re-adjustment of prices imperative. A number of new members have been added to the Association, which now comprises all the leading sign writers of the city.

Ex-International President Stewart N. Hughes paid an Easter visit to Washington, D. C. On the return trip Mr. Hughes was accompanied by his wife and daughter, who have been spending a few weeks in the Sunny Southland.

The many friends of E. J. Linnington will be pleased to learn that he is sufficiently recovered to be able to spend a few hours every day at his office. His recovery has necessarily been slow. We hope soon to be able to announce that "Richard is himself again."

With the advent of balmy springtime, many of the "sporting" members of the Toronto Master Painters and Decorators' Association are turning their attention to the babbling brooks and leafy dells, where dwell the speckled beauties. If Hughes, Paris, Thomson and company don't make some startling catches before the season ends, then we miss our guess.

The lure of "Dalhousie the Beautiful" has taken a mighty grasp on the heart of "Senator" O'Hearn, and when once he becomes ensconced in his contemplated palatial summer villa, no blithe Irish lad will be more happy than he.

"Lord" Kitchener and "Col." Phinmore are now dreaming of the singing birds and scented bowers of charming Long Branch, one of Canada's most famous watering places, where they again hope soon to spend their "good old summertime."

John Stewart, J. P., desires to thank his host of American friends for their solicitous inquiries concerning his welfare, and to assure them that the recent nefarious charges preferred against him at the "mock trial" by the Toronto Association were but the imaginative vaporings of a few discredited imbeciles. He is not in jail, but enjoying the happy freedom of St. Clair Heights.

NEW FIRMS, BUSINESS CHANGES, ETC.

The Grove Manufacturing Company has been incorporated in Philadelphia, Pa., to manufacture paints, varnishes, etc.; capital, \$50,000.

The South Dakota Paint and Decorating Company, composed of C. L. Tempe and W. H. Bird, have opened temporary headquarters at 624 North Kine street, Aberdeen, S. Dak., until they can obtain a suitable location in the business district.

An announcement from Milford, N. J., says that the sale of the Crown Wall Paper Company has been indefinitely postponed.

The Sun Wall Paper Company, of Utica, N. Y., will now occupy the entire ground floor at 32, 34, 36 and 38 Devereux street, having found it necessary to obtain larger quarters to take care of their increasing business.

The Cuyahoga Varnish Company has been organized at Cleveland, Ohio, with a capital of \$20,000, by W. Harvey, A. F. Fromme and W. F. Strodbeck.

H. F. Fordham & Son expect to spend about \$10,000 in building and equipping a plant to manufacture mixed and dry paints, at Miami, Fla.

The Sta-Brite Paint and Road Oil Works has been incorporated at Nashville, Tenn., with a capital of \$10,000, to manufacture roofing paint. Incorporators:—F. C. Dorider, G. W. Sessions, Jas. Slowey and Charles Johnson.

Harvey Oakey has opened a wall paper store on Lincoln street, Scranton, Pa.

The Silver Lake Company has been incorporated at Carrabelle, Fla., for the purpose of manufacturing and dealing in naval stores; capital, \$6,000.

The R. F. Johnson Paint Company has moved from the store at Mission and Orondo streets, Wenatchee, Wash., where it has been located for seven years, to 8 Wenatchee avenue. In addition to paints and wall papers, a new department carrying pictures and picture frames will be added.

Walter Horsley has opened a paint and wall paper store at 630 Main street, Peoria, Ill.

(Continued on page 34.)

RIPOLIN

WHITE ENAMEL

MAKE 'EM PROVE IT!

WHEN anyone tells you that their Paint is "just-as-good as Ripolin"—make 'em prove it!

You will say Ripolin is the best covering, whitest, and easiest working white Enamel you ever used—if you'll just try it!

Ripolin is the Boss Painter's Paint—the paint that covers more surface, in better form and with less labor than any other, the kind that cuts the labor cost.

Isn't that the kind of Paint you want, and must have?

J. A. & W. BIRD & CO.

Distributors for North America

NEW YORK

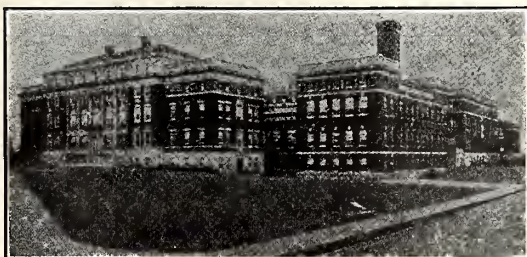
BOSTON

CHICAGO

SEND YOUR NAME AND ADDRESS TO DEPT. P FOR OUR BOOK OF PAINT FACTS

COSTS LESS

BECAUSE IT GOES FARTHER AND WEARS LONGER



MONTEFIORE HOME, NEW YORK

SANATONE works freely under the brush, and requires less actual labor and time to apply. It will properly cover one-third further than any other flat wall finish. This is due to the special preparation of the oil.

A flat, velvety artistic finish for the walls of fine residences, theatres, office buildings, institutions or any place where economy, beauty and sanitation is wanted.

Regularly made in twenty tints.

Thomson Wood Finishing Co.

Manufacturers of Porcelite White Enamel
Established 1874 PHILADELPHIA, PA.

4500 GALLONS OF SANATONE

THE PERFECT FLAT WALL COATING
were required to cover the walls of the Montefiore
Home of New York.

**ECONOMY
RELIABILITY
SATISFACTION**

FILL OUT AND MAIL THE
COUPON TODAY



Thomson Wood Finishing Co.,
 Gentlemen:—Please send me the details of your special
 introductory offer on SANATONE FLAT WALL
 COATING.
 Name.....
 Address.....
 829-835 N. Third St., Philadelphia, Pa.

Draperies

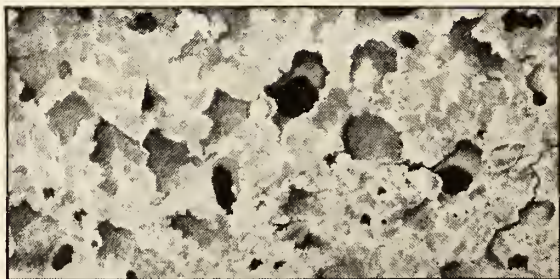
and Cretonnes

To Match Wall Papers

**Call at our Show Rooms
and inspect our new line**

ELMS & SELLON

906 Broadway ∴ New York



Rough concrete (magnified) showing pores which absorb water and cause damp, blotchy walls

Concrete has advantages which make it superior for building purposes. Finish it with

Bay State Brick and Cement Coating

and you knock out its only drawbacks—a tendency to absorb water and a dull blue-gray color.

This coating absolutely weatherproofs concrete, stucco, cement and brick surfaces—thus prevents dampness and discoloration. "Bay State" comes in white and a variety of attractive tints, making it possible to obtain rich artistic effects.

Builders and architects everywhere endorse it. We'll send you a sample can, free, if you'll try it. When you write, say what tint and ask for Booklet 19.

WADSWORTH, HOWLAND & CO., Inc.

Paint and Varnish Makers

Boston, Mass.

New York Office: Architects' Building



The Durbon Paint Company, of Davidson county, Tenn., has been incorporated, with \$100,000 authorized capital. Incorporators are Jas. B. Torbert, Wilbur Nelson, E. M. Jones, L. N. Spear and N. B. Harris.

The Ellstrom Paint Company has been incorporated at Lima, Ohio, with a capital of \$10,000, by Theodore E. Ellstrom, Elmer McClain, Wm. J. Edwards, Harold Smith and J. L. Motter.

Geo. Gimbel & Co., Inc., have been incorporated in New York city, for the manufacture of paints, varnishes, waterproof and resisting papers, etc., by Philip J. Rennolds, George Gimbel, and John W. Atwood. Capital, \$10,000.

Joseph Ryan Decorating and Painting Company has been incorporated in Brooklyn, N. Y., with a capital of \$500, by Samuel H. Kaufman, Leo N. Haiblum and Charles A. Davidson.

Parker Preservative Products Company has been organized in New York (Queens Borough) to manufacture preservatives, enamels, paints, oils, etc., with a capital of \$50,000, by Daniel Lutz, Henry Parker and Henry E. Lutz.

The Mobile Whiting Company has been incorporated at Mobile, Ala., with a capital of \$25,000, of which \$6,250 has been paid in, to manufacture and sell whiting, paints and similar products. Incorporators are Henry J. War-sap, W. Bernard McCoy and Ernest A. Smith.

Hopen & Gilbert have opened a paint shop in Grafton, N. Dak.

Hanson Studios have been incorporated, in New York city, to do interior decorating, cabinet work, furnishing, etc. Capital, \$10,000. Incorporators:—W. L. Simons, H. Meyers and A. F. Hanson.

Hillside Painting and Decorating Company has been incorporated in Queens Borough, New York, to do a general painting and decorating business, deal in building materials, coal, etc., and to a brokerage business in real estate and insurance. Capital, \$1,000. Incorporators:—Harry Wartell, Anna Rechter and Samuel Rechter.

John W. Kelly has opened a wall paper store at Salem, N. Y.

The C. B. Howard Company has been incorporated at Indianapolis, Ind., with a capital of \$50,000, to lead in draperies, wall paper and house furnishings. Directors:—Charles B. Howard, O. L. Remington and Minnie M. Remington.

The Trinity Paint and Glass Company, of Dallas, Tex., has filed a certificate of incorporation.

Denny, Hilborne & Rosenbach are building alterations and additions to their paint plant, 230-232-234 North Twelfth street, Philadelphia, to cost \$20,000.

The United States Glue Company, of Milwaukee, Wis., has increased its capital stock from \$1,350,000 to \$2,350,000.

George Campen has fitted up a storage room for wall paper stock, in the basement of his paint store on West Fifth street, Fremont, Neb.

Frank Hemingway, Inc., has been incorporated at Bound Brook, N. J., to manufacture chemicals, dyes, paints, varnishes, drugs, etc. Capital, \$75,000. Incorporators:—S. B. Howard, S. H. Miller, F. Hemingway.

The DeFuniak Turpentine Company has been incorporated at DeFuniak Springs, Fla., with \$10,000 capital.

W. A. Blair has opened a paint and wall paper store at 339 F street, San Bernardino, Ca.

The Reliance Paint Company, of Cincinnati, Ohio, formed about three months ago, with a capital of \$250,000, has bought the Gryphon Paint Company, of 203 Main street.

The Hildreth Varnish Company, Inc., of Tarrytown, N. Y., has been incorporated with a capital of \$250,000, to manufacture paints, varnishes, etc., by T. F. Phillips, G. O. Hildreth and P. S. Jennings. The New York city office is at 90 West street.

Nusbaum-Gordon Company has been incorporated to do decorative work, paperhanging, painting, etc., in New York city. Capital, \$1,000. Incorporators:—Louis Nusbaum, Mandel Biederman and Morris Feinsand.

Good taste in the arrangement of the wall paper display in your show window is an indication of your ability as a decorator.

(Continued on page 38.)

YOU ARE SURE OF

Cabot's Creosote Stains

Your customers can compare them with any other shingle stains by analysis, by flash-point, or by actual weathering test and they will find that they are made of the purest and strongest colors, ground in pure linseed oil, and specially refined Creosote with a high flash-point, so that they are sure of artistic and lasting colors, thorough preservation of the wood and reduced inflammability. Cabot's are the only shingle stains that can be shipped without the red label, because their flash-point is far above the point of safety.

You can get Cabot's Stains all over the country.

Send for samples and name of nearest agent.

SAMUEL CABOT, Inc., Manufacturing Chemists **BOSTON, MASS.**

1133 Broadway, New York

24 W. Kinzie St., Chicago

Cabot's Stucco Stains, Brick Stains, Protective Paint, Conservo Wood Preservative, Old Virginia White, etc.



All Saints, Montecito, Cal.

A. B. Benton, Architect, Los Angeles

UNION FILM OIL

THE
ONLY PERFECT
SUBSTITUTE
FOR
LINSEED OIL

Looks Like Linseed, Used Like Linseed, Works Like Linseed, Wears Like Linseed

It Costs Much Less

Send today for samples and prices.

**Union Film Oil Has Stood the Test
of Time and Made a Good Record**

UNION PETROLEUM CO.

Widener Building, Philadelphia, Pa.

The Whitehall Bldg., 17 Battery Place, New York

4345 Southwestern Blvd., Chicago

"Reach" Painters Drop Cloths

PAINT
WATER PROOFED

DOUBLE
DURABLE STITCHED

More "REACH" Cloths used than all other brands combined—WHY? Because—they are far better and cheaper than you yourself can make. Order some now—keep a supply on hand. **You NEED Drop Cloths.**

SIZES AND PRICES												
9 x 9 ft.	-	-	\$1.00	12 x 12 ft.	-	\$1.75	15 x 15 ft.	-	\$2.75	18 x 18 ft.	-	\$4.00
9 x 12 ft.	-	-	1.35	12 x 15 ft.	-	2.25	15 x 18 ft.	-	3.35	18 x 21 ft.	-	4.65
9 x 15 ft.	-	-	1.70	12 x 18 ft.	-	2.70	15 x 21 ft.	-	3.90	18 x 24 ft.	-	5.25
9 x 18 ft.	-	-	2.00	12 x 21 ft.	-	3.15	15 x 24 ft.	-	4.50	18 x 30 ft.	-	6.50
9 x 21 ft.	-	-	2.35	12 x 24 ft.	-	3.60	15 x 30 ft.	-	5.40	Size		Size
9 x 24 ft.	-	-	2.70	12 x 30 ft.	-	4.50	Size		Size			

Send the amount with your order and REACH will **prepay express charges** direct to your door—cast of the Mississippi.

CHEESE CLOTH mill remnants for straining paint sold by the pound, put up in bales of fifty pounds. *Write for samples.*

A. L. REACH TEXTILE COMPANY,

138 Pearl Street, BOSTON, MASS.

"Something New Under the Sun"

BASIC WHITE READY FOR
—USE—

The Whitest, Densest, Smoothest, Most Opaque White you ever saw.

Write us for sample.

Rinald Bros.

Station S.

Philadelphia

AD-EL-ITE VARNISHES

THE
ADELITE
PEOPLE

TRADE MARK
Adams & Eltinge

CHICAGO,
NEW YORK



We make a special varnish for every purpose and for all classes of trade. Each varnish is well settled, full aged, just right in body, and is thoroughly tested before going on the market. They all have a convincing record of *results*. They always make good on the job.

Insist on "AD-EL-ITE."

ADAMS & ELTING CO.

716-727 Washington Boulevard, CHICAGO, ILL.

YB HARD ENAMEL

HARD AND DURABLE

Can be rubbed and polished like a high-grade rubbing varnish.

LET US TELL YOU MORE ABOUT IT.

YARNALL PAINT COMPANY

Manufacturers

Philadelphia

ENAMELS: FLAT FINISHES

**OIL COLORS
VARNISHES**

EGAN - RONAN - HAUSMAN - COMPANY, Inc.

62 WATER STREET BROOKLYN, N.Y.

BUSINESS TROUBLES.

Watt & Brother Company, who for many years have conducted a wholesale and retail wall paper store, and have carried on the house painting business at 54 East Market street, York, Pa., went into the hands of a receiver on April 10. The papers filed show assets of \$35,023.79, of which \$23,188.13 is merchandise, and liabilities of \$28,982.01.

A petition in bankruptcy has been filed against the Crown Wall Paper Manufacturing Company, Inc., with office at 21 Park Row, New York city, and factory at Milford, N. J. Liabilities stated to be \$12,000 and assets, \$16,000.

Samuel Bromberg, paint supply dealer, 305 Springfield avenue, Newark, N. J., filed a petition in bankruptcy, April 26. Liabilities, \$21,995.12; assets estimated to be \$22,547.12.

Adolphus D. Branchard, painting contractor, 662 Main street, Rochester, N. Y., filed a position in bankruptcy, giving liabilities of \$37,848.59, and assets of \$7,945.50.

FIRES.

April 6. Four thousand dollars damage was caused by the explosion of a varnish kettle in the C. Roman Paint Company's factory, 2255 Folsome street, San Francisco, Cal.

April 8. Considerable damage was done to the building and stock of the Egan Wall Paper Company, Aborn street, Providence, R. I.

April 11. Two thousand dollars damage was caused by a fire in the dry color department of the Mound City Paint and Color Company, Twelfth and Mullanphy streets, St. Louis, Mo.

The par value of efficiency, then, is represented by the realization and setting in motion of those tremendous forces within us—latent powers—powers awaiting only belief in themselves to generate wonderful acts and deeds and unprecedented accomplishments.

(Continued on page 40.)



They call it "the finish de luxe
for walls and ceilings"
—and that just describes it

You needn't be afraid of using Mellotone for the very finest of homes—it is already in use in thousands of just such homes, and arousing enthusiastic approval everywhere. Yet it is economical for every home owner to use.

Lowe Brothers

High Standard
Mellotone

The soft, rich colors of Mellotone never fail to please, and lend themselves to a color scheme of complete harmony for the entire home. Mellotone is fadeless—washable—not easily scratched or marred—lasts for years—lends itself ideally to stenciling.

Mellotone has remarkable hiding power, brushes out into a smooth surface and may be applied rapidly. There's nothing can compare with it among flat finishes. It is economical because it spreads so well, and more economical in the long run, because so durable.

Write for "Job Record Book" and full information about Mellotone, together with color cards. Address the "High Standard" Paint Man, care of

The Lowe Brothers Company

456 East Third Street,

Dayton, Ohio

Boston

Jersey City

Chicago

Kansas City

Minneapolis

Lowe Brothers, Ltd., Toronto, Canada

FRENCH'S 372

Finishing VARNISH

High Quality

Moderate Cost

SAMUEL H. FRENCH & CO.

York Ave., 4th & Callowhill Sts.

PHILADELPHIA, PA.

Established 1844

Metallic Graining Plate Co.

MANUFACTURERS OF METALLIC GRAINING TOOLS

For rapidly and easily graining beautiful imitations of oak, walnut, ash, rosewood, etc., in oil or distemper.

WRITE FOR CATALOGUE

5342 St. Clair Ave. Cleveland, Ohio

BE SURE TO READ Page 299

BUSINESS FOR SALE

Old well-established and profitable retail paint, wall paper and decorating business for sale in prosperous Connecticut city of 25,000; discontinuing retail department to devote entire time to manufacturing business; a real bargain and wonderful opportunity; will require about \$5,000 to close the deal. Address R. J. SISK, 51 Main St., New London, Conn.

GRAINING

ANCIENT AND MODERN

59 Colored Illustrations. 140 Pages.

By WILLIAM E. WALL

The most complete and profusely illustrated book on graining ever published.

Price \$3.00 Postpaid

Trade supplied by

THE PAINTERS MAGAZINE

100 William Street, New York City

OBITUARY.

George D. Mellett, for many years a member of the Somerville, Mass., Master Painters' Association, died at his residence, 14 Thorpe place, on Monday, May 1, aged forty-five. He had been in failing health for the past year. The funeral services were held from his late residence on Wednesday, May 3, at 2 p. m., the Rev. Percy Barnes, of St. Thomas' Episcopal Church, officiating. Hymns were sung by choristers of the church. The Master Painters' Association was well represented at the funeral. Many floral tributes were sent by societies and friends. The interment was at Glenwood Cemetery, Everett, where the Rev. Percy Barnes read the committal service. Mr. Mellett leaves a widow and four daughters to mourn his loss.

William Slater McCracken, for many years a painting contractor, of Hackettstown, N. J., died April 10 at his home. Besides his widow, he is survived by a brother and sister.

John Philip Tichenor, sixty-three years old, of 256 Reid avenue, Brooklyn, N. Y., a retired painter and decorator, formerly in business on Gates avenue for many years, died April 10 from tuberculosis, in the Metropolitan Hospital.

PROPOSED BRITISH PROHIBITION OF LEAD PAINTS.

THE enactment of a law prohibiting the importation, sale, or use of any paint material containing more than 5 per cent. of its dry weight of a soluble lead compound is the principal recommendation of the British Departmental Committee appointed to investigate the danger of the use of paints containing lead to the health of persons engaged in painting buildings. The committee was appointed January 20, 1911, and after extensive investigations, issued its report on May 5, 1915, which, on account of its importance, has been reprinted in full as Bulletin 188 of the Bureau of Labor Statistics of the United States Department of Labor.

THE SANITATION OF RAILWAY CARS.

At the meeting of the New York Railroad Club held April 21, a very interesting paper was presented by Dr. Thomas R. Crowder, director of Sanitation and Surgery, of the Pullman Company, Chicago. He took the ground that a railway car, from the sanitary standpoint, differed from other kinds of houses only from the fact that it is on wheels and that sewage cannot be similarly disposed of.

"It is the great aim of sanitation," he said, "to prevent the spread of infectious diseases. All major sanitary practice is directed to that end. It should be understood at once that these diseases are caused, with few exceptions, by the microscopic vegetable parasites growing in the bodies of affected persons, that the organisms are contained in and thrown off with the body secretions and excretions, and that they are transmitted from person to person only by the transfer of the causative organism from person to person. We are dealing with a subtle and invisible enemy—one whose movements are difficult to follow; but whether followed or not there must always be a mechanical transfer of a material substance containing disease germs before infection can take place. It does not need to pass directly; the route may be devious; but whether direct or devious, the source is invariably a previous infection. It logically follows that the fundamental necessity in preventing the spread of infectious diseases is to prevent the promiscuous distribution of the secretions and excretions of infected human beings. They must be so disposed of that they will not contaminate the air or the food or the drink that is to be taken into the bodies of other individuals.

When we cough, or sneeze, or speak aloud, we expel a finely divided and invisible spray into the air in front of the face. It is not carried far; unless borne up by air currents, it rapidly settles upon the floor of surrounding objects. But if someone stands near enough to immediately breathe our spray-laden expelled air into his lungs, he may get our disease. When we drink from a cup we leave a little saliva on the rim; another, drinking, may swallow it. Fingers, soiled with urine or feces

(Continued on Page 42.)

THE PAINTER'S FRIEND



One gallon of Naptha or other Cleaning Liquid will clean hundreds of brushes irrespective of the color of the Paint, if the **LILLY BRUSH CLEANER** is used. A big economy in the Paint Shop. The Brush Cleaner, \$1.25. Cleaning Liquid for Soft Paint, \$1.25 per gallon. Solvent Liquid for Hard Paint, \$2.25 per gallon. Charges prepaid. A Lilly Brush Cleaner free with an order for 12 gallons of Lilly Varnish. *Send for Catalog.*

LILLY VARNISH CO. 70 So. California Street
INDIANAPOLIS, IND.

MACNICHOL'S CONCRETE PAINT

for Concrete, Cement and Brick Surfaces, Exterior and Interior, especially Cement Floors.

"Kant-Korod" Rust-Inhibitive Paint for the protection and preservation of iron and steel and metals generally.

Interior Flat Wall Finish

of free and easy-working properties, excellent body and soft effect. These are but few of the specialties offered along with a general line of Building Paints, Colors in Oil and in Japan, Varnishes, etc., by the

PYRAMID PAINT CO.

131 North 22d Street, Philadelphia, Pa.

Makers of Paint for Every Purpose

Write for our latest booklets on information and suggestions, also for sample cards and quotations.

Make More Customers

and Good Profits
By Recommending

CALCIMINE

Owing to the high cost of flat paints and wallpapers this year, watercolor decoration should be more popular than ever.

Every painter ought to recommend calcimine for at least the ceilings and upper parts of walls.

High grade calcimine doesn't cost much per job, is easy to apply, dries quickly without odor, covers perfectly with one coat and makes beautiful effects; more artistic effects than any other material.

The best calcimines are those called

MURALITE

(Hot Water)

and

CALCITINE

(Cold Water)

These make rooms look fresh and pretty, are reasonably durable and so inexpensive that customers may be persuaded to redecorate with them every year.

Most people like a change, like to have rooms look different, look more attractive every year.

Every painter should encourage this, encourage redecoration.

Preach calcimine, and remember that the best calcimines, the ones that will give the most satisfaction, the ones with which you can make the most money, are those called **MURALITE** and **CALCITINE**.

We are headquarters and quote lowest prices.

M. EWING FOX CO.

Manufacturers and Associate Members
Master Painters' Association

NEW YORK

CHICAGO

WATER

PROOF



(Pronounced Cow-Rie)

LIGHT COLOR QUICK DRYING

More durable than

SPAR VARNISH

Use Everywhere For Everything

Best varnish made for Floors, Yachts, Canoes,
Front Doors, Automobiles, Wagons, Furniture
and all inside and outside work.

ABSOLUTELY WATERPROOF**Price \$3.00 per gallon**

LIBERAL DISCOUNT TO DEALERS

*Send for free sample can***BROOKLYN VARNISH MFG. CO.**

BROOKLYN, - - NEW YORK

BALL'S VARNISH REMOVER

The Pioneer

B. C. SPIRITS

Equal to Gum Spirits

OXOLIN OIL**THE IDEAL PAINT OIL**

For years there has been a growing demand by the painting trade for an ideal paint or reducing oil. We believe in placing **OXOLIN OIL** on the market that we are meeting this long felt necessity. We claim that our material is superior to the many so called paint or reducing oils. A severe practical test we believe will prove our claim.

*Liberal samples furnished and prices quoted on application***BALL CHEMICAL COMPANY**

Pittsburgh

Chicago

containing typhoid bacilli, in handling food for another's eating may transmit typhoid fever. Sputum dried upon the floor, may be ground to dust, blown up by the wind, and enter the lungs of him who breathes the air.

"From all of which it is apparent that infection in occupied places may be contracted in three ways; by direct transmission from person to person through the agency of mouth-spray and intimate personal contact; by the common use of utensils or other facilities for comfort and convenience, and from infected premises."

He took the ground that railways cannot deny transportation to tuberculosis patients when they are permitted the freedom of other places.

Fumigation he held to be inferior to soap and water as a cleanser.

MARINE PAINTS.

BULLETIN 52, issued by the Educational Bureau of the Scientific Section of the Paint Manufacturers' Association of the United States, is an article by Henry A. Gardner on the subject, "Marine Paints." The fact that there is an annual outlay for paint protection by the Navy Department of upwards of \$1,000,000, to say nothing of the cost of painting the thousands of merchant, passenger and pleasure vessels, makes this a very important topic. Mr. Gardner discusses priming paints and bottom paints of various types, and describes tests he has conducted. We presume that interested parties could obtain a copy of this bulletin by addressing George B. Heckel, secretary Paint Manufacturers' Association, The Bourse, Philadelphia.

The New York office of the Union Petroleum Company was moved from the Park Row Building, where it had been located for fourteen years, to new and larger offices in the Whitehall Building, 17 Battery place. The office will continue under the management of Byron Morgan.

The Patton Paint Company announce that owing to the rapid growth of business it has become necessary to secure more commodious quarters for their New York sales office, which was removed from the Hudson Terminal Building to Rooms 1471, 1473, 1475, 1477 in the Woolworth Building. With greater facilities it will be their continued aim to give their very best attention to the requirements of their friends.

PAINT YOUR STORE FRONT.

SPEAKING before the Short Course in Merchandising at Sioux City, Iowa. Prof. Paul Neystrom, of the University of Minnesota, dwelt on the fact that the painting of the store promotes sales.

He spoke of the shape, size and kind of building being of the utmost importance in selling merchandise. Even the windows, doors and fixtures cannot be overlooked in the study of the appearance. When a man comes to a store and finds a door that opens with difficulty, has to go down or up a couple of steps to open it, he gets a bad impression.

Within five years, Prof. Neystrom predicted, the science of store painting and decorating will be recognized. The color scheme of a store is one of its most important features.

Large stores study the proper color paint for displaying certain lines of goods. The management of a great chain of 5 and 10 cent stores have found that goods of this class were best displayed in a store with a reddish or maroon front. After making this discovery the firm sent out orders to have all their stores painted that color.

The signs in front of the most successful chain of cigar stores are painted red and gold because their experts have determined that that is the most attractive color for a front of that kind.—*The Little Blue Flag.*

If any man finds it hard to concentrate on any particular part of his work, he can be made to overcome the difficulty by being forced to pay attention to it. With each repeated attempt at this, less effort will be needed until in time the man will find it easy to do the work which formerly he did not like.

(Continued on page 44.)



Paint and Varnish **REMOVERS**

WE PROTECT OUR CUSTOMERS
on ALL Removers we manufacture

THE trade is free to buy, sell and use, and we are prepared to fill orders for our Paint and Varnish Removers as heretofore. The injunction granted by the District Court of the United States has been suspended. We are filing a bond with the Court which will absolutely protect every one buying our Removers. The injunction was merely preliminary, and not final. No cross-examination of witnesses was permissible, and only one defense was presented. We are appealing from the order which was made. On the actual trial of the case cross-examination will be permitted, and evidence limiting the "Trust's" patent rights will be introduced. Statements of the Chadeloid Chemical Company's witnesses, the truth of which is denied by our witnesses, can and will be searched into by cross-examination. We are confident that we will then win, and that the Court will approve the verdict of the trade, based on long experience, that Chalco is superior to, and different from, any of the licensed removers. But win or lose, we will fight this fight round by round to a finish.

Refuse to be intimidated in this matter. We confidently believe that the "Trust's" price agreements are illegal; that the "Trust" is virtually nothing more than the outgrowth of a desire to force competitors' prices above a fair level.

THE H. B. CHALMERS COMPANY
Babylon **New York**

Are You Showing Standard Papers?

Air Brush Borders

Engraved Tiles

Adirondack Blends

Scotch Oatmeals

30-Inch Blends

"Decotas"

A postal card will bring samples to any
regular dealer and our salesmen
will be pleased to call.

STANDARD WALL PAPER CO.
Hudson Falls, Schuylerville, Saratoga

DISTRIBUTORS OF

Lincrusta Relief

The Permanent Wall Covering

PUBLICATIONS RECEIVED.

COLOUR; a Handbook of the Theory of Colour; by George H. Hurst. Second edition revised by H. B. Stocks; 169 pages; 5½ by 8½ inches; 11 plates in colors and 72 illustrations and diagrams in the text; cloth bound; published by Scott, Greenwood & Son, London; sent, postage prepaid, by The Painters Magazine on receipt of price, \$3.00.

The original edition of this work was published in 1900, and now it has been revised in accordance with the latest investigations in the science of color by H. B. Stocks, F. I. C., F. C. S.; the original author having since died. There are many phenomena, which persons who handle colors in the processes of painting, dyeing, printing of textile fabrics, lithographing and other occupations involving the use of pigments and dyes meet which are more or less perplexing unless one is acquainted with the theory of color as developed from scientific observation; and it is to supply the needs of such persons that this book has been written. Particular attention has been paid to the requirements of the practical man, an explanation being given of the results which are obtained by mixing various dyes and pigments together. The author starts out by defining light and color, which is the product of light. The dispersion of light by a prism into the colors of the spectrum is considered at length, and also the production of color by phosphorescence and interference. Next comes a chapter on the cause of color in colored bodies, followed by another on color phenomena and theories. The writer explains the difference between the Brewster theory, in which red, yellow and blue are considered as the primary colors—being based on results derived from the mixing of pigments—and the Young-Helmholtz theory, based on the colors produced by combining different colored lights, which are very different from those formed by combining pigments. Blue and yellow lights do not make green, but white; and green and purple light, for example, combine to form white. He then takes up the question of color contrasts, complementary colors, supplementary colors, which, later on in the book are developed in a chapter on color in decoration and design. The physiology of light and the effect of color on the eye are considered at some length, and color photography is also treated, a colored plate showing the three color process, by which pictures in any number of colors are produced by means of three printings—a process which has very largely revolutionized the processes of color printing. The work is a very valuable one and should be carefully studied by all those whose business includes the handling of color.

OXIDE OF ZINC; Its Nature, Properties and Uses; with special reference to the making and application of paint; by J. Cruickshank Smith, F. C. S.; 112 pages, cloth bound; published by the Trades Papers Publishing Co., Ltd., London. Sent, postage prepaid, by The Painters Magazine, on receipt of price, \$1.25.

In the midst of all the controversy among painters and paint manufacturers in regard to the use of zinc white as a component in paint, the author of this, as an expert paint technologist of wide experience, has endeavored to treat the question of the use of oxide of zinc or zinc white in an entirely impartial way and without undue bias for or against this material. He shows that it is non-poisonous, and in addition possesses other valuable properties either when used alone or in combination with other pigments. The author treats zinc oxide from every standpoint connected with paint making; the grinding of zinc, the oil used, admixture with other pigments, the use of zinc in mixed paints. A special chapter, by Dr. A. P. Laurie, treats of the drying of zinc oxide paints. Then there are a number of formulas giving miscellaneous uses of oxide of zinc. An appendix gives a prize paper by the author of the book on the preparation and mixing of oxide of zinc paints to suit various conditions and classes of work.

The possession of a reputation for integrity is a master painter's best asset.

Knowledge is a wonderful thing, but knowledge without force and initiative behind it is a negative quantity. The greatest brain the world ever saw might rest in rags and misery had he not the divine spark in his soul—the spark that would urge him to achievement.

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will bring you more and more jobs because it does a good job.

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It will never turn color, flows easily, dries slowly and gives a lasting brilliant, flat (or eggshell) finish to wood, metal, plaster or stone without brush mark or lap.

Kyanize will not crack, chip or peel. And we will give you your money back for the empty can if it is not what we say it is. What's more:—We will give you an opportunity to thoroughly try it out if you will ask your Kyanize dealer about our co-operation, or write us.

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The Markets.

CONSUMPTION of paint making materials has been rather slow for this time of year. Labor troubles have affected the jobbing trade and the scarcity and high prices asked for certain materials also have had some effect in slowing up demand. The manufacturing trades are not finding an active call for finished products and in consequence are not eager to take on stocks of raw materials. With few exceptions, the course of prices is still upwards and this is not conducive to trading. Linseed oil furnishes a notable exception to the general rule, as prices have shown a decided slump during the month and the low level does not seem to have been yet reached. Dry colors remain unsettled and many selections are in limited supply and quotations are not free. New prices for French process zinc oxide for the third quarter of the year are due and will be effective on the first of next month. Some of the miscellaneous materials, which are brought from outside countries, are offered sparingly and are high in price, with ocean freights as a market factor. Among these may be mentioned chalk, china clay, barytes, casein, bronze powder, etc. Varnish gums also are affected by high transportation costs.

White Lead Dry and in Oil.

The metal market has shown some weakness recently and declines in prices for pig lead give some hopes that the lead pigments will sell at lower levels. On the other hand, corrodors are working on high priced lead and demand has been so heavy that stocks are at low points. Deliveries against contracts are being made with regularity and this accounts for a large part of the production. Jobbing demand is not active for this time of the year. Prices for dry white lead, both basic carbonate and basic sulphate, have been unchanged at 8¾c. per pound. This figure refers to large lots, as sellers have asked the usual premiums for smaller amounts.

White lead in oil holds at 9¾c. per pound on round lots, and on smaller amounts prices are:—100, 250 and 500-pound kegs, 10½c. per pound; 25 and 50-pound kegs, 10¾c. per pound; 12½-pound kegs, 11c. per pound; 1, 2, 3 and 5-pound cans, 12½c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than the above.

Red Lead and Litharge.

Producers of red lead and litharge have been sold ahead for some time and this fact has a steadying effect on values in the present market. Export inquiry, in many cases, has gone unsatisfied, as producers were conserving stocks for home consumption and were not able to take care of all consuming needs. As producing costs have been above normal, it is evident that market prices were on a strong basis and there has been no change in basic conditions during the interval. The best quotation for dry red lead is 9¾c. per pound and applies only to round lots. The product ground in oil is held at an inside price of 10¼c. per pound, which figure is given to buyers of large amounts. On smaller amounts the prices effective are:—100-pound steel kegs, 11c. per pound; 25 and 50-pound steel kegs, 11¼c. per pound; 12½-pound steel kegs, 11½c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than above.

Linseed Oil.

A slow but steadily declining market has ruled for linseed oil during the past month. In our previous report the quotation for car lots was given at 75c. per gallon. At present there are offers of large amounts for spot and prompt delivery on a basis of 65c. per gallon and summer deliveries have been quoted under that figure. The decline in prices has come about in sympathy with lower prices for flaxseed and the latter resulted largely from expectations that the new crop will be considerably larger than was the case last year. Offerings of Argentine seed also have been freely made and have taken away interest in domestic seed, especially on the part of Eastern crushers. Demand for oil contributed to the general weakness, for it has not been of seasonable standards. Sales of small lots of oil are now being put through at 66c. per gallon and single barrels can be negotiated at 67c. Oil cake shows signs of a recovery in price and recent sales for export have been at higher levels than were effective

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SIXTY-FIVE YEARS

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Wall Paper, Burlap, etc., may be hung on a painted or varnished wall after sizing with Kling Ko-Na. No pearl ash necessary.

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Send today for price and information on 24-lb. trial case.

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222 Arch Street - Bloomfield, N.J.

a month ago. As cake goes up in price, oil usually declines in a proportionate degree and with prospects for still higher prices for cake and with a better seed supply, probably the buying side of the market is inclined to go slow in making purchases at present levels.

Dry Colors.

The decline in quicksilver has had some effect on values for quicksilver reds and lower prices are now effective. The majority of the blues are firmly held, with raw materials at high levels. No offers are heard on foreign Prussian blue and the domestic material shows a range from \$2 per pound to \$2.50 per pound. Milori blue is hard to find and no open quotation can be given. Ultramarine blues have been pretty well sold ahead and the spot market for the better grades was little better than nominal, as sellers had no stocks on hand. The range of prices is given at 10@40c. per pound. Small lots of German Vandyke brown were on the market, but in cost cases sellers were no offering and there is no fixed price. Lampblack and carbon gas black remain sold ahead and the spot market is maintained at high levels owing to the limited stocks. Chrome green and chrome yellow show wide ranges in price, according to grade and seller. Domestic ocher and umber is in fair demand, with prices close to normal.

Zinc Oxide.

Nearly all large consumers of zinc oxide are receiving supplies and contracts and producers are clinging to the policy of allotting their output in this way. In the case of ordinary zinc oxide the prices are fixed covering deliveries for a period of six months and in the case of French process zinc oxide the contract prices apply to periods of three months. Prices for contracts on ordinary zinc oxide for the second half of the year were announced in our last issue and are as follows:—9½c. per pound for 50-ton lots, 9¼c. per pound for carloads and 10c. per pound for less than carloads. Selected zinc oxide brings ½c. per pound over the above prices. Lead zinc oxide 35 per cent. is 8¼c. per pound for 50-ton lots, 8¾c. per pound for car lots and 8½c. per pound for less than car lots. Other lead grades range higher in price, according to quality. These prices are effective only on contracts for the second half of the year and are based on shipment in barrels f. o. b. shipping point.

New prices for French process zinc oxide for the quarter beginning July will be named soon, but are not yet public. Current quotations are:—White seal, 25@25½c. per pound; green seal, 24½@24¾c. per pound; red seal, 24@24½c. per pound.

Prepared Paints.

The position of the various raw materials is against any decline in quotations for prepared paints and it is still maintained that prices for the latter are not sufficient to give a fair margin of profit to manufacturers. The quotations for zinc oxide as given for July-December delivery are higher than were effective for the first half of the year. The lead pigments also are firmly held. Of course, the decline in linseed oil has favored consumers, but colors are higher if anything and the general tendency of raw materials is upwards and more than offsets the decline in oil.

Turpentine.

Receipts and shipments of turpentine at primary points are considerably below the totals of last year and this is also true of stocks on hand. Prices closed higher than a month ago, as the present quotation at New York is 44c. per gallon, against 41c. per gallon last month. Consuming demand has not been active, but any revival in buying would exhaust stocks and, as exports are likely to increase, there is a rather strong tone to the market. The local market at times was out of line with primary points, which was due to the fact that stocks held here were very small and inquiry for spot spirits caused prices to be advanced.

Shellac.

An embargo is to be effective on direct shipments of shellac from Calcutta to this country after June 15. This has caused an unsettled feeling in the local market and at present the undertone is strong, with a tendency to ask higher prices. It is believed, however, that shipments will be permitted under restrictions which can be easily complied with and that no scarcity of stocks will result.

Bleached and orange grades are in good demand. Prices have been fairly steady throughout the period, with current quotations at 23½@24c. for T. N., 20@22c. for Kala button, 22½@23c. for A. C. garnet, 26@27c. for commercial bleached, 32@33c. for bone dry, 26½@27½c. for fine orange, 25@26c. for second orange.

Window Glass.

The hand operated plants closed in the latter part of May and thus put an end to the discussion of a summer supply which might depress values. Some of the machine plants also are not producing at normal capacity and the outturn from now until the fall months promises to be comparatively small. The effect of this is seen in a firmness of prices, although no change have been made either in prices or discounts. Demand for glass has been less active and some reports indicate a slow market, but the effect of this has not been apparent on values and prospects favor a strong market for months to come.

FIRES.

May 1. Garcia & Hearn's paint shop, 3370 Grove street, Berkeley, Cal., was damaged \$10,000 by fire.

May 2. Fire damaged W. Leighton's paint shop, 1652 Ridge avenue, Philadelphia, to the amount of \$2,000.

May 4. Geo. Fenner's varnish factory, West avenue and Ninth street, Long Island City, was damaged by a fire causing loss of \$2,000.

May 11. Fire destroyed the plant of the Iowa Paint Manufacturing Company at Fort Dodge, and the loss is estimated at \$42,000, with about \$15,000 insurance. Nine months ago the company's plant was destroyed by fire, with a loss, after insurance payments and salvage was deducted, of \$17,000. The cause of both fires is unknown. The company will rebuild.

May 17. Spontaneous combustion caused a fire in the Harvard College paint shop. The damage was estimated at \$400, and was mostly lost paint and oil. The shop is situated just back of Lawrence Hall on Kirkland street, and very near the Music and Physical Science buildings.

May 19. Fire in the paint warehouse of George R. Gill, 1522-1528 Pennsylvania avenue, southeast, Washington, D. C., did damage estimated at \$2,500, \$2,000 to the stock and \$500 to the building.

May 19. Fire destroyed A. Ohst's paint shop at Alma, Kan. Loss, \$2,000.

May 30. A new paint shop, at 183 Division avenue, Brooklyn, N. Y., which Samuel Gross was to have opened, was burned out, with a loss of \$2,000.

June 1. D. C. Crosby's paint shop, 169 Border street, East Boston, Mass., damaged by fire.

LIFE INSURANCE FOR MOLLER & SCHUMANN CO. EMPLOYEES.

FEELING that the loyal and faithful services of their employees deserved recognition, and the customary yearly increase in wages, the Moller & Schumann (Hilo Varnish) Co., of Brooklyn, through the Equitable Life Assurance Society, has insured the lives of every one in their employ, from the president down. This includes all branch offices. The following reproduces, in part, the official letter of announcement of the company received by each employee on the payroll:—

To the Employees of the Moller & Schumann Company:—

We are constantly mindful of the loyalty and efficiency of our employees and appreciate those qualities upon which the continued success of the company depends. After careful study as to the best method of showing our appreciation, it has been decided to furnish and maintain for all employees, without expense to them, an insurance policy in a substantial sum.

It gives us pleasure, therefore, to announce that you are protected by life insurance to the extent of substantially one full year's salary, with a limit of \$3,000 to any one employee, payable to his or her beneficiary in the event of death while in the employ of this company.

The continuance of the pay check to the family for one year, in event of death, is of vital concern. Moreover, some would be unable to pass the physical requirements necessary under the medical examination for individual insurance.

We are, therefore, particularly pleased to announce that by arrangement made with the Equitable Life Assurance Society, this insurance will be granted on present employees without medical examination.

In consummating this arrangement, it gives us pleasure to

(Continued on page 25.)

acknowledge the high order of intelligent and zealous service which has characterized the work of our employes in the past and we have every confidence that it will be continued in the future.

With every good wish, we are,
Yours very truly,
Moller & Schumann Co.,
John H. Schumann,
President.

The issuing of a group policy, where more than one hundred lives are insured, obviates the necessity of individual medical examination and makes possible the inclusion of lives who might not be able to pass the examination required for individual insurance.

The Moller & Schumann (Hilo Varnish) Co. are among the first in the varnish industry to take the welfare step for their employes.

Other large employers now utilizing the group plan are the National Lead Company, Montgomery Ward & Co., Studebaker Corporation and the B. F. Goodrich Company.

A DISTINCTIVE WHITE LEAD PACKAGE.

THE value of a distinctive package is well recognized in merchandising, but it has not ordinarily been applied to such staple commodities as white lead. Since this material has been packed almost universally in steel kegs, in the place of the old wooden ones, the packages of the different brands could be distinguished only by an inspection of the brand on the head or by a small trade-mark label, in some cases placed on the side of the container. Moreover, there was no distinguishing difference between the kegs used by the white lead corrodors and those used to contain combination white pigments or other paste paints. Recognizing the value of a distinctive package, the National Lead Company now pack their white lead in steel kegs having two bright orange stripes, one near the top and the other near the bottom of the keg, so that the package is readily recognized even though the trade-mark of the Little Dutch Boy is on the far side. The advantage is readily understood.

Pearl Prepared Floor Wax, made by E. A. Bromund Co., 356 West Broadway, New York, is not only adapted for use of the painter in polishing floors, but may also be used on standing trim, automobiles and Mission furniture, or as a dressing for tan leather goods, such as traveling bags, shoes and the like, and as such may be profitably sold in the retail paint store. The manufacturers, who are headquarters for waxes of all kinds, solicit inquiries from readers of The Magazine.

When you need flat white paint, why not try Uneedit Flat White Paint, made by Oscar Schlegel Mfg. Co., 111 East Twelfth street, New York city. This article has been used by many leading painters who report that it has given good satisfaction. At any rate, you should write for further particulars and a trial sample can.

BUILDING IN NEW YORK STATE.

THE report of the labor market in April, 1916, issued by the New York State Department of Labor, summarizes the conditions in the building trades during the month as follows:—

In the building trades, for fifty-nine unions, with about 32,000 members, the percentage of idleness for April 15 was 27.5, as compared with similar figures for 1915 of 41.2 per cent., for 1914 of 40.2 per cent., and for 1913 of 19.6 per cent. In fifty-one unions connected with transportation, having a membership of 23,000, the returns show 6.8 per cent. of idle members at the middle of April, as against 14.8 in 1915, 1.15 in 1914, and 7.4 in 1913.

In the ten first and second class cities of the State the estimated cost of building work (both new buildings and repairs) for which permits were issued in April was \$21,177,931, an increase of 4 per cent. over the figures for March, but a decrease of 7.6 per cent., as compared with April of last year. Every city showed an increase (and except Binghamton, a heavy increase) for April over March outside of Buffalo and New York, in the former of which there was a decrease of 10.7 per cent., while in the metropolis the decrease was 4.4. On the other hand, all the cities except Albany, Binghamton, Syracuse and Yonkers contributed to the decrease in April between this year and last above noted for all cities combined.

(Continued on page 26.)

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how much

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improves paint made a fortune
out of his discovery. The
knowledge of this fact is com-
mon property now, but there is
still good money in the prac-
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a painter rich" tells the story.
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It is easy to use. *No scraping* needed.
Cleans carvings as easily as flat surfaces.
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Old Coats Together with Filler Wash off with Plain Water

One spoonful of **EXOLIUM** in a pail of water washes old paint to look like new.

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If he cannot supply you, send us his name and address and we will.

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Acknowledged by leading Painters

**The Most Durable—The Best Covering
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MADE IN NEWARK.

Exhibits That Were of Interest to Painters and Decorators at the Industrial Exhibition.

ONE of the important features connected with the celebration of the two hundred and fiftieth anniversary of the founding of Newark, N. J., was an industrial exhibition of goods manufactured in the city, held in the First Regiment Armory, May 13 until June 3. While there were more than 250 exhibits, representing no less than 141 separate lines of industry, and while the visitor could obtain a clear idea of the greatness of Newark as a manufacturing city, the exhibition was by no means a comprehensive one, and many well-known concerns in different lines of industry for which the city is noted, were conspicuous by their absence.

Although Newark is well known as one of the most important varnish manufacturing cities in the country, there were but two exhibitors—or perhaps it would be more correct to say one exhibit, that of the Murphy Varnish Company—the Essex Varnish Company being a subsidiary company, whose plant is one of the group of buildings comprised in the Murphy plant, and which specializes in lacquers and black varnishes and japans. The combined exhibit of the two companies was located in a prominent position in the center of the building, and was of great interest to all varnish users, as well as to the general public. One feature that particularly attracted attention was an apparatus displaying a number of photographs, illuminated upon a screen and automatically following one another by means of clockwork. These illustrated the whole process of varnish making from the digging of the gum to the final shipment of the finished product. Fields of growing flax were shown and pressing linseed oil was illustrated. The tung tree was shown by photographs and the history of China wood oil was traced and collecting and distilling turpentine illustrated. Then there were illustrations showing the various processes of varnish making, as seen in the Murphy plant. A model of the plant was another prominent feature of the exhibit, so complete in every detail that one might even see the racks of test boards on the roof of one of the buildings, where the different batches of varnish are tried out. A case contained various specimens of the gums used in varnish making, including some specimens of fossil gums enclosing insects that had been caught in the flowing sap of the tree thousands of years ago, and which still remained perfect in every detail. There were also shown flax fiber and seed, the nuts of the tung tree and glasses containing the dry colors used in the manufacture of colored enamels and coach colors. Above the case was a head of a Maori chief, carved out of a huge piece of kauri gum. In another case were samples of various articles finished with Murphy varnishes, lacquers or baking japans, including Wiss shears, buttons, fancy metal cans and boxes—in short, a great variety of objects that illustrated the important part that varnish plays in human affairs. A series of steel panels showed the various processes employed by the Dahlstrom Metallic Door Company for imitating various woods on sheet metal. The examples of oak, mahogany and Circassian walnut graining were so perfect that many visitors would not be convinced that they were not pieces of the actual wood instead of productions of the skilled grainer. An Indian motorcycle illustrated the use of baking enamels of Murphy manufacture. Telephone stands and electrical instruments also showed us of Murphy varnishes. To the varnish user, one of the most interesting features was a film of varnish, formed by coats of Murphy's Perfect Railway Body Varnish. This was mounted on two rollers and alternately rolled and unrolled by means of clockwork, 2,400 times a day. Many persons refused to believe that this was actually nothing but a dried film of varnish, but the wood finisher, who has had experience with the toughness of varnish films, knows the possibility of such an exhibit, and he also knows that it indicates a varnish of an exceptionally elastic character in order to stand a continuous test of this character for the twelve days of the exhibition.

Although a number of paint and color manufactories are located within the city limits of Newark, there was only one exhibit of goods of this character, Ludlow & Squier, as distributors, showing Sherwin-Williams products; S. W. P. Paints and Flat-Tone. It is a pity that a more com-

(Continued on page 28.)

UNIVERNISH

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IT has remarkable properties and the House Painter will like it for many uses—floors, front doors, trim, bath-rooms, laundries, porch roofs. May we send you a booklet?

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FRANKLIN MURPHY, Jr., President

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We are grateful to our customers
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WANTED

Experienced man for fresco painting, one who can cut stencils and with some ability to design for work on metal furniture; plant in Jersey City. Apply in own handwriting, A, B, C, care The Painters Magazine.

HANDY - PASTE **THE MODERN WAY** Just Add Cold Water and Stir

Write for working sample

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Western shipments made direct from Western factory.

prehensive exhibit of the goods manufactured by this company could not have been made, for the public needs to know more about the possibilities of paint and its benefit as a protective agent than is generally known. However, what they did see in this small exhibit was well chosen and illustrated articles of real merit.

Brushes were exhibited by the Rubberset Brush Company, and while shaving brushes naturally claimed the prominent place in the space allotted to them, there was nevertheless a well selected display of painters' brushes of various sizes and shapes.

There were many other exhibits that were of interest to painters and paint manufacturers, not the least of them being the display of wire cloth, manufactured by the Newark Wire Cloth Company. A loom was shown in operation, weaving copper wire one-five hundredth of an inch in diameter into a cloth for use in straining or sifting the finest grades of pigments, for straining oils and varnishes and the like. Wire cloth suitable for straining paint is also produced, which is better adapted for the purpose than cheesecloth.

One of the products shown in the large and varied exhibit of the Standard Oil Company of New Jersey was Matchless Liquid Gloss, a varnish restorer and furniture polish.

The Anti-Hydro Waterproofing Company exhibited "Anti-Hydro," a liquid to be added to the water used in gauging cement in order to act as a waterproofing agent and cement hardener, and also for mixing with water and Portland cement to form a damp-proofing paint.

The Estate of J. G. Hetzel exhibited roofing, rubber cement and R. O. P. paints and cements for roofs.

Painters who carry window shades and put them up would have been interested in the display of shade rollers shown by the Stewart Hartshorn Company.

Lead pencils, an article needed by the decorator in making his sketches, were found in the exhibit of Eberhard Faber.

An interesting display was made by the Newark Sign Company and the Newark Poster Advertising Company, a number of reduced size bulletin signs being displayed. The artistic sign painting work done by the first-named of these two companies is well-known to the bulletin painting fraternity.

Every one who has ever been to a convention knows the name of Whitehead & Hoag, one of the largest firms engaged in the business of manufacturing badges and advertising novelties in the world. They made a very interesting display, but The Painters Magazine reporter did not observe any badges that he had ever seen at any of the master painters' conventions. However, one of them may have been there.

The Manufacturers' Can Company had a very comprehensive display of cans of all kinds, both plain and printed, with the labels of the materials which the cans were made to contain. This included paint and varnish cans of all sizes and styles.

A display of chamois skins was made by Reimold, Chapot & Co., including the grades used by car and carriage painters.

Although not connected with the paint industry, the exhibit of the Crocker-Wheeler Company, manufacturers of electrical supplies, merits a notice because of the painted poster effect background, illustrating their plant and containing descriptive wording and signs on a decorative background that was wonderfully well painted.

Another exhibit that should have received careful attention from paint and varnish manufacturers was the "History of an Export Order," made by the National Association of Manufacturers, and showing the various blanks used in conducting an export business, the forms of manifests, etc., and also giving photographs of a number of the principal South American ports through which export trade is being developed.

There is no use in advertising in a half-hearted way. "He who asks timidly, courts denial," is as true in advertising as in anything else. One of the best things that an advertisement can do is to convince readers that the advertiser is in real earnest about his business; that he means what he says, and expects to be believed.

(Continued on page 30.)

RIPOLIN

WHITE ENAMEL

CHEAPEST ON THE MARKET

NOT cheapest in cost per gallon, but cheapest per square foot on the wall. Painting cost is material plus labor. The use of Ripolin means less material and less labor,—a double saving.

Whether it be the exterior of a

house or interior work, it will be more profitable for you to use Ripolin—and the job will be a better one in every way.

Your business this year will bring more business next year if you use Ripolin.

J. A. & W. BIRD & CO.

Distributors for North America

NEW YORK

BOSTON

CHICAGO

SEND YOUR NAME AND ADDRESS TO DEPT. P FOR OUR BOOK OF PAINT FACTS

COSTS LESS

BECAUSE IT GOES FARTHER AND WEARS LONGER



Milwaukee, March 4, 1916

Thomson Wood Finishing Co.

Gentlemen:

In regard to the Porcelite which we purchased from you a short time ago, we wish to say that we have given same our careful attention and find it to be much whiter and to have a greater covering capacity than any enamel we have ever used.

We have used almost every make and find it to be far superior to the best grades on the market today.

We also wish to state that you may send to us one case of twelve 1 gallon cans.

Yours respectfully,

Heun Bros.

Porcelite

WHITE ENAMEL

has not advanced in price despite increases in the cost of the zinc of 300%, nor have we deviated from the quality that has made it famous since 1883. We have protected the trade during these trying times, but our supply is nearly exhausted.

We have only a few weeks' supply to offer at the present price.

If you want any, write today.

Thomson Wood Finishing Co.,
 829-835 N. Third St., Philadelphia, Pa.
 Gentlemen:—Please send me the details of your special offer on PORCELITE WHITE ENAMEL.
 Name
 Address

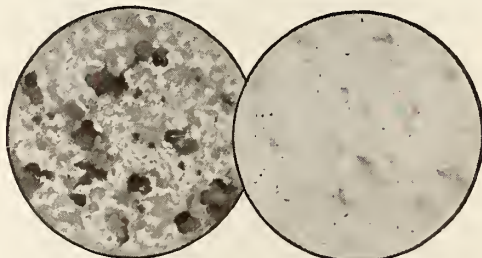
Draperies and Cretonnes

To Match Wall Papers

Call at our Show Rooms
and inspect our new line

ELMS & SELLON

906 Broadway ∴ New York



Ordinary concrete, uncoated,
showing its porous character.

Concrete weatherproofed
with Bay State Coating.

Building for Beauty

To fully realize the possibilities of concrete and stucco, you should know the ideal effects which are get-able with

Bay State *Brick and Cement* Coating

This Coating overcomes the dull blue-gray of concrete. It gives a permanent finish in white or tint. It doesn't sacrifice the distinctive texture of concrete.

Also—Bay State Coating makes an absolutely weather-proof wall. Rain can't seep through the pores.

Architects and builders in all parts of the country have tested this, the original Bay State Coating. We'll be glad to pass along what they say of it. Write for booklet 30.

Or, test it yourself—we will send you a sample can of the original Bay State Coating free for the asking. Say what tint you prefer.



WADSWORTH, HOWLAND & CO., Inc.

Paint and Varnish Makers
Boston, Mass.

New York Office: Architects' Building

TORONTO TOPICS.

BUSINESS conditions have undergone but very little change during the month. The scarcity of skilled labor has been a great drawback, as most of the work under way has been of the rush order. As is usual with the spring rush, everybody wants their order filled first, but customers have just had to wait their turn, for master painters cannot accomplish the impossible. In a few instances this state of things has led to unpleasantness, for some people are most unreasonable in their demands. There is an apparent improvement in building operations. Permits are being issued more freely, and several very large structures will be gotten well under way during the summer months. This means, of course, that the prospects for the future are brightening. Both painters and paperhangers are being pushed to the limit, and they are doing their utmost to cope with the situation. Advertisements for men appear daily in the papers without any response, which evidences the scarcity of skilled mechanics. This rush, of course, will only continue for a few weeks at longest.

The material market still continues strong, with high prices ruling. The only redeeming feature during the month has been the drop in the prices of oil and turpentine. Raw linseed oil is now quoted at 85c. per imperial gallon, in barrel lots, while boiled linseed oil is quoted at 88c. per imperial gallon, in barrel lots. Turpentine is quoted at 69c. per imperial gallon, in barrel lots, a drop of about ten points during the month. White lead ground in oil is quoted at \$13.95 per 100 pounds, in ton lots, and \$14.25 per 100 pounds in less quantities. There appears to be no immediate prospect of a drop in price of white lead, owing to the increased demand for lead in the manufacture of war munitions. Brush prices have again risen, on account of difficulty in securing sufficient quantities of bristles to meet the demands. Certain lines of colors ground in Japan have also advanced very materially. All grades of glue have advanced 25 per cent., with the prospect of a still further advance in the near future. Artists' materials of all kinds continue on a firm basis. The general trend of the market is upward.

The meetings of the Toronto Master Painters and Decorators' Association have been confined to the Executive Committee, which has had several important matters affecting the trade to deal with during the month. The meetings are now being held in comfortable new quarters, placed at the disposal of the Association by Stewart N. Hughes, on Davenport road. The executive meetings are well attended, and the best interests of the Association are being carefully looked after during the summer interim.

The Sign Writers' Association still continues to hold regular meetings, which are well attended. The obnoxious city by-law, recently referred to in these columns, has been repealed at the City Hall as a result of the Association bringing the matter to the attention of our City Fathers. The new price list formulated by the Association is now in operation and is working out most advantageously to the benefit of the members. This was a step in the right direction, as prices were in a most demoralized condition.

Frank L. Glynn, of the Wisconsin State Board of Education, paid a visit to Toronto on May 17 and was the guest of the Toronto Master Painters and Decorators' Association at a luncheon given in the St. Charles Hotel. Mr. Glynn was driven around the city on a sight-seeing tour and expressed himself as delighted with the general appearance of the beautiful city. James Phinnemore, president of the Canadian Master Painters and Decorators' Association, acted as director of ceremonies at the banquet, and in his usual happy vein heartily welcomed the guest of the Association. Only two toasts were on the list, one to "Our King" and the other to "Our Guest." In responding to the toast, Mr. Glynn delivered a splendid address, in which he spoke in the highest terms of the interest which was being manifested in technical education in the city of Toronto. He was delighted with his visit of inspection to the new technical school. It was a magnificent building of which any city might justly be proud. In all his travels on the Continent of Europe and elsewhere, he had not seen anything to compare with their superb edifice. He spoke at some length of the growing importance of industrial education, and was pleased to know that Toronto was giving so much attention to this

(Continued on page 34.)

YOU ARE SURE OF

Cabot's Creosote Stains

Your customers can compare them with any other shingle stains by analysis, by flash-point, or by actual weathering test and they will find that they are made of the purest and strongest colors, ground in pure linseed oil, and specially refined Creosote with a high flash-point, so that they are sure of artistic and lasting colors, thorough preservation of the wood and reduced inflammability. Cabot's are the only shingle stains that can be shipped without the red label, because their flash-point is far above the point of safety.

You can get Cabot's Stains all over the country.

Send for samples and name of nearest agent.

SAMUEL CABOT, Inc., Manufacturing Chemists **BOSTON, MASS.**

1133 Broadway, New York

24 W. Kinzie St., Chicago

Cabot's Stucco Stains, Brick Stains, Protective Paint, Conservo Wood Preservative, Old Virginia White, etc.



All Saints, Montecito, Cal.

A. B. Benton, Architect, Los Angeles

UNION FILM OIL

THE
ONLY PERFECT
SUBSTITUTE
FOR
LINSEED OIL

Looks Like Linseed, Used Like Linseed, Works Like Linseed, Wears Like Linseed

It Costs Much Less

Send today for samples and prices.

Union Film Oil Has Stood the Test
of Time and Made a Good Record

UNION PETROLEUM CO.

Widener Building, Philadelphia, Pa.

The Whitehall Bldg., 17 Battery Place, New York

4345 Southwestern Blvd., Chicago

"Reach" Painters Drop Cloths

PAINT WATER PROOFED

DOUBLE DURABLE STITCHED

More "REACH" Cloths used than all other brands combined—WHY? Because—they are far better and cheaper than you yourself can make. Order some now—keep a supply on hand. **You NEED Drop Cloths.**

SIZES AND PRICES												
9 x 9 ft.	-	-	\$1.00	12 x 12 ft.	-	\$1.75	15 x 15 ft.	-	\$2.75	18 x 18 ft.	-	\$4.00
9 x 12 ft.	-	-	1.35	12 x 15 ft.	-	2.25	15 x 18 ft.	-	3.35	18 x 21 ft.	-	4.65
9 x 15 ft.	-	-	1.70	12 x 18 ft.	-	2.70	15 x 21 ft.	-	3.90	18 x 24 ft.	-	5.25
9 x 18 ft.	-	-	2.00	12 x 21 ft.	-	3.15	15 x 24 ft.	-	4.50	18 x 30 ft.	-	6.50
9 x 21 ft.	-	-	2.35	12 x 24 ft.	-	3.60	15 x 30 ft.	-	5.40	Size		
9 x 24 ft.	-	-	2.70	12 x 30 ft.	-	4.50	Size			Size		

Send the amount with your order and REACH will prepay express charges direct to your door—east of the Mississippi. **CHEESE CLOTH** mill remnants for straining paint sold by the pound, put up in bales of fifty pounds. Write for samples.

A. L. REACH TEXTILE COMPANY,

138 Pearl Street, BOSTON, MASS.

"Something New Under the Sun"

BASIC WHITE READY FOR
—USE—

The Whitest, Densest, Smoothest, Most Opaque White you ever saw.

Write us for sample.

Rinald Bros.

Station S.

Philadelphia

AD-EL-ITE VARNISHES

THE
AD-EL-ITE
PEOPLE

TRADE MARK
Adams & Elting Co.

CHICAGO.
NEW YORK



We make a special varnish for every purpose and for all classes of trade. Each varnish is well settled, full aged, just right in body, and is thoroughly tested before going on the market. They all have a convincing record of *results*. They always make good on the job.

Insist on "AD-EL-ITE."

ADAMS & ELTING CO.

716-727 Washington Boulevard, CHICAGO, ILL.

YB HARD ENAMEL

HARD AND DURABLE

Can be rubbed and polished like a high-grade rubbing varnish.

LET US TELL YOU MORE ABOUT IT.

YARNALL PAINT COMPANY

Manufacturers

Philadelphia

ENAMELS: FLAT FINISHES

OIL COLORS VARNISHES

EGAN-RONAN-HAUSMAN-COMPANY, Inc.

62 WATER STREET BROOKLYN, N.Y.

branch of education. With such a splendidly equipped building in which to carry on the work under the supervision of such a highly qualified educationist as Dr. McKay, he was sure that Toronto would rank among the very foremost cities in the matter of technical education. J. R. Robinson, president of the Toronto Association, in a few well chosen remarks, welcomed Mr. Glynn to the city and spoke of his admiration of the splendid address to which they had just listened. Brief addresses were also given by Principal McKay, of the Toronto Technical School; Mr. Houston, chairman of the Board of Education; Mr. McTaggart, member of the Board of Education; Mr. McKenzie, of Hamilton, ex-president of the International Master Painters' Association of the United States and Canada; S. N. Hughes and Mr. O'Hearn, of the Toronto Association. Each of the speakers dwelt upon the important place which technical education was destined to take in the training of young men and young women to successfully fill responsible positions in the commercial world. Dr. McKay was particularly interesting in his outlining of the excellent work which was being accomplished by the Toronto Technical School, which had an enrollment of over five thousand students in its various branches. The fact is becoming more and more apparent that the technical school is the true solution of the apprenticeship problem.

The business heretofore carried on by E. J. Linington has been formed into a joint stock company to be known as the Linington-Connell Company, Ltd., with a capitalization of \$40,000. Mr. Linington is president, and will give the business his personal attention. Mr. Connell is a practical man of wide experience, having for the past thirteen years been manager of the decorating department of the Murray-Kay Company, one of the leading houses of the city. The new company is a strong one and is fully equipped to successfully carry on business in every branch of the trade.

Alf. Newton, of Geo. Booth & Son, had a most miraculous escape from death on May 13. Mr. Newton, together with Alex. Huston, was working on a swing, when something went wrong and the scaffold tilted, precipitating him

(Continued on page 35.)

I know no other Floor Varnish that wears like this

It's the only varnish that ever made good right in my own home—the only varnish that would stand up under the wear and tear of romping children, and active grown-ups.

Lowe Brothers

Durable Floor Varnish

has the quality that makes it make good. It has a good body, covers well—dries in a hard, firm coat—gives a surface of great brilliancy and depth—is not affected by moisture and water, whether hot or cold—does not wear white or scratch white—and how it wears!

**Write for "Varnish and Varnishing"
and Job Record Books**

The Varnish Book tells the precautions taken to make Lowe Brothers Varnishes give best results.

The Record Book makes it easy to keep track of estimates, labor, material—and know just where you stand. Address the High Standard Paint Man care of

The Lowe Brothers Company

456 E. Third St., Dayton, Ohio

Boston Jersey City Chicago Kansas City Minneapolis
Lowe Brothers, Ltd., Toronto, Canada



to the pavement about thirty-five feet below. It was a miracle he was not instantly killed, but fortunately he escaped with only a bad shaking up, which confined him to the house for a few days. Alf. is something of a joker, and, like the Irishman, says it was not the fall, but the sudden stop that did the damage. He thinks he might make a successful aviator.

Although "Jim" Thomson and "Joe" Crysler have been for some time living on their well-earned competencies and taking life easy, they have not forgotten how to swing a brush or hang a roll of paper, as was evidenced by the manner in which they donned their jeans and came to the rescue of "Bill" Paris, who was over-rushed on several jobs, owing to the scarcity of good mechanics. This is only one instance of the many ways in which members of the Toronto Master Painters' Association show their willingness to help out a fellow member.

The Toronto Association of Master House Painters and Decorators will hold their annual picnic and games on June 16, on the spacious grounds of "Northlen," the beautiful residence of W. M. Weekes, in the Alexandra Gardens, North Toronto. This annual event is always looked forward to with a great deal of pleasure by the members and their families, and it is anticipated that the event this year will be doubly enjoyable.

F. J. Cox believes in upholding the majesty of the law, but when the serving on a jury robs a man of the enjoyment of his ice cream and apple pie, together with the brilliant after-dinner speeches, he would like to draw the line.

At the age of sixty-three, George Keen, for many years a well-known citizen of Toronto, died very suddenly on May 26, at his residence, 843 College street. Forty years ago he came to Toronto from England, and began business as a painter and decorator. During much of that time his work was principally in the West End. On May 25 he went to work as usual. About 1 p. m. he took a stroke, from which he never rallied, and remained unconscious to the end. Mr. Keen was connected with Wesley Methodist Church, a member of the S. O. E. B. S., and was very

well and favorably known. He is survived by his widow, to whom he was married in 1876, and by three sons and two daughters. The funeral took place at Mount Pleasant Cemetery and was very largely attended.

METHOD OF DETERMINING OIL AND RESIN IN VARNISH.

RESULTS of experiments to find the best method of determination of oil and resin in varnish have been published by the United States Bureau of Standards in Technologic Paper No. 65. Several methods are discussed, but the conclusion reached by the bureau is:—

The proposed method for the determination of oil and resin, involving esterification by the Twitchel or Wolff methods, the use of ether as solvent after esterification and correction of the figures by appropriate factors, gave results which were sufficiently accurate for practical purposes, and appear to be the best method so far devised for general use.

In explaining the situation that led to these experiments, the technologic paper states that in spite of the fact that several methods have been published for the determination of oil and resin in varnish, there has been a noticeable lack of information regarding the accuracy of the results obtained, due largely to the failure to test the procedures with varnishes of known composition and history. It was considered desirable, therefore, to obtain such information, and to devise, if possible, a method which would be satisfactory. It is shown by the bureau that several methods to be found in the literature are not reliable for all types of oil varnish.

A trade paper is a window through which the merchant looks out upon the world of business, of style, of price, and of methods of doing business. Without a trade paper a merchant is shut up in a small space, wherein he sees nothing but his own errors.

(Continued on page 36.)

Metallic Graining Plate Co.

MANUFACTURERS OF METALLIC GRAINING TOOLS

For rapidly and easily graining beautiful imitations of oak, walnut, ash, rosewood, etc., in oil or distemper.

WRITE FOR CATALOGUE

5342 St. Clair Ave. Cleveland, Ohio

Send for New Catalogue of Books

For the Painter, Decorator,
Chemist and Manufacturer.

Just off the press.

THE PAINTERS MAGAZINE

100 William Street, New York

GRAINING

ANCIENT AND MODERN

59 Colored Illustrations. 140 Pages.

By WILLIAM E. WALL

The most complete and profusely illustrated book on graining ever published.

Price \$3.00 Postpaid

Trade supplied by

THE PAINTERS MAGAZINE

100 William Street, New York City

NEW FIRMS, BUSINESS CHANGES, ETC.

Irvine Gorrie has announced the opening of a paint and wall paper store at 15 South Perry street, Montgomery, Ala., and has offered to decorate a room as a prize to the person who first submits what seems to be the most appropriate name for the store.

The D. M. Read Company, of Bridgeport, Conn., has added a department of painting and decorating to its store and is carrying a full line of wall papers. Mr. Hawey is head of the new department.

The Ebenezer Painting and Decorating Company has been incorporated at Buffalo, N. Y., with a capital of \$500, by Frank E. Schoenblom, Joseph A. Gebhard and Leo I. Keller.

W. A. Briggs Bitumen Company, Inc., has been incorporated in New York city for the purpose of making bituminous varnishes, paints, enamels, etc., with a capital of \$200,000, by W. A. Briggs, S. Oppenheimer and D. W. Steele, Jr.

The Winkler Painting Company has been incorporated at Springfield, Ohio, with a capital of \$125,000, by E. S. Ralph, W. A. Sorreles and J. H. Fitzgerald.

R. S. Rippetau & Co. have bought the Ryan paint store at 812 West Second street, Hastings, Neb.

The Los Angeles Wall Paper and Paint Company has leased a large warehouse at 417 South Main street, Los Angeles, Cal.

A. C. Vaughn has opened a paint and wall paper store on Centre avenue, Abington, Mass.

The Boston Paint and Extender Company has been incorporated at Boston, Mass., for the purpose of manufacturing paints, varnishes, etc. Capital, \$25,000.

National Asphalt Paint and Roofing Company has been incorporated at Chicago, with a capital of \$5,000, by John M. Tananewicz, Frank A. Okon, Edward Joyce and Anton Colbrook.

The Burns Wall Paper Company, Inc., has been incorporated at Brooklyn, N. Y., for the purpose of dealing in wall papers, burlaps, friezes, grass cloths, picture moldings, etc., with \$25,000 capital, by John C. Von Glahn, Frank Burns and Alfred T. Drury.

The S. Mendel Company, of Brooklyn, N. Y., has been incorporated, with a capital of \$10,000, to deal in oil, paints, etc., by Samuel Mendel, Sarah Mendel and Jacob Mendel.

B. E. Sherman has moved his paint store and shop from First street to a new store on Twelfth avenue, Nampa, Iowa.

Tichacek Bros. Painting Company has been incorporated in St. Louis, Mo., to do a general painting and decorating business, with a capital of \$2,000, by Louis P., August A., George R. and Edward S. Tichacek.

The Hamilton Paint and Glass Company has been incorporated at Omaha, Neb., by Allan B. Hamilton, William C. Ramsley and Grace V. Hamilton. Capital stock, \$15,000.

The Townsend-Bower Company has been incorporated at Carrabelle, Fla., for the purpose of dealing in naval stores products. Capital, \$6,000.

Sta-Bright Paint and Road Oil Works, incorporated at Nashville, Tenn., capital stock \$40,000. Incorporators, Chas. Johnson, Fred C. Dorider, Sr., Jas. Slowey, W. G. Sessions and Harold L. Scott.

Watts & Hepburn Co., Inc., Brooklyn, N. Y., incorporated to engage in decorating, painting, stenciling, coloring, cloth, canvas. Capital, \$10,000. C. W. Gordon, M. J. Hepburn and G. F. Watts.

The paint trade has received notification from the Krebs Pigment and Chemical Company that their contract with the Heller & Merz Co., as agents for the sale of ponolith, will expire on December 31, of this year, and will not be renewed. The announcement also expressed appreciation of the services rendered by Heller & Merz Co., and regrets the severance.

The Wolverine Paint Company, 423 Jefferson avenue, S. E., Grand Rapids, Mich., are said to make a paint which can be applied in damp weather and costs less than ordinary paint.

A new three-story paint shop has recently been completed at the plant of the Haynes Automobile Company, Kokomo, Ind.

(Continued on page 38.)

THE PAINTER'S FRIEND



One gallon of Naptha or other Cleaning Liquid will clean hundreds of brushes irrespective of the color of the Paint, if the **LILLY BRUSH CLEANER** is used. A big economy in the Paint Shop. The Brush Cleaner, \$1.25. Cleaning Liquid for Soft Paint, \$1.25 per gallon. Solvent Liquid for Hard Paint, \$2.25 per gallon. Charges prepaid. A Lilly Brush Cleaner free with an order for 12 gallons of Lilly Varnish. *Send for Catalog.*

LILLY VARNISH CO.

70 So. California Street
INDIANAPOLIS, IND.

MACNICHOL'S CONCRETE PAINT

for Concrete, Cement and Brick Surfaces, Exterior and Interior, especially Cement Floors.

"Kant-Korod" Rust-Inhibitive Paint for the protection and preservation of iron and steel and metals generally.

Interior Flat Wall Finish

of free and easy-working properties, excellent body and soft effect. These are but few of the specialties offered along with a general line of Building Paints, Colors in Oil and in Japan, Varnishes, etc., by the

PYRAMID PAINT CO.

131 North 22d Street, Philadelphia, Pa.

Makers of Paint for Every Purpose

Write for our latest booklets on information and suggestions, also for sample cards and quotations.

E. A. Bromund Co.

HEADQUARTERS OR

WAX

OF ALL KINDS

356 W. Broadway
New York, N. Y.



BROMUND'S Pearl Prepared Floor Wax

is not only good for waxing and polishing floors, but also for pianos, automobiles, tan shoes, leather bags, etc. We solicit your inquiry.

E. A. Bromund Co.
356 W. Broadway, New York, N. Y.



Whiting-Adams Brushes Awarded Gold Medal and Official Blue Ribbon, the Highest Award, at Panama-Pacific Exposition, 1915

Send for Illustrated Catalogue No. 200

John L. Whiting-J. J. Adams Company

BOSTON, U. S. A.

WATER

PROOF



(Pronounced Cow-Rie)

LIGHT COLOR QUICK DRYING

More durable than

SPAR VARNISH

Use Everywhere For Everything

Best varnish made for Floors, Yachts, Canoes,
Front Doors, Automobiles, Wagons, Furniture
and all inside and outside work.

ABSOLUTELY WATERPROOF

Price \$3.00 per gallon

LIBERAL DISCOUNT TO DEALERS

Send for free sample can

BROOKLYN VARNISH MFG. CO.
BROOKLYN, - - NEW YORK

BALL'S VARNISH REMOVER

The Pioneer

B. C. SPIRITS

Equal to Gum Spirits

OXOLIN OIL**THE IDEAL PAINT OIL**

For years there has been a growing demand by the painting trade for an ideal paint or reducing oil. We believe in placing **OXOLIN OIL** on the market that we are meeting this long felt necessity. We claim that our material is superior to the many so called paint or reducing oils. A severe practical test we believe will prove our claim.

Liberal samples furnished and prices quoted on application

BALL CHEMICAL COMPANY
Pittsburgh Chicago

The Sea and Land Corporation has been incorporated at New York city, for the purpose of dealing in lubricating greases, soaps, varnishes, engineers' supplies, etc. Capital, \$10,000. Incorporators, E. F. S. Weideman, A. S. Stevens and J. S. Weinberg.

Dyewood Chips, Inc., is the name of a new Brooklyn, N. Y., corporation dealing in timber, chemicals, paints, dyewood, etc. Capital, \$30,000. Incorporators, T. E. Smith, Jr., E. L. Tamblin and A. R. Latson, Jr.

Calco Chemical Company has been incorporated at Somerville, N. J., capital, \$5,000, to manufacture and deal in chemicals, dyes, paints and combinations. Incorporators, Isaac S. Betts, Robert C. Jeffcott and Edward W. Jeffcott.

The stock of the Durbon Paint and Glass Company, at 520 Union street, Nashville, Tenn., has been purchased by the Warren Paint and Glass Company, and moved to the storerooms of the Warren company at Third avenue and Church street. The Durbon Paint Company was sold to Eastern capitalists some time ago, but the retail store was continued by C. H. Reid, who was general manager of the company. Mr. Reid will assume responsible duties with the Warren company.

Frank Talbot, Inc., is the name of a New Rochelle, N. Y., corporation that has been organized to do glazing and to sell glass and skylights. Capital, \$5,000. Incorporators, O. Berger, J. and Frank Talbot.

The paint and wall paper business of the late T. W. Gilbert, at 15-17 Market street, Springfield, Mass., has been incorporated and will be continued at the old stand under the new name of the T. W. Gilbert Company.

I. C. Bacon, late partner and manager in the Aberdeen Painting and Decorating Company, and Roy McKee, have formed a partnership and are now engaged in the painting, paperhanging and decorating business, under the firm name of Bacon & McKee, at Aberdeen, S. D.

The Killian-Aschel Paint and Varnish Company has leased the building at 1105 Olive street, St. Louis, Mo., and will occupy it as both a retail and a wholesale store. The concern, which has been established for five years, is now located at 909 Franklin avenue.

F. A. Montague has bought out Martin Bailey's interest in the wall paper store on Main street, Stoughton, Wis., in which they have been partners for several months.

The Tioga Paint Company has been incorporated at Tioga, Pa., with a capital of \$10,000, for the purpose of manufacturing paint.

N. Keller, Inc., has been incorporated in the Borough of Queens, New York, for the purpose of carrying on a painting, decorating and paperhanging business.

Franklyn Paris, Inc., is the name of a corporation that has been organized to carry on the business of architects, designers and painters, and to furnish structures and deal in realty in New York city. Capital, \$10,000. Incorporators, L. W. Patterson, W. L. Sayers and J. K. M. Ewing.

The Standard Color Works, Inc., manufacturers of dyes and colors, have leased a floor in the Knight Building, at the corner of North Ninth street and Blythe avenue, Williamsburg, Brooklyn, N. Y.

The P. H. Callahan Company has been incorporated at Louisville, Ky., with capital stock of \$20,000, to manufacture paints, fillers and varnishes and deal in naval stores and petroleum products. The incorporators are J. M. and R. E. Callahan, W. B. Kufer and W. H. Kuhl, while P. H. Callahan, president of the Louisville Varnish Company, will be in the active management of the new plant.

The Libby-Owens Sheet Glass Company, of Toledo, Ohio, has been incorporated, with an authorized capital of \$6,000,000, to manufacture sheet glass by the Colburn process, invented by I. W. Colburn, of Toledo, which process the Toledo Glass Company has been engaged in perfecting for many months. A contract has recently been let for the construction of a new \$1,200,000 plant at Kanawha, W. Va., which will be the main plant.

N. W. Williams, of Jamaica Plain, Mass., recently obtained a new paint shop for a lot, which he owned on Poplar street, by buying an office building, 19 by 26 feet, and moving it through the streets a distance of a quarter of a mile, crossing, on its way, the tracks of the N. Y., N. H. and H. R. R.

The Armstrong Paint and Varnish Company has bought a factory property on Paulina street, south of Blue Island avenue, Chicago, Ill.

(Continued on page 40.)

A big step forward—

RED lead that is sold in the form of a paste and that works as easily as white lead paste is a big step forward. It puts this metal paint at the top as a convenient paint as well as an efficient one.

This new convenient red lead in *paste* form is

Dutch Boy Red Lead-in-Oil



It is pure red lead *paste*, the liquid vehicle being nothing but pure linseed oil, and it has all the rust-resisting and wear-resisting qualities that dry red lead possesses.

Painters who have used Dutch Boy red lead-in-oil are enthusiastic over its spreading qualities, which are due in part to the extreme fineness of grinding and partly to its freedom from an excess of litharge effected by our improved manufacturing processes.

It is red lead that is easy to use and it is economical in both labor and material.

In steel kegs 12½, 25, 50 and 100 pounds.

We have some plans that have proved their worth in building up business for painters. They are not experiments. Write to our branch nearest and let us co-operate with you to make your business larger and more profitable.

NATIONAL LEAD COMPANY

*Manufacturers also of Dutch Boy White Lead
and Dutch Boy Linseed Oil*

New York
Cincinnati

Boston
Cleveland

(John T. Lewis & Bros. Co., Philadelphia)
(National Lead & Oil Co., Pittsburgh)

Buffalo
St. Louis

Chicago
San Francisco



TRADE SCHOOLS

In connection with the

Public School System

Reprinted in pamphlet form from the Proceedings of the Thirty-second Annual Convention of the International Association of Master House Painters and Decorators of the United States and Canada, held at Cincinnati, Ohio, February 15, 16, 17 and 18, 1916.

Single Copy, 10c. Three Copies, 25c.
75c. the Dozen.

Sent by mail, postpaid,
on receipt of price.

THE PAINTERS MAGAZINE
100 William Street, New York

Your copy

of our new Catalogue of

"Books for the Painter

Decorator

Paint Manufacturer

and Chemist"

is in our office, A postal
card, sent to us, will start
it moving towards you.

THE

Painters Magazine

100 William Street
New York

Emerson-Burlong Company has been incorporated at Asbury Park, N. J., to engage in painting. Capital, \$10,000. Incorporators, George L. Wainwright, Ocean Grove; Frank Garrabrant, Leon DeCou, Asbury Park.

Robert Erskine, a well-known paint manufacturing expert, has accepted the position of superintendent of the Trus-Con Laboratories manufacturing department, at Detroit, Mich. Mr. Erskine started his career at the factory of Harrison Bros. & Co., and was later with John T. Lewis & Bros., both of Philadelphia, and still later was general manager of the N. Z. Graves Company, of the same city, for some twenty years.

James Roach, Jr., has purchased a large residence at 25 West Canfield avenue, Detroit, which will be used as a place of business for the James Roach Company, painters and decorators.

The Ed. W. Davidson Hardware Company, 242-246 Edgewood avenue, Atlanta, Ga., have recently added a complete line of painters' supplies to their business.

Jack Wilson has opened a sign shop at 411 Live Oak street, Miami, Ariz., where he will make a specialty of "Live Wire Signs."

The Dobbert Decorating Company has been incorporated to do a decorating and building business, with capital of \$25,000, by Herbert E. Latter, and Norman P. Coffin, of Wilmington, Del., and Clement M. Egner, of Elkton, Md.

OBITUARY.

Timothy Kennard, an old-time resident of Lexington, Mass., died May 14 in his eighty-fifth year. He had been in the painting business. He was born in Lexington and was the grandson of Dr. Joseph Fiske, who fought in the battle of Lexington. Mr. Kennard also was closely related to others who participated in the Revolution. He was a member of the Society of the Cincinnati. He is survived by his wife and eight children.

John S. Roberts, aged sixty-two, died May 20, at his home in Springboro, Pa. He was born in the old city of Allegheny and spent the greater part of his life there. At one time he was engaged in the wholesale wall paper business in Pittsburgh, and later in Cincinnati, Ohio. Several years ago he retired from business, and since that time had lived on a farm at Springboro.

George Bennett, ninety years old, a retired painter and decorator, who came from Russian Poland sixty-five years ago and settled in Brooklyn, N. Y., died Tuesday, May 30, at his home, 364 Lafayette avenue. He was for several years president of the Congregation Mount Sinai.

Albert D. Homan, formerly in the paint and wall paper business in Brooklyn, died on Monday, May 22, at his home in Patchogue, L. I., in his eighty-second year, leaving one daughter.

James J. Shea, sixty-three, died at his home on Chestnut street, Ware, Mass., Saturday evening, May 20, after an illness of fifteen months, with pernicious anemia. He moved to Ware thirty years ago from New Braintree and was employed by the Otis company. In 1889 he went into the painting and decorating business in partnership with Eugene McCarthy, which they continued until last June, when he was obliged to retire owing to failing health.

The Clean-Up and Paint-Up campaign in Denver, Colo., was started on Monday, May 8, with a parade a mile long, headed by the Chief of Police and a platoon of thirty-six mounted policemen, followed by officers of the city government and the promoters of the campaign. One of the features was a float containing "Miss Clean-Up," "Master Paint-Up" and "Miss Spring." The line of march covered about three miles.

The Paint and Varnish Sellers' Catechism is the title of a little manual in the form of a series of questions and answers, intended to be of assistance to retail paint dealers and their clerks, by posting them in regard to the nature of the goods they sell, and the uses of the different materials that enter into the composition of paint and varnish. It has been compiled by George B. Heckel, and is issued by the Educational Bureau of the Paint Manufacturers' Association of the United States, 636 The Bourse, Philadelphia.

There is no need for us
to say how good is

MUNNS QUALITY CALCIMINE

for most up-to-date
PAINTERS
readily pay a little more
for it than other kinds.

Their long experience show
Though years come and go
It's the "best of all"
Does not rise or fall

In "Quality"

E. A. Munns Kalsomine Co.

217-219 Fulton Street - Brooklyn, N. Y.

Makers of "Munns Wall Size"

It Pays to use *Kyanize* KY-AN-IZE

White Enamel



This is the guaranteed American-made enamel for all interior or exterior white work on wood, metal or plaster. It is more durable, whiter and more economical than any other enamel. Saves time, labor and insures a good job and a satisfactory profit.

IT PAYS in reputation. You can tackle jobs—and make good on them, with the help of Kyanize—that other fellows would be afraid to touch.

Floor Finish



This is the varnish for all interior woodwork—floors, stairs, trim and furniture. Its toughness, durability, brilliancy and clearness of color will please your customers and YOU. Use it on your repainting jobs this year.

IT PAYS in satisfaction. Any job you do with Kyanize is bound to be satisfactory. We couldn't afford to guarantee Kyanize White Enamel and wood finishes if we were not sure of this.

Spar Finish



This is the varnish that positively will not soften, check or peel under any condition of weather or climate. It is the ideal outdoor varnish. Absolutely waterproof—won't turn color. Use it on piazzas, front doors, lawn or porch furniture, etc.

IT PAYS in increased profits. Not only will the Kyanize family help build you a reputation for dependable work at a fair price—it enables you to compete for work on a price basis. While there are cheaper goods than Kyanize—the latter is more economical because it has the big covering capacity. It goes further.

*It will pay you to
write for FREE
"Fair Test" samples
and other proofs of
Kyanize superiority.*

Boston Varnish Co.

Everett Station
Boston, U. S. A.

Chicago Warehouse and Office,
519 West Twelfth St.

San Francisco Warehouse and
Office,
311 California St.

TORONTO TOPICS.

THE past month has been a fairly busy one for the master painters and decorators. All the men available have been engaged to handle the rush of custom trade. There is, however, a little lull setting in, which will enable the master painters to catch up with the contracts which had accumulated owing to the scarcity of men to get them under way. The season will necessarily be a short one on account of the prolonged rains which have prevailed, making it next to impossible to go ahead with outside work. They say "it's an ill wind that blows nobody good," and the old adage has certainly been verified, for, while the men were unable to get at the outside painting, it gave the paperhangers an opportunity to push forward the interior decorations.

There is still very little activity manifested in the building and kindred trades. Although a number of permits are being issued at the City Hall, yet the majority of the work called for is of a minor character, not involving any very great outlay of capital. A true forecast of the future of the building trades would be rather difficult to make, but it is really wonderful the optimistic manner in which those most largely interested speak of the prospects ahead.

The material market has, in the main, remained unchanged at advanced prices during the month, the exceptions being linseed oil and turpentine. Raw linseed oil is now quoted at 72 cents per imperial gallon in barrel lots, and boiled linseed oil is selling at 75 cents per imperial gallon in barrel lots. Turpentine is quoted at 60 cents per imperial gallon in barrel lots. White lead is still firm at \$13.95 per 100 pounds in ton lots. A few lines of brushes have advanced slightly. Colors, both in japan and oil, remain unchanged, but it is anticipated that further advances will have to be made in the near future owing to the abnormal conditions prevailing in the foreign markets. Of course, there is naturally considerable complaining on the part of purchasers, who attribute the present high prices to combines rather than to the law of supply and demand. They feel themselves to be helpless in the hands of unrelenting Philistines who are out to make an extra dollar or two by taking advantage of so-called war conditions which is only an excuse rather than a justifiable reason.

The annual picnic and games of the Toronto Master Painters and Decorators' Association were postponed until July 7th, owing to the very cold, wet weather which we have been experiencing so far this summer.

The members of the Toronto Master Sign Writers' Association expected to assist their American friends to celebrate the glorious Fourth of July by running an excursion to Buffalo, N. Y., on that date. They expected to be accompanied by their wives and families and anticipated a very pleasant visit to Uncle Sam's domain. The Association has been gradually increasing its membership, until at present they have an enrollment of about forty.

Elgin Bell, a sign painter in the employ of the E. L. Ruddy Company, narrowly escaped a very serious accident on the afternoon of June 22. He, together with another workman, was working on a swing scaffold, when by some unknown cause the scaffold tilted, precipitating both men to the ground, a distance of about thirty-five feet. Mr. Bell received a very severe shaking up, but fortunately no bones were broken. He was conveyed in an ambulance to the General Hospital, where his injuries were promptly attended to. He is progressing favorably.

Mrs. Hughes, wife of Stewart N. Hughes, recently underwent a very serious operation in St. John's Hospital. Friends will be pleased to learn that Mrs. Hughes has sufficiently recovered to be removed to the home of her daughter, Mrs. Coon, where she is recovering nicely.

An elder brother of the late Lord Kitchener, who recently lost his life on the ill-fated Hampshire, has fallen heir to his distinguished brother's titles and estates. Our own genial "Jim" was just a little too far down in the line of successors to land the plum, but he may yet fall into an earldom or dukedom. Just fancy the Toronto Master Painters' Association possessing a real live earl among its membership. But a thousand earldoms wouldn't spoil our mutual friend. He would still be the same "genial Jim."

Stewart N. Hughes has sold his beautiful residence on Roxborough street and contemplates building a substan-

(Continued on page 24.)

KLING KO-NA SIZE

WORKS WHERE ALL OTHERS FAIL

AS A PAPERHANGER'S SIZE

Wall Paper, Burlap, etc., may be hung on a painted or varnished wall after sizing with Kling Ko-Na. No pearl ash necessary.

AS A PAINTER'S SIZE

Excellent flat paint work on plastered walls is obtained by *one coat* of Kling Ko-Na and *one coat* of paint.

Send today for price and information on 24-lb. trial case.

H. B. WIGGIN'S SONS CO.

FAB-RIK-O-NA MILLS

222 Arch Street - Bloomfield, N.J.

MR. PAINTER

In every line of Painters' Materials there is **one** that is considered **The Standard** to judge others by—and which is generally imitated at a cut price. In Lampblack it is

Old Standard
and

**Eagle Germantown
LAMPBLACK**

Manufactured only by the old firm of

THE L. MARTIN CO.

HEADQUARTERS

FOR

SIXTY-FIVE YEARS

Your Dealer may not make as much profit from it as from other brands—but you do.

THINK IT OVER!

PHENOID

ALWAYS RELIABLE

UNSOLICITED testimonials from every trade using Paint and Varnish Remover show us that PHENOID is proving its worth as a reliable, efficient and economical aid to high class work. Carriage painters, Decorators, Railroads—all can cut costs with its aid.

Always efficient—always the same

CHALMERS CHEMICAL CO.

NEWARK, N. J.

We Haven't "Fired" Father Time

"Father Time" has an important connection with PITCAIRN AGED VARNISHES. He does work that can't be done in any other way—that's why Pitcairn finishes are mellowed and ripened in great ageing tanks—and that is one thing which accounts for the distinctive elegance and "character" in Pitcairn finished interiors.

Pitcairn Varnish Company
 Milwaukee, Wisconsin Newark, New Jersey

your safety factor

tial residence in the aristocratic flowery section of the northern suburbs of the city. Stewart believes in preparedness, and he no doubt is anticipating the not far distant future when he will have to entertain his friends as Lord Mayor of the city. "Hughes" is a name that is very much in the limelight these days. General Sir Sam is a household word in Canada.

The little daughter of Wm. Paris, who was operated on in St. John's Hospital, has been removed to her home, where she is recovering rapidly.

Walter Cheshire, of Cheshire & Hulme, has removed his office from 66 Birch avenue to 55 Pleasant Boulevard. Since his partner, "Happy Bill," joined the colors, the entire management of the business has fallen upon Mr. Cheshire, but as he is a young man of ability and push, the interests of the firm will be well looked after in such capable hands. The firm enjoys a large and lucrative business, which is ever increasing.

J. R. Robinson, the popular president of the Toronto Master Painters' Association, is contemplating the erection of a handsome new home in the beautiful Alexandra Gardens, one of Toronto's most inviting residential sections.

The interests of the Toronto Master Painters' Association are being well looked after during the summer interim by the energetic Executive Committee, who are always on the alert for the Association's welfare.

MCKAY—CASEY.—A wedding of unusual interest took place in the Metropolitan Methodist Church at half-past two on the afternoon of June 14, when the marriage was solemnized of Miss Olive Lloyd Casey, the well-known singer, daughter of Mr. and Mrs. James Casey, to Andrew James McKay, bank manager, of Port Rowan. The decorations were carried out in white and green, with white peonies, spirea palms, and white doves. Mr. and Mrs. McKay left in a shower of confetti for New York and Atlantic City, the bride traveling in moss green faille with hat to match, and white ostrich feather ruff, and on their return they will reside in Port Rowan.

Red tape is an abomination in the commercial world.

ADVERTISE HONESTLY.

AT the semi-annual meeting of the Association of National Advertisers, a Declaration of Principles was adopted which is aimed to bring about reforms and to establish higher standards of clean and honest advertising. The Association represents the leading advertisers of America, who stand as one man behind these resolutions. They are determined to do everything in their power to make it impossible for the advertising fraud to live, and in this determination they deserve the earnest support not only of the people, but of every reputable publication in the country. The resolutions follow:—

Resolved, That we, members of the Association of National Advertisers, are opposed to advertising of the following kinds:—

All advertising that is fraudulent or questionable, whether financial, medical or any other; all advertising that is indecent, vulgar or suggestive either in theme or treatment; that is "blind" or ambiguous in wording and calculated to mislead; that makes false, unwarranted or exaggerated claims; that makes uncalled-for reflections on competitors or competitive goods; that makes misleading free offers; all advertising to laymen of products containing habit-forming or dangerous drugs; all advertising that makes remedial, relief or curative claims, either directly or by inference, that are not justified by the facts or common experience; and any other advertising that may cause money loss to the reader or injury in health or morals or loss of confidence in reputable advertising and honorable business.

Resolved, That we recognize our own obligation as advertisers to conform to these principles.

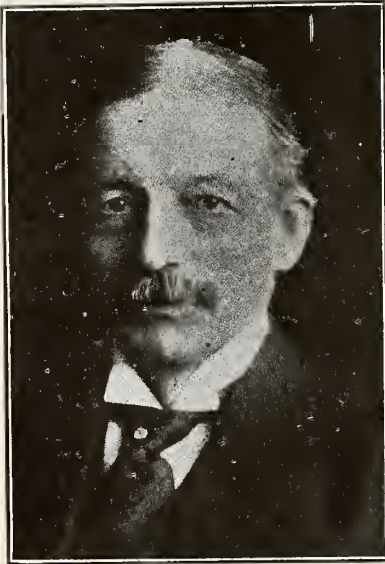
Resolved, That we urge upon all publishers and upon all sellers of advertising space or service, a strict adherence to these principles, and that in so far as the exigencies of our individual business will permit, we direct our advertising to those mediums which make the observance of these principles their rule and practice.

(Continued on page 25.)

DEATH OF HENRY ALDEN SHERWIN.

HENRY ALDEN SHERWIN, the founder of the Sherwin-Williams Company, passed away early Monday morning, June 26, at his country place, near Cleveland, Ohio. Though he had not been in robust health for some years, it was not until the last few weeks, when he had been troubled with a few heart attacks, that any anxiety was felt concerning his condition.

In the death of Mr. Sherwin the paint world loses a man of rare character. His aims and ideals from the time of the foundation of the Sherwin-Williams Company, fifty years ago, were of the highest type and for the greatest



Henry A. Sherwin.

good of the company. That they were based on the right principles is demonstrated by the fact that this organization has grown to be the largest of its kind in the world.

Mr. Sherwin was born at Baltimore, Vt., September 27, 1842. He was educated in the public schools of his native State, and when only thirteen years of age commenced his business career. For six years he worked at various occupations, and then, moving to Cleveland, he became junior clerk in a dry goods house, and was promoted to the position of bookkeeper

after two years. His next venture was with a wholesale grocery concern, starting in as bookkeeper and subsequently becoming a member of the firm. But all this was only preparatory to his real life work.

Quite unexpectedly, in July, 1866, an opportunity came to him to engage in the paint business and, while he did not at that time realize the possibilities of the industry, he seized it—although it was the least remunerative of three business offers that came to him at the same time—as the one which in his youthful strength and ambition gave the greatest promise for the future. And he never regretted that he had been willing to tackle the hardest job. The business was started under the name of Dunham & Co., remaining under this title until January, 1870. In 1869, Mr. Sherwin's original partners left him to engage in the linseed oil business, while he retained the original paint business.

E. P. Williams and A. T. Osborn were taken into the firm in January, 1870, the business being conducted under the name of Sherwin, Williams & Co. In 1884, the business was incorporated as the Sherwin-Williams Company, Mr. Sherwin becoming the first president, which office he retained until 1909, when he retired, to be succeeded by Walter H. Cottingham, who had become vice-president on the death of Mr. Williams, in May, 1903. Mr. Sherwin then became chairman of the Board of Directors, holding this position until his death.

From the start of his career in the paint business, Mr. Sherwin determined to make himself master of it. At the beginning, he frequently put on old clothes and worked like a porter, opening packages, examining their contents, finding out what they were used for and how used. In the evening he studied all the books and catalogues he could get that would throw any light upon these materials.

About 1866, R. D. Averill, of Newburgh, now a part of Cleveland, invented and patented a mixed paint and thought that he had made a great discovery and fortune was within his grasp. Unfortunately, while the idea back of the Averill paint was right, the materials that composed it were wrong, and "patent paint," as the original mixed paints were called, was so bad that all mixed paints were given a black eye which took a good many years to recover from. Mr. Sherwin, who was on friendly terms with Averill, was shown his processes, but recognized that he was working on a wrong formula and set himself at

The fact that your paint contains a liberal proportion of

zinc

is proof of its quality. A low percentage or absence of zinc needs explanation.

Use zinc and boast of the quality of your product.

The New Jersey Zinc Co.

Room 511, 55 Wall Street, New York

Safety First

Tests made by the New York Board of Fire Underwriters have proved the *non-volatility* and *Freedom from Fire Danger* of

EXOLIUM

PAINT, VARNISH and SHELLAC REMOVER

It is easy to use. *No scraping* needed. Cleans carvings as easily as flat surfaces. Cleans out the pores of the wood.

Old Coats Together with Filler Wash off with Plain Water

One spoonful of **EXOLIUM** in a pail of water washes old paint to look like new.

Ask your dealer for free sample.

If he cannot supply you, send us his name and address and we will.

EXOLD MFG. CO.

237a Greenwich St.

NEW YORK



WHITING-ADAMS BRUSHES

**PANAMA-PACIFIC
International Exposition
1915
SAN FRANCISCO, CAL.**

**THE HIGHEST AWARD
FOR
BRUSHES**

**GOLD MEDAL and
OFFICIAL BLUE RIBBON**

AWARDED TO

**JOHN L. WHITING & J. J. ADAMS CO.
BOSTON, U. S. A.**

For Sale by Dealers Everywhere

Send for Catalogue No. 200

work to devise a mixed paint that should be a practical painters' paint and free from the defects incidental to the Averill paint. In 1873, the first can of "SWP," or Sherwin-Williams Paint, was manufactured, and although it had to overcome the prejudice which had been created by the failure of the Averill paint, its merit brought it gradually into use, and the demand for it grew until the claim is made that today it is more widely distributed than any other paint in the world. It was the energy that was put into the development of the mixed paint business, against the opposition that had been aroused by the mistakes and failures of the original ventures in this line by Averill and his imitators, that did much to develop this great industry which today is one of the most important in the country. Although not the originator of the idea of a liquid paint, put up in cans ready for use, Henry Alden Sherwin was one of the first—or perhaps the very first—to make a really good paint in liquid form. The first formula for Sherwin-Williams Paint was recorded by Mr. Sherwin in his formula book, October 25, 1873.

The business was gradually enlarged until now it includes practically everything in paint and varnish manufacturing, from linseed oil crushing, white lead corroding, and dry color making to mixed paints and special paints, varnishes and enamels for every purpose that paint is used for. And this vast development owes a great deal of its success to the personal energy and the principle that Mr. Sherwin early adopted:—"Nothing, unless we can make it better or equally good with the best."

Mr. Sherwin's library is one of the best known private libraries in the country, containing many rare books and choice collections. Besides including a great many valuable first editions, his collection of books on subjects pertaining to fishing is unequalled. Mr. Sherwin was a great lover of fishing and enjoyed his fishing trips until the last few years of his life. But even though he was forced to give up this sport actively, he found great joy and took much pride in his books on piscatory art.

Along with his fondness for fishing Mr. Sherwin loved everything in connection with nature and outdoor life. He took great interest in planning the beautiful gardens at his country place near Cleveland, and only a few days before his death he was working out some changes he wanted to have made.

Mr. Sherwin avoided politics, but was very active in philanthropic work, and did much to further the welfare work not only in his organization but in other concerns as well. He was a trustee and much interested in the Young Men's Christian Association.

THE PRICE OF WHITE LEAD.

THE following circular was sent out last month by the National Lead Company:—

"The advance in pig lead early this year was so rapid and brought the price to so high a point that buyers of all lead products have naturally been in doubt as to how far they could safely make sales or contracts for the future, or to what extent they could, with safety, stock up at present prices.

"Pig lead is subject to many influences growing out of the European war and Mexican situation, and no one can tell with any accuracy what the course of prices will be. It is reasonable to expect, however, that so long as the war continues and this country remains the chief source of the world's supply of lead, the market value will be considerably above the level which prevailed before 1915, though there is no apparent reason for believing that it will be higher, for any length of time, than it has been since the middle of March.

"The advance in white lead has not at any time since the war began equaled the advance in the cost of the materials from which it is made, and it is fair to assume that following this conservative policy, corrodors will make no further advances unless they are forced to do so as a matter of self protection against a much greater rise in pig lead than now seems probable.

"On the other hand, knowing how badly trade is disturbed by frequent price changes, it is not likely that they will reduce their prices, following any decline that may occur in pig lead or other materials, until there is some assurance that the decline is permanent.

"For these reasons it seems to us that while there is nothing in the present situation to encourage buyers to speculate on the prospect of higher prices, there is also nothing which should cause them to hesitate to purchase

(Continued on page 28.)

UNIVERNISH

A trade name for Universal Varnish

FOR USE OUTDOORS AND IN

IT has remarkable properties and the House Painter will like it for many uses—floors, front doors, trim, bath-rooms, laundries, porch roofs. May we send you a booklet?

MURPHY VARNISH COMPANY

NEWARK

FRANKLIN MURPHY, Jr., President

CHICAGO

Monogram Brand White Lead

IN STEEL KEGS



Cut showing style of 50, 25 and 12½-lb. steel kegs

A GUARANTEED pure combination white lead ground in Bleached Linseed Oil; very white and will take more oil than any other lead; consequently has greater covering capacity. Put up in steel kegs, easy to open, which keeps the lead always soft and fresh; besides the kegs make fine mixing pots. This lead always remains white; will not turn yellow; always soft and breaks up readily.

Put up in 12½, 25, 50 and 100 pound steel kegs, or in 300 and 500 pound wood casks. Price per 100 lbs., \$7.50.

SPECIAL OFFER

Send us money order or bank draft for \$37.00 and we will send you 500 pounds of Monogram Brand White Lead assorted in any size kegs you want—100-lb. kegs, 50, 25 or 12½-lb. kegs—and we will send you free, a No. 8 Wolverine Oval Brush (like cut above) or a credit slip for \$1.25, which can apply on any future order for any goods from our Catalog No. 26 (write for copy if you haven't one). Send us your order—you will not be disappointed.

Geo. E. Watson Co.

"The Paint People"

62 W. Lake Street

CHICAGO

USE FOX'S CALCIMINES AND Water Paints DRY SIZES and DRY PASTE

These are the products of thirty years' experience in the manufacture and sale of such materials.

Thirty years of constant effort, honest dealing and gradual success.

We offer the best materials in our line on the market and guarantee our products will overcome more difficulties, prove more reliable and cost less per job than any others.

In dealing with us you are dealing with one of the most experienced and responsible concerns in the trade.

We Urge Your Trade.

M. EWING FOX CO.

MANUFACTURERS and ASSOCIATE MEMBERS
MASTER PAINTERS' ASSOCIATION.

NEW YORK

CHICAGO

BOOKS for Painters Decorators. Paint Manufacturers

Write for Catalog

THE PAINTERS MAGAZINE, 100 William St., NEW YORK

FOREMAN WANTED FOR VARNISH FACTORY

Young man wanted by long established Swedish factory, which is arranging for extensive industry, with export chiefly on Russia. Must have good experience in the manufacturing of varnishes, dip varnishes, lakes, etc., and be good foreman with several years' experience in American factories engaged in export. Liberal salary to first-class worker. Application with verified copies of testimonials, references, salary expected, etc., should be sent to the Swedish Chamber of Commerce of the U. S. A., Produce Exchange, New York, to be forwarded.

EXPERIENCED VARNISH SALESMAN

Desires to make a change; trade in Eastern Pennsylvania and New Jersey; reference. A. H. F., care Painters Magazine.

HANDY - PASTE THE MODERN WAY

Just Add Cold Water and Stir

Write for working sample

CRYSTAL SPRINGS PASTE CO.

141 Milk Street

BOSTON, MASS.

Western shipments made direct from Western factory.

as freely for their probable requirements at this season of the year, as they would do on a lower basis of prices.

"We make these statements in answer to many inquiries direct and through our salesmen, from dealers who wish to feel safe in carrying enough stock to supply promptly any demand from their customers."

PAINT SALESMEN FROLIC.

The Travelers' Association of the Local Paint and Allied Trades Hold Their Annual Outing.

WE do not know who was responsible, but when it came to the question of naming the day, the man who picked the date for the annual outing of the Travelers' Association of the Local Paint and Allied Trades must have had wonderful foresight, for he succeeded in getting almost the only really pleasant day in a month of bad weather. But then it seems to be a fact that when a bunch of paint salesmen start out to do a thing, they generally do it right.

On the morning of June 23 the members of the Association and their guests trusted their lives upon the briny deep, sailing from the foot of East Twenty-third street, New York city, in the "good ship" Atlantic, kindly loaned for the occasion by the Atlantic Branch of the National Lead Company. But they did not dare to go too far to sea lest they might never get back to their customers, so the ship's prow was turned eastward and her course was laid toward Glenwood, Long Island, where there is a famous resort known as Karatsonyi's Hotel.

Giblin's Band made merry music during the sail up the



The Entertainment Committee.

Sound, and the trip gave every one a hearty appetite for luncheon, which was served immediately upon arrival.

Then came a baseball game between the salesmen and the dealers. It was bad policy, it is true, for a crowd of salesmen to get a lot of their customers out on the pretense of having a friendly game and then lure them on to defeat by hiring professional ball players to pose as salesmen for the day, but there seems to be no other way to account for the fact that the salesmen were victorious by a score of 12 to 11, unless perchance, they bribed the umpire or the score keeper.

After the ball game came the real athletic contests—those that showed the physical stamina of the participants—the kind of muscular performances beside which the exercises of baseball are mere kindergarten games. These games were all strenuously contested, and the prize winners, feeling that they were deserving of more than mere congratulations, took the handsome prizes given them as their due.

The winners were—100-yard dash, J. Callahan, first; W. Mayer, second.

Shoe Race—R. Blum, first; J. Scalzo, second.

Fat Men's Race—J. Williams, first; H. Kelshner, second; T. Nathan, third.

Sack Race—R. B. Buckingham, first; R. H. Earon, second.

At 5.30 the clam bake was served and the members and

(Continued on page 30.)

RIPOLIN

WHITE ENAMEL

RIPOLIN SAVES LABOR

TWO coats of Ripolin are much better than four coats of other white paints or enamels.

Semi-gloss Ripolin does away with the expense of rubbing.

A gallon of Ripolin White Enamel will cover more surface

than two gallons of white lead.

It spreads easy, without laps, streaks or brush marks enabling each man to cover a large surface.

These are some of the economies found only in Ripolin. There are others. Try Ripolin!

J. A. & W. BIRD & CO.

Distributors for North America

NEW YORK

BOSTON

CHICAGO

SEND YOUR NAME AND ADDRESS TO DEPT. P FOR OUR BOOK OF PAINT FACTS

COSTS LESS
BECAUSE IT GOES FARTHER AND WEARS LONGER



Milwaukee, March 4, 1916

Thomson Wood Finishing Co.

Gentlemen:

In regard to the Porcelite which we purchased from you a short time ago, we wish to say that we have given same our careful attention and find it to be much whiter and to have a greater covering capacity than any enamel we have ever used.

We have used almost every make and find it to be far superior to the best grades on the market today.

We also wish to state that you may send to us one case of twelve 1/2 gallon cans.

Yours respectfully,

Heun Bros.

Porcelite

WHITE ENAMEL

has not advanced in price despite increases in the cost of the zinc of 300%, nor have we deviated from the quality that has made it famous since 1883. We have protected the trade during these trying times, but our supply is nearly exhausted.

We have only a few weeks' supply to offer at the present price.

If you want any, write today.

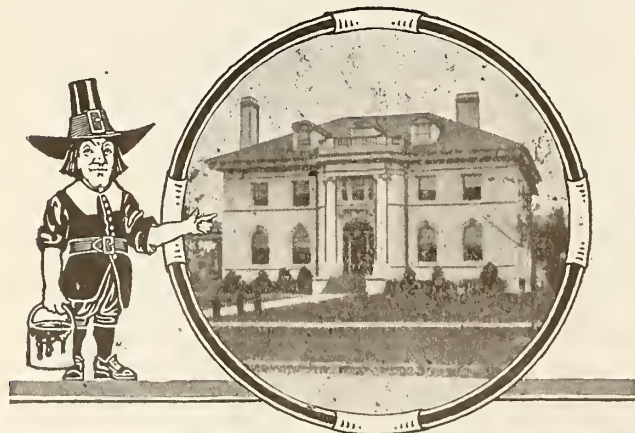
Thomson Wood Finishing Co.,
 829-835 N. Third St., Philadelphia, Pa.
 Gentlemen:—Please send me the details of your special offer on PORCELITE WHITE ENAMEL.
 Name
 Address

Draperies and Cretonnes To Match Wall Papers

Call at our Show Rooms
and inspect our new line

ELMS & SELLON

906 Broadway ∴ New York



THE rich, artistic effects which were the feature of ancient Greek architecture are possible today. They may be easily achieved with concrete and stucco, finished with

Bay State *Brick and Cement* Coating

It gives a dull surface in white and attractive tints, but doesn't hide the distinctive texture of concrete.

Bay State Coating, the *original*, also weatherproofs the walls. Architects and builders in all parts of the country have been using it for sixteen years. To realize the full possibilities of concrete for homes and bungalows, find out what Bay State Coating will do.

Trial Can Free—just write for it, specifying what tint you prefer. Ask for booklet 30.

WADSWORTH, HOWLAND & CO., Inc., Boston, Mass.
Paint and Varnish Makers

guests sat down with appetites such as only paint salesmen possess.

During the bake the drawing for prizes for those who had not won any of the athletic contests resulted as follows:—

Members' prize, Chas. Brusle. The other prizes were all won by the dealers as follows:—H. Haffner, C. Baliff, H. Farber, C. Williams and C. S. Hartung.

R. P. Rowe, of the National Lead Company, responded to an urgent call for a brief address. He told the boys that his title as the big man of the Atlantic Branch of the National Lead Company was a misnomer.

He claimed to be a salesman, and, as such, was pleased to be with such a jolly bunch of men and friends.

Replying to a wish that he would be with the bunch for forty years more, he said he hoped to be, but thought by that time he would need some help to stick around.

The start for home was made about 7 o'clock, affording a daylight run for part of the trip.

At the end of the voyage everyone voted the day a most enjoyable one, and after telling the Entertainment Committee how well they had done their work, and thanking the captain and crew of the Atlantic for courteous treatment, each one wended his way homeward feeling that when the next outing was due, he would be anxious to attend.

CHEAP PAINT FOR OUTBUILDINGS.

THE United States Government has prepared two recipes for paint to be used on outbuildings constructed of hardwood lumber where lead and oil paints are too expensive.

The government whitewash recipe is meant to supply a need of this sort. It has given very good results as an outdoor paint. As recommended by the Lighthouse Board of the United States Treasury Department, it is as follows:—

"Slake a half bushel of lime with boiling water, keeping it covered during the process. Strain it, and add a peck of salt dissolved in warm water, three pounds of ground rice put in boiling water and boiled to a thin paste, one-half pound of powdered Spanish whiting, one pound of clear glue dissolved in warm water. Mix these well together, and let the mixture stand for several days. Keep the wash thus made in a kettle or portable heater, and when used put it on as hot as possible, with a paint or whitewash brush."

Another cheap paint which has been used with some satisfaction is buttermilk paint. The recipe follows:—

"Take one gallon of buttermilk, three pounds of Portland cement, and sufficient coloring matter to give the desired color. The paint should be applied soon after it is made, and should be stirred a great deal while being used. One difficulty is that the cement has a tendency to settle to the bottom of the bucket unless it is frequently stirred. The paint requires about six hours for drying, after which it will shed water very effectively. Venetian red or almost any color may be used. The paint does not give a very glossy surface, so would not be very good for painting anything on which a fine finish is desired. Buttermilk paint has been found very good for covering injuries on trees after pruning, but when used for this purpose, the quantity of cement should be increased, so as to make the paint quite thick."

FIRES.

June 3. Paint shop of P. Anderkin, 722 Rhode Island, San Francisco, Cal., destroyed by fire.

June 8. Eight hundred dollars damage caused by fire in warehouse of John Seven, paint and wall paper dealer, 646 Wealthy street, S. E., Grand Rapids, Mich.

June 9. Ollie Kessler's wall paper store, West Long avenue, DuBois, Pa., damaged by fire. Stock badly damaged by water.

June 11. Considerable damage done by a fire in the whiting plant of George D. Wetherill & Co., Philadelphia. Other departments of factory uninjured.

June 18. Fire caused \$5,000 damage to the paint supply store of Hahn & O'Reilly, on the ground floor, at Third avenue, at Weiher Court, New York city.

(Continued on page 34.)

YOU ARE SURE OF

Cabot's Creosote Stains

Your customers can compare them with any other shingle stains by analysis, by flash-point, or by actual weathering test and they will find that they are made of the purest and strongest colors, ground in pure linseed oil, and specially refined Creosote with a high flash-point, so that they are sure of artistic and lasting colors, thorough preservation of the wood and reduced inflammability. Cabot's are the only shingle stains that can be shipped without the red label, because their flash-point is far above the point of safety.

*You can get Cabot's Stains all over the country.
Send for samples and name of nearest agent.*

SAMUEL CABOT, Inc., Manufacturing Chemists **BOSTON, MASS.**

1133 Broadway, New York

24 W. Kinzie St., Chicago

Cabot's Stucco Stains, Brick Stains, Protective Paint, Conservo Wood Preservative, Old Virginia White, etc.



All Saints, Montecito, Cal.
A. B. Benton, Architect, Los Angeles

UNION FILM OIL

THE
ONLY PERFECT
SUBSTITUTE
FOR
LINSEED OIL

Looks Like Linseed, Used Like Linseed, Works Like Linseed, Wears Like Linseed

It Costs Much Less

Send today for samples and prices.

**Union Film Oil Has Stood the Test
of Time and Made a Good Record**

UNION PETROLEUM CO.

Widener Building, Philadelphia, Pa.

The Whitehall Bldg., 17 Battery Place, New York

4345 Southwestern Blvd., Chicago

"Reach" Painters Drop Cloths

**PAINT PROOFED
WATER**

**DOUBLE STITCHED
DURABLE**

More "REACH" Cloths used than all other brands combined—WHY? Because—they are far better and cheaper than you yourself can make. Order some now—keep a supply on hand. **You NEED Drop Cloths.**

SIZES AND PRICES

9 x 9 ft.	-	-	\$1.00	12 x 12 ft.	-	-	\$1.75	15 x 15 ft.	-	-	\$2.75	18 x 18 ft.	-	-	\$4.00
9 x 12 ft.	-	-	1.35	12 x 15 ft.	-	-	2.25	15 x 18 ft.	-	-	3.35	18 x 21 ft.	-	-	4.65
9 x 15 ft.	-	-	1.70	12 x 18 ft.	-	-	2.70	15 x 21 ft.	-	-	3.90	18 x 24 ft.	-	-	5.25
9 x 18 ft.	-	-	2.00	12 x 21 ft.	-	-	3.15	15 x 24 ft.	-	-	4.50	18 x 30 ft.	-	-	6.50
9 x 21 ft.	-	-	2.35	12 x 24 ft.	-	-	3.60	15 x 30 ft.	-	-	5.40	Size	Size	Size	Size
9 x 24 ft.	-	-	2.70	12 x 30 ft.	-	-	4.50	Size	Size	Size	Size	Size	Size	Size	Size

Send the amount with your order and REACH will **prepay express charges** direct to your door—east of the Mississippi. **CHEESE CLOTH** mill remnants for straining paint sold by the pound, put up in bales of fifty pounds. *Write for samples.*

A. L. REACH TEXTILE COMPANY,

138 Pearl Street, BOSTON, MASS.

"Something New Under the Sun"

BASIC WHITE READY FOR
—USE—

The Whitest, Densest, Smoothest, Most Opaque White you ever saw.

Write us for sample.

Rinald Bros.

Station S.

Philadelphia



**Harmless
to work or
workmen**

AD-EL-ITE Paint and Varnish Remover contains special Imported ingredients, which give the quickest penetrating and cutting qualities. A little giant for big work—and a quick seller.

It does not affect subsequent coats or new finishes. Makes hard work easy.

See us first.

ADAMS & ELTING CO.

716-727 Washington Blvd., CHICAGO, ILL.

The Boston Varnish Company, manufacturers of the well known Kyanize line, are having erected six new stacks, or chimneys, at their plant at Everett Station, Boston, to give them increased capacity to meet the heavy demand. These six stacks will increase the output of Kyanize varnish by 2,000 gallons a day. Other plans are in course of consideration for further building. It is expected that a three-story office building on large dimensions will shortly be erected, as the present quarters are found to be far too small to take care of the growing volume of business. James B. Lord, president of the company, states that better business conditions throughout the country, coupled with the growing tendency to use nothing but the better grades of finishes, is responsible for the largest output which his company has ever enjoyed. He takes considerable pride in the acquisition of a large order for Kyanize finish to be used by the Russian government for the government railway of Russia.

ANNUAL OUTING OF THE GOODFELLOWSHIP CLUB OF HARRISON BROS. & CO., INC.

THAT'S what it said on the program and that's what our good friends, Overbeck and Kincaid, the Entertainment Committee, promised, but from the latest reports it sounds more like a miniature edition of the European war and it was a "dry" picnic at that. It was held at Lenhart's Hotel, Essington, June 17. No, we did not have any actual battles, but the list of casualties follows:—

Emory changed the "hop, step and jump" to the "hop, step and sprained ankle." They carried him out.

Hess gave an imitation of Johnny Evers blocking off second. He can still see out of one eye.

Chambers skidded at the finish of the 100 yards final and sandpapered various parts of his anatomy on the cinders to the detriment of his appearance and convenience, but to the decided improvement of his sense of feeling.

McCandless, during the fat men's race, gave an ex-

hibition of high and fancy diving. Result—one broken suspender and the turf ploughed up for about three yards.

The ball game ended peaceably, but no one knows who won. The heroes who umpired are afraid to tell.

LIST OF WINNERS.

100 yards.....Fitzgerald, Orr
220 yards.....Fitzgerald, Orr
Potato race.....First, Barras
Broad jump.....Orr, Wilson
Hop, step and jump.....Osterheldt
Sack race.....Ambrose, Cannon
Fat men's race.....Beach, Glynn.
Baseball(?)
Three-legged race.Orr and Wilson, Tiernan and Chambers
Quoits Holt and Furey
Baseball throwing contest.....Yeager

BOXING (TWO ROUNDS).

"Slats" Yeager bested "Kid" Fitzgerald.

"Happy" Davis bested "Spike" Allen.

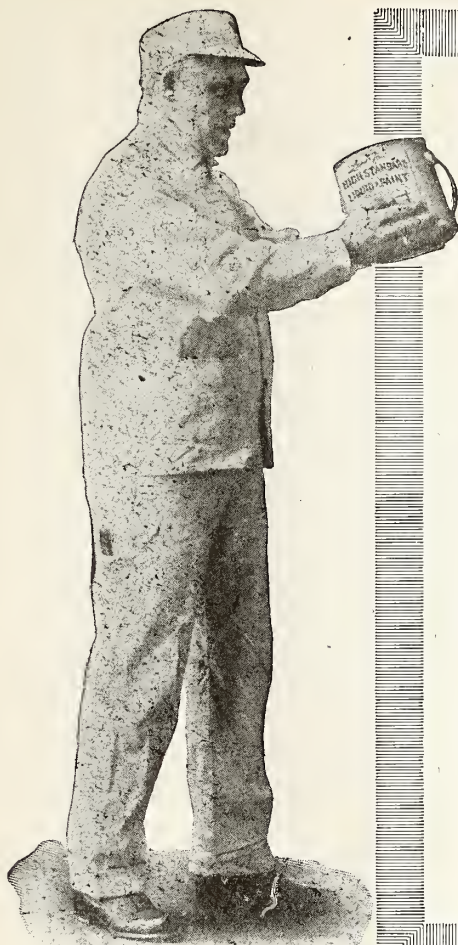
"Bobby" Davis bested "Knockout" Brown.

The Goodfellowship Club was formed in 1912, its object being to foster the "get together" spirit of the employees of Harris Bros. & Co, Inc. The membership includes the heads of departments and their assistants, meetings being held once a month, with a banquet in January and a picnic in June.

Co-operation is, of course, the key to success in any business and it is certain that the Goodfellowship Club has helped to produce the right kind of co-operation between the various departments. While the club is an independent organization, it has had from its inception the approval and hearty support of the Board of Directors.

Many of the larger manufacturers have thorough cost accounting systems, which they recognize as necessary in order to give them the information essential to successful management. On the other hand, the number of smaller manufacturers who have no adequate cost accounting system and who price their goods arbitrarily is amazing.

(Continued on page 35.)



Here's the paint that satisfies me and my customer, too

One of the pleasures I get out of life is taking people around to see the jobs I painted three, four and five years ago with



High Standard
LIQUID PAINT

There's no other paint that I know of that will withstand the weather like it does—and it isn't just part of my jobs that turn out this way, but all of them.

I enjoy working with "High Standard" Paint, too. It's always just the same quality—it brushes out well with practically no brush marks, it covers wonderfully well and puts on a covering that perfectly protects the wood. A "High Standard" job stays beautiful, the colors do not fade, it wears down gradually and evenly and leaves a good surface for repainting.

Write for Job Record Book

A year ago several hundred painters wrote me for this book, and a lot of them wrote again to tell me what a fine thing it was. It's a time saver you will appreciate. No charge. Just address "The High Standard Paint Man" care of

The Lowe Brothers Company

456 E. Third Street, Dayton, Ohio

Boston

Jersey City

Chicago

Kansas City

Minneapolis

LOWE BROTHERS, Ltd., Toronto, Canada

NEW FIRMS, BUSINESS CHANGES, ETC.

P. L. Bolinger and L. L. Clendenen have opened a new wall paper store at 117 East Church street, Marion, Ohio.

The Kepler Randolph Company has been incorporated at Dayton, Ohio, with a capital of \$6,000 to deal in wall paper, etc.

W. S. Bailey, who has been in the painting business in Meriden, Conn., for nearly fourteen years, and who has occupied the store at 83 West Main street for the greater part of that period, has leased the adjoining store and will have the two stores made into one large store, having a frontage of 25 feet and a depth of 80 feet. This will be thoroughly modernized with a handsome new front and up-to-date interior fittings. In addition to his painting and decorating business he will carry a line of hardware.

The Reliable Paint Company, with an authorized capital stock of \$20,000, has been incorporated at Louisville, Ky., to deal in paint and kindred merchandise.

Rochester Wall Paper Company, Inc., of Rochester, N. Y., paper, wood pulp fiber, \$10,000; C. F. Lynch, T. F. Nolan, W. M. Cowley, Rochester.

Otto Hylen has bought the business of the Freeman Decorating Company, 517 Union street, Nashville, Tenn.

Charles S. Deal has opened a wall paper store at 79 South Laurel street, Bridgeton, N. J. A. B. Dawson, painter, has moved from his old location, 13 North Pearl street, and will have his quarters with Mr. Deal.

Mitchell, Parker & Brown, Inc., have been incorporated at Buffalo, N. Y. General decorating, painting, etc., business; mercantile business; capital, \$200,000. Incorporators:—L. G. Smith, Farnham; W. Tubbs, and W. W. Waring.

Ray Turner and Peter Houseman have dissolved partnership in the paperhanging business at Barneston, Neb.

N. H. Jenssen has opened a paint store on First street, Dixon, Ill.

The Wolverine Paint Company has been incorporated at Grand Rapids, Mich., with \$5,000 capital.

William Brown, who several months ago became connected with W. G. Rinehart Decorating Company, has severed his connection with that firm and will resume business in his old place, 652 Washington street, Gary, Ind., under the name of the Gary Decorating Company.

Kissimmee Island Naval Stores Company has been incorporated at Jacksonville, Fla. General nature of business, manufacturing and dealing in turpentine, rosin, lumber and other naval stores; capital, \$50,000. J. A. Equing, president; D. N. Corbett, vice-president; J. A. Tripp, secretary; J. H. Burroughs, treasurer.

The Southern Pacific will build a new paint storage warehouse at Sacramento, Cal., to take the place of the one destroyed by fire.

The Sherwin-Williams Company has established a distributing depot at 720 Austin avenue, Waco, Texas, with J. J. Twaddell as district manager. A wholesale and retail wall paper department will be run in connection with its paint business.

The Southern States Paint Company is being organized at Jacksonville, Fla., with \$100,000 capital. Dr. C. J. Baumgarten, president; Dr. C. L. Bennings, secretary-treasurer; A. C. Shannon, general manager.

The Rapp Painting Company has been incorporated at Pittsburgh, Pa., with a capital of \$5,000. John C. Vandersdale, treasurer.

The Beaumont Traction Company is building an addition to its paint shop at the Irving street car barns, Beaumont, Texas.

Will A. Ridenour, of Grafton, W. Va., has secured a patent for a paint spraying machine, which he claims to be an improvement on anything else of the kind.

Frank M. Brown, of Portland, Me., opened a new paint store at 403-405 Fore street, June 26, on the site of his old store, destroyed by fire February 21.

The Robertson Paint and Varnish Company of Cleveland, Ohio, has increased its capital stock from \$30,000 to \$100,000.

(Continued on page 36.)

Metallic Graining Plate Co.

MANUFACTURERS OF
METALLIC GRAINING TOOLS



Growth or Heart Plate, No. 4

WRITE FOR CATALOGUE

5342 St. Clair Ave. Cleveland, Ohio

OBITUARY.

John Hofert, founder and head of the Hofert Decorating Company, and a West Side business man for thirty-five years, died June 27 at 1807 South St. Louis avenue, Chicago, Ill., aged fifty-four. He came to Chicago from Germany at the age of eighteen. He is survived by a widow and three sons.

C. A. Mauck died at his residence, 670 Highland avenue, Atlanta, Ga., on June 13, at the age of sixty-two. He had been a prominent painting contractor for many years.

Thomas Costello, who had been in business as a master painter in Troy, N. Y., for many years, died June 18, aged seventy-eight. He retired from active business several years ago.

Nathan Seeley, founder of the firm of Seeley Brothers, paint dealers, of New York city, died at his summer home, Poland Springs, Me., June 27, in his seventy-first year.

Albert Waugh, who had been in the painting and paper-hanging business in Chelsea, Mass., for some time, died June 10, aged sixty-seven.

GRAINING

ANCIENT AND MODERN

59 Colored Illustrations. 140 Pages.

By WILLIAM E. WALL

The most complete and profusely illustrated book on graining ever published.

Price \$3.00 Postpaid

Trade supplied by

THE PAINTERS MAGAZINE

100 William Street, New York City

Howard Shaffer, contracting painter and decorator, has purchased the wall paper store of the late Ed. Wolff in South Main street, Chambersburg, Pa.

The Tropical Paint and Oil Company, 252 West Seventieth street, Cleveland, Ohio, has purchased land on West Seventy-third street, between Detroit avenue and N. Y. C. R. R., and will erect a plant.

It is reported that a bronze powder factory will be established at Malone, N. Y., Siegfried Schopflocher, vice-president and general manager of the Canadian Bronze Powder Works, Ltd., of Valleyfield, P. Q., having purchased land at Malone Junction for the erection of a plant there.

The Hamilton Paint Works, Inc., has been incorporated in New York city, with \$6,500 capital, to manufacture paints, varnishes, oils, etc.

The Sherwin-Williams Company has opened a retail paint store at 1605 Elm street, Dallas, Texas. Robert E. Graham is manager.

The National Roofing and Paint Company has been incorporated at Des Moines, Iowa, with \$10,000 capital stock. F. M. Willis, president; B. L. Bradford, vice-president; James A. Cummins, secretary.

Walter Pedigo has secured quarters for his painting and decorating business in the Coombs Building on Main street, Bowling Green, Ky.

The American Cement Paint Company of Hamilton county, Tenn., has been incorporated by Morrow Chamberlain, John Stagmeier, R. A. Clifford and H. S. Chamberlain. Capital, \$25,000.

The Duristo Paint Company of Newport News, Va., will build a manufacturing plant to cost about \$25,000.

L. Lovell and J. Gleason have formed a partnership to carry on the painting and paperhanging business at 307 South Branson street, Marion, Ind.

The Carolina Paint Store is a new wholesale and retail concern at 1216 Main street, Columbia, S. C. The manager is T. L. Murray.

The New York city office of Harrison Bros. & Co., Inc., of Philadelphia, has been moved from 54-56 Fulton street to 80 Maiden lane.

J. A. Cutshaw, for the past fourteen years selling to the retail paint and varnish trade, and to the carriage and automobile people of Chicago and vicinity, has joined the selling staff of Moller & Schumann (Hilo Varnish) Co., and will represent them in that same territory.

The Board of Directors of Moller & Schumann Co., varnish manufacturers, have announced that any employees who are in good standing in the National Guard, and who are called to service, will be paid in full all the time as long as the government requires their services. They also state that such employees will be covered under the insurance policies which they hold, notwithstanding the fact that as a war risk the company is obliged to pay an extra premium.

The sales convention of the Chicago branch of Moller & Schumann Co., varnish makers, Brooklyn, N. Y., closed a successful three-day session June 17 to 19. Mr. Uehlinger, credit manager from the home office, was present during the entire convention, and the men were well pleased with his talks on what was expected of them by the home office, how they could help themselves by properly supporting their branch manager, and the necessity of arranging their time to see their customers in hours most convenient to the customer. W. R. Hyde, Chicago branch manager, spoke of the appreciation of their loyal support, and his great desire to help each man develop to the fullest of his ability. This session was attended by all of the men selling from the Chicago branch; also all of the local office staff.

"Live and let live!" Isn't a pat on the back better than a blow? Your competitor is just as human as you are. A kindly word will make his heart glow—a "foxy" trick will make it bitter. We are all out for business, but every one of us can get it with due respect for our competitors.

(Continued on page 38.)

THE PAINTER'S FRIEND



One gallon of Naptha or other Cleaning Liquid will clean hundreds of brushes irrespective of the color of the Paint, if the LILLY BRUSH CLEANER is used. A big economy in the Paint Shop. The Brush Cleaner, \$1.25. Cleaning Liquid for Soft Paint, \$1.25 per gallon. Solvent Liquid for Hard Paint, \$2.25 per gallon. Charges prepaid. A Lilly Brush Cleaner free with an order for 12 gallons of Lilly Varnish. Send for Catalog.

LILLY VARNISH CO.

70 So. California Street
INDIANAPOLIS, IND.

MACNICHOL'S CONCRETE PAINT

for Concrete, Cement and Brick Surfaces, Exterior and Interior, especially Cement Floors.

"Kant-Korod" Rust-Inhibitive Paint for the protection and preservation of iron and steel and metals generally.

Interior Flat Wall Finish

of free and easy-working properties, excellent body and soft effect. These are but few of the specialties offered along with a general line of Building Paints, Colors in Oil and in Japan, Varnishes, etc., by the

PYRAMID PAINT CO.

131 North 22d Street, Philadelphia, Pa.

Makers of Paint for Every Purpose

Write for our latest booklets on information and suggestions, also for sample cards and quotations.

E. A. Bromund Co.

HEADQUARTERS FOR

WAX

OF ALL KINDS

356 W. Broadway
New York, N. Y.



HAVE YOU EVER TRIED
BROMUND'S
**Pearl Prepared
Floor Wax**

or **POWDERED FLOOR
WAX** for dancing? If not, just try it.

Write to us for samples and quotations.

E. A. Bromund Co.
356 W. Broadway, New York, N. Y.

ENAMELS: FLAT FINISHES

OIL COLORS VARNISHES

EGAN - RONAN - HAUSMAN - COMPANY, Inc.
62 WATER STREET BROOKLYN, N. Y.

YB HARD ENAMEL

HARD AND DURABLE

Can be rubbed and polished like a high-grade rubbing varnish.

LET US TELL YOU MORE ABOUT IT.

YARNALL PAINT COMPANY
Manufacturers Philadelphia

IMPROVING ACCOUNTING METHODS AND PRACTICES.

At a recent zone conference of the Independent Oil Men, Robert E. Belt of the Federal Trade Commission delivered the following address, which applies equally to all classes of business, as showing the importance of knowing the true cost of product:—

The subject of costs is receiving careful attention on the part of many trade associations, and a number of them have achieved marked success in bettering the accounting methods of their members, and thereby improving and strengthening their industries in general.

It is necessary today for the business man's success that he know on what articles he is making a profit and on what he is incurring a loss. Unfortunately, however, the value and importance of proper cost accounts are often underestimated. So long as the details of a business can be carried in mind, cost records are not so essential, but when this cannot be done, it becomes absolutely necessary for the safe conduct of business that costs be kept. They serve three broad purposes:—First, they show the cost of each product; second, they permit the elimination of unprofitable business, and third, they establish a correct basis upon which to make future prices. A business man owes it to his stockholders, his employees, his customers and his competitors to accurately determine his costs of production and distribution. To sell blindly a product of which the complete cost is not known almost invariably produces bad results, not only to the company, but to the industry as a whole.

The judicious use of accurately prepared costs will help to bring to light poor and inefficient management, and will enable standards to be set for the less efficient departments, based on what actually has been done in departments that are being properly and efficiently administered. In other words, a complete and properly kept cost accounting system will be found to exercise the important and productive function of helping to lower costs, and holding them at the lowest practicable level.

In my opinion, the day will come when the success of a business man will depend upon the information a complete and accurate system gives him. It will be as essential as good workmen and a good organization.

The trouble is that too many people in figuring profit fail to take into account all the expense incurred in conducting their business. There is no net profit until everything in the way of expense and service is taken care of, including depreciation, taxes, insurance in all its forms, losses from bad debts, price discounts and expense in collecting outstanding receivables.

The number of unsuccessful business corporations of the country is staggering. There are in the United States 250,000 corporations, exclusive of banking, railroad and public utility corporations. Of this number over 100,000, or 40 per cent., do not earn a penny for their stockholders. This shows clearly that there is an unduly large proportion of unsuccessful business corporations in the country.

What is the remedy for this condition? The remedy lies in a large measure in co-operative effort to increase efficiency and to eliminate unintelligent competition.

Excellent results are being attained by trade associations appointing a man to devote his entire time to visiting the concerns that are engaged in their industry, getting acquainted, preaching the gospel of good accounting practice, reconciling differences, and in standardizing methods.

Statistics show that the percentage of business men who do not provide for depreciation is very large, running over 50 per cent., and this is one of the causes that has a great influence on our heavy business death rate. Nearly every business man is perfectly willing to include in his costs all items for which he pays out actual money, but he is inclined to overlook those which do not require a visible outlay, and depreciation is one of these, although it unquestionably exists. A great number of merchants and manufacturers do not charge any depreciation, and give as a reason that they keep their property in first-class condition, and it does not depreciate. This is one of the most fallacious ideas in business today. Every machine, building and apparatus, like every man, has a certain period of life, and no matter how much care you take of the machine or how much medicine you give the man, death is bound to come.

(Continued on page 40.)

WATER

PROOF



(Pronounced Cow-Rie)

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More durable than

SPAR VARNISH

Use Everywhere For Everything

Best varnish made for Floors, Yachts, Canoes, Front Doors, Automobiles, Wagons, Furniture and all inside and outside work.

ABSOLUTELY WATERPROOF**Price \$3.00 per gallon**

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In connection with the

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Reprinted in pamphlet form from the Proceedings of the Thirty-second Annual Convention of the International Association of Master House Painters and Decorators of the United States and Canada, held at Cincinnati, Ohio, February 15, 16, 17 and 18, 1916.

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THE PAINTERS MAGAZINE
100 William Street, New York

Paint the *whole* house—

When painting the wooden portions of a house with Dutch Boy white lead, it is a good practice to paint the metal parts with Dutch Boy Red Lead.

There are lots of metal parts that need protection just as much as the wooden parts do. Some of these the painter always attends to as a matter of course—downspouts, gutters, iron railings, etc. But why not go after the odd metal jobs, such as radiators, tanks, exposed pipes, etc.? The house-owner often will not think of these. The painter should suggest them.

Dutch Boy Red Lead-in-Oil

is used exactly the same as Dutch Boy white lead. Like Dutch Boy white lead it is a paste. Like Dutch Boy white lead it is ground very fine in pure linseed oil. Like Dutch Boy white lead it breaks up quickly to a painting consistency, and spreads far and evenly with little effort.

If the natural brilliant color of Dutch Boy red lead is not desired, it can be tinted to attractive browns, or greens, or an opaque black can be secured.

Be on the safe side when you buy your red lead by making sure that the package carries the Dutch Boy Painter trade-mark just as your white lead does.



In kegs 12½, 25, 50 and 100 pounds.

NATIONAL LEAD COMPANY

*Manufacturers also of Dutch Boy White Lead
and Dutch Boy Linseed Oil.*

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OXOLIN OIL**THE IDEAL PAINT OIL**

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THE
Painters Magazine

100 William Street
New York

COLORFUL POSSIBILITIES OF NEW WALL DECORATIONS.

ONE of the newest decorative fads is the application of gay colored chintz, cretonne or linen to walls and door panels, a style which offers an opportunity for the introduction of color in a very effective way, says a recent issue of the New York Sun. It was doubtless the colorful possibilities of the idea that led Edward Ascherman to make use of it, since as a leader of the Wiener Werkstatte movement in this country that is exactly what he seeks, for color is a religion with the disciples of this new art cult.

An actual example will serve as an excellent illustration of the possibilities of the use of riotous color to redeem a dull room. The problem to be solved in the case referred to was twofold. The room was rather small and it was dark. A sense of space must be created and the room enlivened.

In order to expand the area and get the benefit of every inch of space a silk finish wall paper in a soft French gray was applied. This was not only restful to the eye, but possessed a luminous quality that had the effect of reflecting the light from one wall to another.

All the woodwork in the room, baseboards, doors and window trim, was painted white to harmonize with the wall surfaces, and a narrow mahogany molding was added to give the straight lines of which the futurists are so fond and to give character to the background. With the floor stained a serviceable wood brown the setting left only the need of glorious color for contrast. This was supplied by a linen fabric with a background of intense yellow over which were sprinkled flowers in bright colors and green leaves.

The material was first applied in its full width, twenty-two inches, to the frieze, and next the panels of the doors were stretched with it. The vertical strips in the doors suggested the appearance of a garden in which tall stalks of golden glow were growing, and with the illumination afforded by the frieze the room was filled as with the effulgence of bright sunshine.

Carrying out the sunshine idea, the gray velvet chairs were upholstered at the back with yellow which enveloped the sitter like a mantle and yet was not sufficiently strong to offend the eye. Other chairs of rattan, stained black, were filled with cushions covered with highly colored Oriental embroidery. A floor lamp of mahogany with a yellow shade, curtains of thin, bright yellow silk and other similar details completed a color scheme which was as stimulating as it was daring.

It is with the aim of injecting color into house decoration that the disciples of the new movement are working. The men of the Viennese secession, as they call themselves, have, according to Edward Ascherman, broken away from all preconceived rules and patterns in interior decoration.

"They have cast aside all period ideas and aim for cheerfulness and harmony through the stimulating effect of color," says he. "The scheme must be individual, but always well balanced. The trouble is that people have been obliged to repress their craving for color all these years, and the way they respond to the new idea is almost pathetic.

"They have been forced to accept standards in vogue in foreign countries which have absolutely no place in our domestic plan until their lives have become drab and commonplace. Our aim is to bring cheer and harmony into the home, and the effect is to give new life and impetus to the daily round of housekeeping tasks and to life in general. It is not a passing fad; of that I am sure. It is based on too serious a foundation, and because of its vitality will endure permanently."

Thirty years ago, July 1, 1886, F. W. Geiler opened a paint store at 2341 Eighth avenue, New York city. While the business long ago outgrew its old quarters, Mr. Geiler is still as vigorous as ever. He has associated his two sons, F. W. Geiler, Jr., and Harvey G. Geiler, with him, and the business occupies the whole building at 2340 Eighth avenue. Two floors are given up to paints and varnishes, and the other two floors to wall paper. Two automobile delivery trucks are required to take care of the business of the concern.

Fortune has a pretty face and a fast pair of legs. Are you a good runner?

What Will "Munns Wall Size" Do?

Every practical man before he is convinced on any product "has got to be shown."

Painters are up against so many snags and difficulties to overcome, that while one product may not do for soleing shoes and be fit to eat at the same time, if it will meet the painter's wants for 95 per cent. of the difficulties he is up against, it is a great help to him.

"Munns Wall Size" was made with the exact intention of meeting the full requirements of a priming or foundation coat on Walls and Ceilings.

To stop Suction.

"Neutralize Lime.

"check the action of Saltpetre.

"be a safe foundation under wall paper, oil paint or kalsomine.

This we guarantee if used strictly in accordance with directions.

"Munns Wall Size" will do much more than we expected it would do, and a few sample tests will show you what a wonderful material it is, such as:—

Will It Stop Suction?

1. Take a common piece of blotting paper and apply one coat of Munns Wall Size over one half of it. Allow to dry and then to see if the suction is stopped, brush on a little varnish over all.

2. To test if "Munns Wall Size" is brittle or whether it will peel.

Take a small piece of clean glass and coat one-half of it. When dry, apply a brushful of White Lead thinned with "Leadoil," covering up one-half of the sized part and one-half the unsized part.

Allow to dry for a few days. Then test how much harder and firmer the paint is over the Size.

Next see how easy it is to remove the paint with the finger nail from the glass with no Size on against the paint applied over the Size.

Then to see that the Size is not brittle, cut the Size on the glass with the point of a knife, and see how it curls up in shavings.

3. Will the size prevent tar, asphaltum or creosote from coming through White Paint? Take a piece of saturated Roofing Felt and apply two coats, allowing time to dry between. Then paint over with some White Oil Paint. If the Size is no good for this your paint will be discolored.

4. Can Munns Wall Size be used on wood in place of Shellac? Coat a piece of board with the Size. Give knots two coats, and apply your paint or varnish over it after the Size is dry.

5. Can you stain wood the same time that you are Sizing and filling it? Simply add finely ground dry color to the Size for the desired shade. When dry varnish over it.

6. If for a mission or flat finish on wood, after applying the stained Size, mix one pint of Linseed Oil to a gallon of "Leadoil" and apply over the surface that has been previously sized with the stained size of the desired shade.

7. Concrete Surfaces. Apply a coat of "Munns Wall Size" before painting. It protects the paint from Alkali and makes each gallon of paint cover 50 per cent. further and cover better.

Above all, don't forget "Munns Wall Size" only costs a few cents per gallon, as 1 pound of the powder will make 1½ gallons.

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The Birge Line for 1917 Is Ready

THIS is important information to our many customers.

Emerson wrote of the path that would be made to the house of the man who made the best mouse trap. He was writing with a universal application. His meaning was that to whatever a man does, if it is done better than others do or have done it, the world is ready to give full recognition.

The perfection we strive to achieve has been well accomplished in our new line, and we believe the remarkable color results will show, to the trade, our complete mastery of the situation with which Wall Paper Manufacturers in general have been confronted.

Birge Paper Hangings, plus Service, are available to those interested

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BUFFALO, N. Y.

The Markets

CUSTOMARY summer quiet rules in many branches of the paint trade, and consuming demand for raw materials has been along moderate lines. Interest in colors is reported to be more than seasonable, as imports were received from Germany on the submarine, the Deutschland, and another submersible is expected to arrive at any time. While the colors thus received are likely to go largely to the textile trade and to other consumers outside of paint manufacturers, interest in the possibility of replenishing supplies extends to all consumers of these goods. Some of the chemical colors aroused interest also, owing to the easier position of raw materials and the consequent lowering of quotations for the finished products. These include Prussian blue, chrome yellow and chrome green. Declines in values of prussiates and bichromates have been instrumental in bringing down the prices for the colors. Most of the other dry colors are holding steady in price. The zinc pigments are moving in a routine way, with most consumers covered by contracts, and as prices of producers are fixed there are no new features in the way of price fluctuations. The spot market for zinc oxide is controlled by second hands, and this causes some variations in such transactions. Linseed oil was in fairly active demand in the early part of July, as prices started to go up, and consumers who were not covered ahead entered the market and bought enough to carry them over the next month or two. The tendency of prices is still upwards, and crop news has not been such as to create strong belief in a recession of values. The other paint making oils were quiet through the period, and the trading movement in linseed oil was short lived, with most sellers reporting a dull market for the greater part of the month. Detailed reports on important paint materials in the New York market follow:—

White Lead Dry and in Oil.

The market for the lead pigments has been featured by the steady position of prices. The metal has been working

towards lower levels, but this has had no effect on the pigments. Demand for white lead has been seasonable and stocks in sellers' hands have not accumulated, though offerings have been more free than was the case earlier in the year. Trading has been noted for future deliveries as well as for spot material, and it is evident that the sold up position of the market which existed some time ago has been succeeded by a more normal condition. Dry basic carbonate is quoted at 8¼c. per pound for round lots, and the same quotation applies to basic sulphate. White lead in oil is held at an inside price of 9¾ per pound. On smaller amounts a graded scale of prices is named as follows:—100, 250 and 500-pound kegs, 10¼c. per pound; 25 and 50-pound kegs, 10¾c. per pound; 12½-pound kegs, 11c. per pound; 1, 2, 3 and 5-pound cans, 12½c. per pound. On lots of 500 pounds or more prices are one-half per pound less than the above.

Red Lead and Litharge.

While contract deliveries are made with regularity some consumers found it difficult to cover ahead in the early part of the year, and this has caused a steady buying in the spot market, which condition still exists and accounts for the good inquiry which is heard. Market prices are steady and consumption is keeping pace with production so that the statistical position is strong and prevents any chance of selling pressure. This refers both to red lead and to litharge. Export for the lead oxides has been good for some time, and such inquiries are still heard. Market prices are unchanged, with dry red lead quoted at 9¼c. per pound, and litharge at 9¼c. per pound. In both cases the price is for round lots, and sellers are careful to make a distinction, according to quantity. On round lots red lead in oil is offered at 10¼c. per pound. The schedule of prices covering smaller amounts is as follows:—100-pound steel kegs, 11c. per pound; 25 and 50-pound steel kegs, 11¼c. per pound; 12½-pound steel kegs, 11¾c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than above.



What is A Certified Painter?

Answer: *Any reliable painter* who wants to build bigger business by means of our direct assistance and the help of our national advertising! *Any reliable painter* who wants to save his Life and Health and at the same time give better painting satisfaction than he has ever been able to give before by using the two great lead-free paints—Zinolin, for outside, and Keystona, for inside! *Any reliable painter* whose work we can guarantee and who in turn guarantees to us that he will use Zinolin and Keystona whenever called for!

NON POISONOUS ZINOLIN AND “DOUBLE OIL”

is the Wonder Paint—“*Arnoldized*” Zinc, no lead, non-poisonous—made possible only by the Arnold Secret Process. No paste pigment, ground-in-oil, has ever been produced to equal Zinolin for brilliant whiteness—lasting lustre—non-fading colors—spreading capacity—complete hiding—easy breaking up—and profits to you. Requires two gallons of oil to one of Zinolin—and “oil is the life of paint.”

Be a *Certified Painter*—NOW

Write today for the proposition that makes you one of our officially recognized Certified Painters whereby you receive the backing of this Company to help you make more money.

Keystone Varnish Company

N. B. ARNOLD, President

207 Keystona Building

Brooklyn, N. Y.

P.S.—Try this! Put the other fellow's flat paint on the scales and weigh it against KEYSTONA

SPECIFY PITCAIRN AGED FLOOR SPAR

Heel-proof, water-proof. A floor varnish that withstands the severest service and retains its character and richness. Will not scratch white. Possesses great covering capacity.

SPECIFY PITCAIRN AGED FLAT FINISH

For the smooth, silky, dull rubbed and mission effect. Pitcairn Aged Flat Finish is superior to hand rubbing on curved surfaces and ceilings. It imparts individuality, richness and character to the work.

PITCAIRN**Aged
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For your upper class interiors, when you want an effect of special richness and individuality. Pitcairn Aged Finishing Spar represents the maximum of durability obtainable in inside finishing varnishes.

SPECIFY PITCAIRN BANZAI ENAMEL

For all white work intended for those who demand nothing less than perfection in their enameling work. Lends character, tone and refinement to surroundings. The finish is elastic, tough and permanent.

Liquid samples and finished panels on any wood, furnished free on request.

PITCAIRN VARNISH COMPANY, Milwaukee, Wis. Newark, N. J.

Linseed Oil.

In our report of last month the price for linseed oil in car lots was given at 66c. per gallon. At present writing the quotation is firm, at 70c. per gallon. These figures indicate what has taken place in the market during the interval. Flaxseed prices have been going up, due to the fact that present supplies are small and the progress of the growing crop has not been satisfactory. To begin with, the acreage did not come up to expectations, and even with favorable conditions there is no chance that the outturn of seed would be large enough to take care of the country's requirements. Hence the need of importing seed, and the high rates asked for ocean tonnage are not conducive to low prices for linseed oil. Demand for oil in Eastern markets was fairly active early in July, when the rise in prices influenced buyers to cover, but for the greater part of the month the market has been slow, and this condition prevailed during the first week of August. Seed prices in foreign markets also have gone up, and developments in general have favored the bullish side of the market. This does not mean that all members of the trade are looking for higher prices, for some consumers are holding off because they expect a drop in values later on. Weather conditions for the next month or more will be important, and at the end of that time a better line on the course of prices for the fall and winter can be obtained. The price quoted for single barrels of oil at the close of the month was 72c. to 73c. per gallon.

Zinc Oxide.

Business in zinc oxide is largely a matter of contracts. Large consumers cover their requirements ahead, and as such orders are heavy enough to take care of practically all the domestic output, the spot market is not important and stocks offered for new business are small. Some resale lots are on the market and command different prices, according to seller. On contracts prices are fixed for stated periods, and the absence of fluctuations prevents developments in that direction. On ordinary American zinc oxide the contract price is established for a period of six months, and the present schedule is expected to hold good over the rest of the year. In the case of French process zinc oxide the contract price is established for a

period of three months, and the present schedule went into effect on July 1, and will continue through September. Prices for American process zinc oxide are as follows:—9¼c. per pound for 50-ton lots, 9½c. per pound for carloads and 10c. per pound for less than carloads. Selected zinc oxide brings ½c. per pound over the above prices. Leaded zinc oxide 35 per cent. is 8¼c. per pound for 50-ton lots, 8½c. per pound for car lots, and 8¾c. per pound for less than car lots. Other leaded grades range higher in price, according to quantity. These prices are based on shipment in barrels f. o. b. shipping point.

On French process zinc oxide quotations are:—Red seal, 16c. per pound; green seal, 16½c. per pound, and white seal, 17c. per pound. These prices apply on car lots and on less than car lots the prices are advanced ¼c. per pound, respectively. Above quotations are based on shipments in barrels f. o. b. shipping points. These prices became effective on July 1.

Dry Colors.

Some of the chemical colors are easier as a result of declines in producing costs. Bichromates and prussiates have continued to ease off in price, and this is reflected in the quotations for such colors as chrome green, chrome yellow, Prussian blue, etc. Soluble Prussian blue is offered in the spot market at \$1.50 per pound, and this figure can be shaded materially on contracts. There is a range in prices for Prussian blue, according to grade and seller, with \$1.50@1.80 per pound, representing the asking prices. Ultramarine blue is pretty well sold ahead and prices are largely nominal as far as first hands are concerned. Second hands are quoting different prices in the spot market, with sales around 25c. per pound. Chrome green is quoted at 50@60c. per pound for chemically pure. Chemically pure chrome yellow is offered at 30@35c. per pound. Lampblack and carbon gas black move freely against old orders, but trading in the spot market is restricted, owing to the scarcity of stocks, and second hands quote at different levels. German vandyke brown has been out of the market for a long time, at least as far as any large amounts are concerned, and at present no offerings are heard. The earth colors are steady in movement and in price.

Prepared Paints.

The position of prepared paints did not change to any extent during the month. The easier tone to certain dry colors was offset by the rise in linseed oil, and if the latter goes to much higher levels, the cost of paints will be affected. Judging from the materials market the position of paints is firm, and no reductions in price are likely to come until there is a material change in producing costs. Demand for paints is reported as normal, with nothing especially prominent during the month.

Turpentine.

Spirits of turpentine show a net advance in price for the month. Primary markets have been strengthened by more favorable prospects for the future, and as stocks have not accumulated to any extent, there has been no selling pressure to depress the market, and while demand cannot be said to have been active, the tone of the market has improved. The local market is generally in close sympathy with primary points and quickly reflects changes in the latter, but at times scarcity of supplies on spot has kept the market above the parity of Savannah. Late in July prices went up to 47c. per gallon, but at present sellers will take on business a fraction under that figure.

Shellac.

Many of the trades which are consumers of shellac are reported to be operating extensively. At any rate, they are in the market for supplies and demand for the different grades of shellac is quite active. From reports from primary points it is expected that stocks will not be large enough to take care of consuming requirements. One report says that the supply for this country will be 15,000 to 20,000 pounds short of requirements for the balance of the year. Arrivals have been large recently, but have gone into consumption, and a falling off in imports now seems assured. Primary markets have gone up in price, and the same is true of all consuming markets. T. N. is quoted at 30c. per pound, and some sellers are not eager to sell at that price. Fine orange has advanced to 32c. per pound, and second orange is held at 30c. per pound. Bleached, commercial is offered at 29c. per pound, and bone dry is firm at 36c. per pound.

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WORKS WHERE ALL OTHERS FAIL

AS A PAPERHANGER'S SIZE

Wall Paper, Burlap, etc., may be hung on a painted or varnished wall after sizing with Kling Ko-Na. No pearl ash necessary.

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Excellent flat paint work on plastered walls is obtained by *one coat* of Kling Ko-Na and *one coat* of paint.

Send today for price and information on 24-lb. trial case.

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FAB-RIK-O-NA MILLS

222 Arch Street - Bloomfield, N.J.

What if lead alone was used for outside jobs when you learned your trade? The world moves, and the modern, progressive painter keeps up with the times. Now that so many property owners know what

Zinc

will do to a paint, they are insisting that painters shall add zinc. Are you meeting them half-way?

The New Jersey Zinc Co.

Room 511, 55 Wall Street, New York

Safety First

Tests made by the New York Board of Fire Underwriters have proved the *non-volatility* and *Freedom from Fire Danger* of

EXOLIUM

PAINT, VARNISH and SHELLAC REMOVER

It is easy to use. *No scraping* needed. Cleans carvings as easily as flat surfaces. Cleans out the pores of the wood.

Old Coats Together with Filler Wash off with Plain Water

One spoonful of **EXOLIUM** in a pail of water washes old paint to look like new.

Ask your dealer for free sample.

If he cannot supply you, send us his name and address and we will

EXOLD MFG. CO.

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MACNICHOL'S CONCRETE PAINT

for Concrete, Cement and Brick Surfaces, Exterior and Interior, especially Cement Floors.

"Kant-Korod" Rust-Inhibitive Paint for the protection and preservation of iron and steel and metals generally.

Interior Flat Wall Finish

of free and easy-working properties, excellent body and soft effect. These are but few of the specialties offered along with a general line of Building Paints, Colors in Oil and in Japan, Varnishes, etc., by the

PYRAMID PAINT CO.

131 North 22d Street, Philadelphia, Pa.

Makers of Paint for Every Purpose

Write for our latest booklets on information and suggestions, also for sample cards and quotations.

WALL PAPER HAS A VALUE.

EVERY roll of wall paper that you have in stock is a real asset.

This coming season of 1917 will doubtless see an actual shortage of wall paper, something that the trade have not experienced before in many, many years, if ever. But the goods can't be made in anything like usual quantities, because the materials are not available with which to produce them. A year ago manufacturers should have advanced their prices sharply. There was every reason for so doing, and the trade were prepared to pay the increase. But the manufacturers, with a generosity that was not commendable, thought they could worry their way through the season. They guessed wrong. Materials kept growing scarce and prices were climbing like the thermometer on a July afternoon. When the season was half through the manufacturers were right up against it. Then they had to advance, whether or no. Meanwhile paper costs have kept soaring, with genuine shortage. It means that Mr. Wall Paper Maker must make a radical advance on all his line.

Meanwhile, Mr. Merchant, don't look with scornful eye on any wall paper in your stock. If it is just fair in style or color, it's a good thing to own. Don't mark it down, don't peddle it out as a job. It's worth all you have the nerve to ask for it.

Just by way of proof:—

Few factories had any surplus goods in serious quantities at the end of the 1916 season. Most mills ran close to orders, and in some cases the surplus was not much more than 5 per cent. of normal years. This meant that there was no occasion to sacrifice and one manufacturer cleaned out his job goods at a higher price than the same patterns brought in a regular way at the opening of the season.

Another good sign of the times is the action of one of the live-wire mills in the West, who have announced a shortening of terms. It is a good move. Wall paper terms are much too long, and to gradually shorten them will tone up the vitality of the business materially.

It is a matter of congratulation that the wall paper business is working out of the junk yard class into the coterie of dignified mercantile pursuits with an artistic emphasis.—*Carpets, Wall Papers and Curtains.*

A REPLY TO THE VETERAN PAINTER.

Priming New Wood—Chalking of White Lead—Inferior Linseed Oil.

Editor The Painters Magazine:—

Dear Sir—In your article in the July number, "A Talk with the Veteran Painter," I see some things which I wish to review. Referring to the priming of new wood, he says the best job he ever did was primed after the woodwork had been exposed to the weather three or four months. This reminds me of some railway master painters who advocate sponging with water the new panels of a passenger car and then, after the surface is dry, to give it a coat of priming, the idea being to raise the grain of the wood so that the priming coat would adhere better. This argument, it seems to me, would have more weight because the railway painter, having his job under roof, could control conditions which the house painter could not. I cannot believe that our Veteran Painter would advocate the exposure of new woodwork to three or four months of such weather as we have been having this spring before priming it. Even if the lumber were green and full of sap, the surface ought to be primed to prevent checking and warping; the sap and other moisture can always escape through the back, which should never be painted unless the lumber is thoroughly dry. I am not, of course, advocating the use of green or unseasoned lumber, but since we have to paint such lumber more often than seasoned lumber, we have to do the best we can. I believe where we have to prime unseasoned woodwork we ought to allow a long time for the priming coat to dry, say, six months, so that the moisture or sap could have a chance to evaporate. Surely we all agree that wide boards or panels will warp and check unless they are primed before they are exposed to rain or the sun.

Referring to chalking, our friend asks how many painters can tell you how long it takes for two coats of white lead to chalk off, and then answers himself by saying

(Continued on page 28.)

UNIVERNISH

A Varnish for Universal Uses

The painter bought a case of UNIVERNISH from his local dealer.

With some of it he varnished front doors and floors for a few of his customers.

For another customer he varnished inside and out an elegant motor boat.

He re-varnished a dining room table where the original varnish had been badly scarred, UNIVERNISH being hot water and acid proof.

With two coats of UNIVERNISH he made an old bar look like new and guaranteed the work as alcohol proof.

UNIVERNISH dries readily and when dry is very durable and almost as flexible as silk.

Send us a postal card and we will mail you our booklet about UNIVERNISH.

MURPHY VARNISH COMPANY

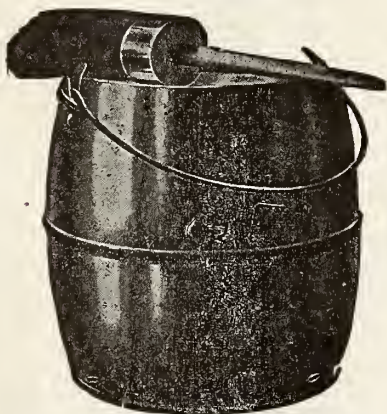
NEWARK, N. J.

FRANKLIN MURPHY, Jr., President

CHICAGO, ILL.

Monogram Brand White Lead

IN STEEL KEGS



Cut showing style of 50, 25 and
12½-lb. steel kegs

A GUARANTEED pure combination white lead ground in Bleached Linseed Oil; very white and will take more oil than any other lead; consequently has greater covering capacity. Put up in steel kegs, easy to open, which keeps the lead always soft and fresh; besides the kegs make fine mixing pots. This lead always remains white; will not turn yellow; always soft and breaks up readily.

Put up in 12½, 25, 50 and 100 pound steel kegs, or in 300 and 500 pound wood casks. Price per 100 lbs., \$7.50.

SPECIAL OFFER

Send us money order or bank draft for \$37.00 and we will send you 500 pounds of Monogram Brand White Lead assorted in any size kegs you want—100-lb. kegs, 50, 25 or 12½-lb. kegs—and we will send you free, a No. 8 Wolverine Oval Brush (like cut above) or a credit slip for \$1.25, which can apply on any future order for any goods from our Catalog No. 26 (write for copy if you haven't one). Send us your order—you will not be disappointed.

Geo. E. Watson Co.

"The Paint People"

62 W. Lake Street

CHICAGO

USE FOX'S CALCIMINES AND Water Paints DRY SIZES and DRY PASTE

These are the products of thirty years' experience in the manufacture and sale of such materials.

Thirty years of constant effort, honest dealing and gradual success.

We offer the best materials in our line on the market and guarantee our products will overcome more difficulties, prove more reliable and cost less per job than any others.

In dealing with us you are dealing with one of the most experienced and responsible concerns in the trade.

We Urge Your Trade.

M. EWING FOX CO.

MANUFACTURERS and ASSOCIATE MEMBERS
MASTER PAINTERS' ASSOCIATION.

NEW YORK

CHICAGO

FOREMAN WANTED FOR VARNISH FACTORY

Young man wanted by long established Swedish factory, which is arranging for extensive industry, with export chiefly on Russia. Must have good experience in the manufacturing of varnishes, dip varnishes, lakes, etc., and be good foreman with several years' experience in American factories engaged in export. Liberal salary to first-class worker. Application with verified copies of testimonials, references, salary expected, etc., should be sent to the Swedish Chamber of Commerce of the U. S. A., Produce Exchange, New York, to be forwarded.

PRINTING FOR PAINTERS

Time sheets, job tickets, order books, proposal blanks, letterheads, billheads, cards, envelopes, etc. Send for samples and free copy of Bookkeeping Hints for Mechanics. HADDON SPECIALTY CO. Box 449, Haddon Heights, N. J.

BOOKS for Painters Decorators Paint Manufacturers

Write for Catalog

THE PAINTERS MAGAZINE, 100 William St., NEW YORK

HANDY-PASTE THE MODERN WAY

Just Add Cold Water and Stir

Write for working sample

CRYSTAL SPRINGS PASTE CO.

141 Milk Street . . . BOSTON, MASS.

Western shipments made direct from Western factory.

eleven years for white lead and twenty years for tinted lead.

The writer has had many years' experience in railroad shops, having been master painter for some years, and afterwards was engaged in house painting in Indiana for fourteen years, and now has been located in Germantown, Philadelphia, for the last sixteen years. In Indiana I found 25 per cent. of zinc and 75 per cent. of lead to be about the right proportion to prevent the chalking of white lead, but since I came to this city I have found it necessary to add more and more zinc, until now we use equal parts of each, and I am not yet certain that this proportion will prevent chalking. We have observed the chalking of pure white lead in less than a year from the time it was put on, and in some cases have seen the window sills down to the bare wood within thirty months, or a little more, which confirms our friend's remarks in the next paragraph, that local climatic and atmospheric conditions are so diverse as to render it impossible for any one formula to be equally effectual in different localities.

My attention was first called to the chalking of white lead by noticing that the stenciling on our freight cars showed a white dust, under the letters and numbers, which had washed down from the white paint. I then commenced to use zinc with the lead, but because of its less hiding power, we had to use it sparingly. Since then I have constantly used zinc and sometimes other inert pigments in white paint.

And now as to the imperviousness of the paint film made with linseed oil. It seems to me to be well established that not only does water go through the film of paint, but it can readily be mixed with linseed oil paint, and I wonder that our friend, the Veteran Painter, should hold any other opinion.

During the last four years the painters of this locality have passed through a series of disastrous experiences with white paint, so that I do not think there remains a doubt in the minds of any practical and observing painter, who has had this experience, that the linseed oil of this day is not what it used to be. This letter is already too long to try to unfold the lessons learned, or I might add some very interesting experiments we have been led to make to discover, if possible, the cause of the disintegration of the paint film of white pigments. The Master Painters and Decorators' Association of Philadelphia has taken the initiative in this matter and has had before it a number of chemists and experts from various manufacturers, but none of them have been able to throw much light on the subject. With this object in view, we have during the last two years very closely observed the action of various pigments and vehicles; the result I shall try to give you at another time.

Respectfully, yours,

Henry W. Strover.

Germantown, Philadelphia, July 25.

THE MASSACHUSETTS OUTING.

THE Society of Master House Painters and Decorators of Massachusetts will hold their summer outing Thursday, August 17, rain or shine, at Salem Willows, with headquarters at Juniper Point Inn. The party will start from City Square, Charlestown, in special cars, at 9 o'clock, a. m. On arriving at Juniper Point Inn good cheer will be dispensed. There will be sports of all kinds, including baseball, bowling, quoits, races and sports for the ladies. A band concert will be given in the grove.

At 11.30 a. m. boats will be taken for Marblehead, where dinner will be served. At 2 o'clock boats will again be taken for an hour's sail along the North Shore, reaching Salem Willows at 3 o'clock, when all sports will be run off. Return from the Willows will be at 6 o'clock.

Tickets can be procured from the committee and local secretaries. Alexander Peters, 477 Tremont street, Boston; M. T. Ray, 197 Lowell street, Peabody; F. G. Baldwin, 446 Bridge street, Lowell; C. D. Bemis, 19 Rockland street, Melrose; Elmer H. Johnson, 32 Main street, Haverhill; Thos. F. Cunningham, 25 Swan street, Lawrence, Committee of Arrangements.

Small yet carefully selected stocks and quick turnovers are spelling profits for progressive retail dealers.

Keep on talking to your townspeople by means of window cards until your store becomes the talk of the town.

(Continued on page 30.)


RIPOLIN
WHITE**ENAMEL****A CHICAGO PAINTER SAYS:**

I HAVE found Ripolin exceeds in quality as well as in spreading capacity, all other enamels I have used before."

A New York Painter: "Prefer it to any other enamel paint and cannot recommend it too highly."

A Washington Painter: "Have used Ripolin for the past six years and have found it the best I have ever used."

These are samples of many similar letters. You will say the same if you once try Ripolin.

J. A. & W. BIRD & CO.

Distributors for North America

NEW YORK**BOSTON****CHICAGO**

SEND YOUR NAME AND ADDRESS TO DEPT. P FOR OUR BOOK OF PAINT FACTS

COSTS LESS
BECAUSE IT GOES FARTHER AND WEARS LONGER

You Get the Most for Your Money

when you buy

PHENOID

because

There is *Real* Efficiency and Reliability in the *Yellow Can*

Made by

CHALMERS CHEMICAL COMPANY*Varnish Remover Specialists*

NEWARK, N. J.

Draperies

and Cretonnes

To Match Wall Papers

Call at our Show Rooms
and inspect our new line

ELMS & SELLON

906 Broadway ∴ New York

Leiman Residence
Bonfoey & Elliott, Architects
Tampa, Fla.



Building for Beauty

TO fully realize the possibilities of concrete and stucco, you should know the ideal effects which are get-able with

Bay State ^{Brick &} ^{Cement} Coating

This Coating overcomes the dull blue-gray of concrete. It gives a permanent finish in white or tint. It doesn't sacrifice the distinctive texture of concrete.

Also—Bay State coating makes an absolutely weather-proof wall. Rain can't seep through the pores.

Architects and builders in all parts of the country have tested this, the original Bay State Coating. We'll be glad to pass along what they say of it. Write for booklet 40.

Or, test it yourself—we will send you a sample can of the original Bay State Coating free for the asking. Say what tint you prefer.



WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Makers Boston, Mass.

New York Office, Architects' Building

CHANGING WALL PAPER STYLES.

A Well-Known Manufacturer Sees No Benefit in a Complete Change.

Editor The Painters Magazine:—

Dear Sir—We give herewith our views, at your request, of the question, "What benefit do the decorators derive from an entire change of patterns each year?"

We do not believe that the decorators derive any benefit from a complete change of patterns each season. We also do not believe that there is any warrant for a complete change of patterns. The entire change of patterns each season is an obsolete custom, and has materially assisted in preventing the manufacturers and decorators receiving a fair profit on their goods.

It is, of course, desirable each season to have a certain number of new effects. Wall paper manufacturing must be progressive, and we must keep in close touch with the change of sentiment in decoration. The change often is almost imperceptible. There is, however, a constant change, and, therefore, the progressive manufacturer should produce each year a number of new effects to meet the changed decorative requirements.

If a wall paper manufacturer will produce each season a number of new patterns, approximately one-third of his entire line, he will be able to cover the field in all directions.

If his line contain two-thirds of his best patterns of the previous years, and one-third new patterns, he will have a much stronger line than if he make the entire line exclusively of new patterns. A pattern of merit, charm and dignity is good for a number of years, and such a pattern is far superior to an imitation of it, which would be classed as a new pattern.

A substantial benefit will accrue to the dealer if the new lines continue a fair proportion of old patterns, as the dealers' stocks of goods will keep their value for a longer period than is now the case. The silly custom of considering that the manufacturing season ends on June 30, and that the goods on hand at that time are to be considered as old goods, has hurt the value of every stock of wall papers in every section of the country. The added silly notion that a pattern of 1917 is new, and that a pattern of 1916 is old, has flooded the country with so-called job lots. The sale of job lots has depreciated the values of all wall papers.

There is no country which is as extravagant as the United States, and a striking illustration of its extravagance has been the fact that an entirely new line of wall papers is produced each year. This has made the sampling expenses of the factories and distributors an enormous amount. There has been no adequate return to any one for this great and unwarranted expense.

The tremendously large number of new designs with which the market is flooded each year has also tended to lessen the merit of the designs. It is impossible for the human mind to evolve the best work when so much work is required.

It is equally impossible for any designer to make hundreds of new designs if all are to be satisfactory designs, or an improvement on previous designs. The designer may be able to make twenty-five new designs which have sufficient merit to warrant their perpetuation in wall paper.

The foolish duplication of designs has also lessened the value of the finished product. The requirements of every branch of the wall paper industry, including the manufacturing, distributing and decorative divisions, can be surely met with one-half the number of designs now on the market.

In America we have followed the trend of decoration set by Germany, France and England. In those countries wall paper manufacturers produce only a limited number of new designs each season. Their patterns of merit are carried for a considerable number of years, both by the manufacturer and by the distributor.

There is, therefore, in our opinion no proper ground for making an entirely new line of patterns each season. It is one of the ancient customs which have been blindly followed by the manufacturers for a period of years. There is no adequate reason for its retention, and there is every sound reason for its abrogation.

Yours truly, George H. Keim,
Treasurer,
Gledhill Wall Paper Company.

(Continued on page 34.)

YOU ARE SURE OF

Cabot's Creosote Stains

Your customers can compare them with any other shingle stains by analysis, by flash-point, or by actual weathering test and they will find that they are made of the purest and strongest colors, ground in pure linseed oil, and specially refined Creosote with a high flash-point, so that they are sure of artistic and lasting colors, thorough preservation of the wood and reduced inflammability. Cabot's are the only shingle stains that can be shipped without the red label, because their flash-point is far above the point of safety.

You can get Cabot's Stains all over the country.

Send for samples and name of nearest agent.

SAMUEL CABOT, Inc., Manufacturing Chemists **BOSTON, MASS.**

1133 Broadway, New York

24 W. Kinzie St., Chicago

Cabot's Stucco Stains, Brick Stains, Protective Paint, Conservo Wood Preservative, Old Virginia White, etc.



All Saints, Montecito, Cal.

A. B. Benton, Architect, Los Angeles

UNION FILM OIL

THE
ONLY PERFECT
SUBSTITUTE
FOR
LINSEED OIL

Looks Like Linseed, Used Like Linseed, Works Like Linseed, Wears Like Linseed

It Costs Much Less

Send today for samples and prices.

**Union Film Oil Has Stood the Test
of Time and Made a Good Record**

UNION PETROLEUM CO.

Widener Building, Philadelphia, Pa.
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4345 Southwestern Blvd., Chicago

"Reach" Painters Drop Cloths

PAINT PROOFED
WATER

DOUBLE STITCHED
DURABLE

More "REACH" Cloths used than all other brands combined—WHY? Because—they are far better and cheaper than you yourself can make. Order some now—keep a supply on hand. **You NEED Drop Cloths.**

SIZES AND PRICES

9 x 9 ft.	-	-	\$1.00	12 x 12 ft.	-	\$1.75	15 x 15 ft.	-	\$2.75	18 x 18 ft.	-	\$4.00
9 x 12 ft.	-	-	1.35	12 x 15 ft.	-	2.25	15 x 18 ft.	-	3.35	18 x 21 ft.	-	4.65
9 x 15 ft.	-	-	1.70	12 x 18 ft.	-	2.70	15 x 21 ft.	-	3.90	18 x 24 ft.	-	5.25
9 x 18 ft.	-	-	2.00	12 x 21 ft.	-	3.15	15 x 24 ft.	-	4.50	18 x 30 ft.	-	6.50
9 x 21 ft.	-	-	2.35	12 x 24 ft.	-	3.60	15 x 30 ft.	-	5.40	Size		
9 x 24 ft.	-	-	2.70	12 x 30 ft.	-	4.50	Size			Size		

Send the amount with your order and REACH will **prepay express charges** direct to your door—east of the Mississippi. **CHEESE CLOTH** mill remnants for straining paint sold by the pound, put up in bales of fifty pounds. *Write for samples.*

A. L. REACH TEXTILE COMPANY,

138 Pearl Street, BOSTON, MASS.

"Something New Under the Sun"

BASIC WHITE READY FOR
—USE—

The Whitest, Densest, Smoothest, Most Opaque White you ever saw.

Write us for sample.

Rinald Bros.

Station S.

Philadelphia



WE are in a position to supply you with Aniline Wood Dyes of the same strength and quality as before the war, **INCLUDING REDS.**

We can furnish you with stains of every description, both dry and liquid, and we will be pleased to demonstrate their superior qualities.

Anticipate your requirements and write us for prices. We will give you the full benefit of our purchases.

Full line of AD-EL-ITE Varnishes, Enamels, Fillers, Paints and all wood finishing specialties.

Complete and new catalogue on request.

ADAMS & ELTING CO.

716-726 Washington Boulevard, Chicago

TORONTO TOPICS.

THE business of the past month was more than up to the average July volume. This, of course, is easily accounted for by the lateness of the spring start. Many of those who, a month ago, were looking into the future through "blue" spectacles are now quite jubilant over the splendid showing of the month just closed. It is to be regretted that the future holds out but little prospect for a revival in the building trades, but so long as the general run of custom work keeps up, as at present, there will be but few complaints to register. Not a few of the master painters are foregoing their usual mid-summer vacations in order to be on hand to look after the business which is pressing upon them. They feel they must "make hay while the sun shines," for there is almost certain to be a lull. The heat has been most oppressive, necessitating cessation of work in some cases owing to the workmen being overcome by it. The near approach of the Canadian National Exhibition, together with the prospect of a good custom trade for the fall, gives an encouraging aspect to the business outlook. Everything at present indicates that Canada will reap the greatest harvest of her history this fall, and bountiful harvests always mean prosperous times for everybody. This was a consummation devoutly to be wished.

The material market for the past month has witnessed the fall and rise again of a number of articles. Turpentine went down to 60c. per imperial gallon, in barrel lots, but has again risen to 70c. Boiled linseed oil went down to 75c. per imperial gallon in barrel lots, but has risen again to 82c. Raw linseed oil has also fallen and risen again seven cents per imperial gallon during the month, being now quoted at 79c. White lead ground in oil still maintains the advanced price of \$13.95 per 100 pounds, in ton lots. There has been very little, if any, change in other materials, all the advanced prices being firmly held. There are indications of a coming scarcity in many lines, but sufficient unto the day is the evil thereof. It will be time enough to surmount the difficulty when we meet it. The market outlook is firm.

The Young Men's Bible Class of the Broadway Tabernacle Methodist Church spent a very happy outing with

their president, Ernest J. Linington, at his home at Long Branch, on July 5. A splendid program of games was carried out; the contestants entering most heartily into the various events. An excellent repast was served. Hearty congratulations were extended to Mr. Linington on his recovery, and the hope was sincerely expressed that he might speedily be restored to his wonted health and strength. Mr. Linington thanked the members of the class for their kindly good wishes, assuring them that their expression of esteem were greatly appreciated by both Mrs. Linington and himself. He wished the class every success in the good work which they were endeavoring to do.

W. Mothersill and family are spending a short holiday in Ontario's charming northlands. "Billy" is a regular leech for sticking to business, and the brief respite from its pressing calls will do him a world of good.

"Senator" O'Hearn is composing a new song which he hopes soon to have in print. The piece is entitled "The Mosquito's Lullaby," with variations.

A large representation of the members of the Toronto Association of Master Painters were at the Union Station to give Lieut. Joe Hughes, son of Stewart N. Hughes, a grand send off as he left for overseas, in the service of the King and country.

"Bunny" Landon don't mind having a "sure tip" handed him once in a while, but he draws the line on having them "hurled" at him in such a violent manner as was the case at the master painters' picnic.

Jim Phinnemore says that the reason why the rink upon which he played at the recent Burlington bowling tournament did not capture the Dominion championship trophy was because the lead and second men played too much like the vice-skip and skip. This may be a very good reason, but Bob Wray says he is inclined to think the defeat was because they were "weighted" the wrong way.

"Why the Game Was Lost" will form the subject of a lecture to be delivered by Chas. W. Landon before the Master Painters' Association at its first session this fall. This

(Continued on page 36.)

Figure it any way you please —you'll find it pays best to use



Lowe Brothers

High Standard
LIQUID PAINT

The expense of painting is about two-thirds labor and one-third paint. You save a lot of time using "High Standard." To begin with, it's ready to use. It works easy. You can work fast with it and do good work. "High Standard" goes farther—it has wonderful covering capacity. Covers 350 to 400 square feet per gallon, two coats, and covers it *well*.

Write for Job Record Book

Keep track of your time, of paint used and all expenses. Do this for a few jobs—then try "High Standard" and compare results. You'll become a "High Standard" enthusiast, sure as you do, just like I am. Address "High Standard" Paint Man, care of

The Lowe Brothers Co., 456 E. Third St., Dayton, Ohio
Boston Jersey City Chicago Kansas City Minneapolis
Lowe Brothers, Ltd., Toronto, Canada

PENN PASTE FLOUR

THE IDEAL COOKED COLD WATER PASTE

Ideal because it sticks tightly, spreads smoothly, stays sweet, doesn't crack, doesn't peel, doesn't stain or discolor; makes it easy to slide the paper into place; a paste that covers the maximum surface with the minimum of outlay of money and labor; a paste free from alkali, caustics or adulterants of any kind.

No matter what paste you are using now, you are not getting the results you are entitled to, unless you use Penn Paste Flour.

Prove it to your own satisfaction at OUR expense. Fill out the appended coupon. Let us send you a

FREE TRIAL PACKAGE

We'll let YOU be Judge and Jury.

Unless you know the facts about Penn Paste Flour, you are slighting an important feature of your business. Investigate. Be openminded.

You will save money by using Penn Paste Flour,—much more than you thought it possible to save without skimping your jobs.

Fill out the attached coupon, before this slips your busy mind.

CHARLES W. WILLIAMS & CO.

Sole Distributors United States and Canada

212-214 Wooster St., New York 327 So. LaSalle St., Chicago

This coupon entitles you to a liberal Free Trial Package, provided you mail it before the supply allotted for this purpose is exhausted

FILL OUT DETACH MAIL TO-DAY
Charles W. Williams & Co., 212 Wooster St., New York
Gentlemen: If you will send me a liberal trial package of Penn Paste Flour we will give it a fair test.
(Signed).....
(Address).....
Date..... P. M.

Metallic Graining Plate Co.

MANUFACTURERS OF
METALLIC GRAINING TOOLS



Growth or Heart Plate, No. 4
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BOOKS for

Painters,
Decorators,
Paint Manufacturers.

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The Painters Magazine, 100 William St., New York

GRAINING

ANCIENT AND MODERN

59 Colored Illustrations. 140 Pages.

By WILLIAM E. WALL

The most complete and profusely illustrated book on graining ever published.

Price \$3.00 Postpaid

Trade supplied by

THE PAINTERS MAGAZINE

100 William Street, New York City

will be followed by a talk on "Sweet Memories," by Malcolm Sinclair. The reserve seat plan is now open.

Walter Cheshire and family are summering at Lake Joseph in Muskoka.

A train load of mixed master painters and supply house men have left the Union Station on a fishing expedition to Bobcaygeon. The bunch were chaperoned by "Bobby" Wood, "Bill" Paris and Stanley Taylor. It is safe betting that not a "goldarned" fish will be landed. They have all been so terrified by that New York man-eating shark story that they will run at the sight of a tadpole.

NEW FIRMS, BUSINESS CHANGES, ETC.

W. H. Chapman & Sons, 1218 Main street, Wheeling, W. Va., wholesale and retail paint dealers, have incorporated as the W. H. Chapman & Sons Company. Wm. H. Chapman is president; J. Frank Bycott, vice-president; Bert B. B. Bickerstaff, treasurer and general manager, and C. J. Chapman, secretary. The concern will handle paint for all purposes, painters' supplies, paper hangers' supplies, glass, roofing and building papers, builders' supplies and cabinet mantels and tile construction work.

F. S. Button, proprietor of a paint and wall paper establishment in Avenue F, Crowley, La., has purchased the stock of paper and paint belonging to the estate of the late Henry Newman. He will continue the business at the place formerly occupied by Mr. Newman in Parkerson avenue.

The E. S. Stape Company, Inc., of Canadaigua, N. Y., has taken over the business of E. S. Stape and will do a general painting and decorating business. The incorporators are J. William Jenkins, of Rochester, and Clarence W. Mead and Glenn Jones. The capital stock is fixed at \$3,000.

The Auto Paint and Trimming Company, of Pontiac, Mich., has sold the building it has occupied for eight years, and the company will be dissolved.

Hamilton Paint Works, Inc., incorporated in New York city, to manufacture paints, varnishes, oils, etc.; capital, \$6,500.

The Wolverine Paint Company, capitalized at \$5,000, has been incorporated at Grand Rapids, Mich., by Charles W. Shafer, C. M. Ter Broek, L. H. Burtenshaw and others.

J. U. Fackler, of Glenwood, Iowa, has sold his paint and wall paper store to J. B. Rishel.

M. Grohs & Sons, Inc., are building a paint shop at 246-248 West Twenty-eighth street, New York city.

Louis Pizitz, of Birmingham, Ala., has added a wall paper department to his store, under the management of Guy Clover, and will do a jobbing business through the Southern States.

Warwick House, Ltd., incorporated in New York city, to do decorative work, constructing, decorating, painting and furnishing houses; capital \$100,000. Incorporators:—F. A. Soldwedel, M. H. Hofer, O. Schultheis.

The Mahoning Paint and Oil Company, Youngstown, Ohio; capital, \$20,000. Incorporators:—A. E. Rhodes, Frances D. Rhodes, Roy F. Brandon and Fred J. Heim.

The Plattsburg Wall Paper Company, Inc., is a concern recently organized at Plattsburg, N. Y., with a capital of \$50,000. This company will purchase and operate the wall paper factory formerly owned by the Progressive Pulp and Paper Company. The directors for the first year are:—George Tait, George F. Underwood, John J. McCabe, Philip J. Riley, S. Carter Hall, Thomas F. Adiance, James McCabe, Grenville M. Ingalsbe, Louis W. Emerson, Archibald C. Hart and T. S. Marshall.

Sherwin-Williams Company's "Brighten Up" store in Peoria, Ill., has moved to larger quarters at 318 South Adams street.

The Geneseo Corporation has been incorporated at Rochester, N. Y., to deal in oils, paints, colors, varnishes, etc.

J. A. Walker has taken over the business of the Arnold Wall Paper and Paint Company's store at 96 Ninth avenue East, Eugene, Ore.

Universal Lubricant Company of America, Inc., Binghamp, N. Y., varnishes, shellac, auto cleaners, petrol-

(Continued on page 38.)

THE PAINTER'S FRIEND



One gallon of Naptha or other Cleaning Liquid will clean hundreds of brushes irrespective of the color of the Paint, if the LILLY BRUSH CLEANER is used. A big economy in the Paint Shop. The Brush Cleaner, \$1.25. Cleaning Liquid for Soft Paint, \$1.25 per gallon. Solvent Liquid for Hard Paint, \$2.25 per gallon. Charges prepaid. A Lilly Brush Cleaner free with an order for 12 gallons of Lilly Varnish. *Send for Catalog.*

LILLY VARNISH CO.

70 So. California Street
INDIANAPOLIS, IND.

MR. PAINTER

In every line of Painters' Materials there is **one** that is considered **The Standard** to judge others by—and which is generally imitated at a cut price. In Lampblack it is

Old Standard
and

**Eagle Germantown
LAMPBLACK**

Manufactured only by the old firm of

THE L. MARTIN CO.

HEADQUARTERS

FOR

SIXTY-FIVE YEARS

Your Dealer may not make as much profit from it as from other brands—but you do.

THINK IT OVER!

E. A. Bromund Co.

HEADQUARTERS FOR

WAX

OF ALL KINDS

**356 W. Broadway
New York, N. Y.**



BROMUND'S

Pearl Floor Wax

is the only prepared wax that can be used on pianos, automobiles, tan shoes, leather bags, etc. It requires very little labor and gives a beautiful shine.

Write to us for samples and quotations.

E. A. Bromund Co.

356 W. Broadway, New York, N. Y.

ENAMELS: FLAT FINISHES

**OIL COLORS
VARNISHES**

EGAN-ROGAN-HAUSMAN-COMPANY, Inc.

62 WATER STREET BROOKLYN, N. Y.

YB HARD ENAMEL

HARD AND DURABLE

Can be rubbed and polished like a high-grade rubbing varnish.

LET US TELL YOU MORE ABOUT IT.

YARNALL PAINT COMPANY

Manufacturers

Philadelphia

WATER

PROOF



(Pronounced Cow-Rie)

LIGHT COLOR QUICK DRYING

More durable than

SPAR VARNISH

Use Everywhere For Everything

Best varnish made for Floors, Yachts, Canoes,
Front Doors, Automobiles, Wagons, Furniture
and all inside and outside work.

ABSOLUTELY WATERPROOF

Price \$3.00 per gallon

LIBERAL DISCOUNT TO DEALERS

Send for free sample can

BROOKLYN VARNISH MFG. CO.
BROOKLYN, - - NEW YORK

TRADE SCHOOLS

In connection with the

Public School System

Reprinted in pamphlet form from the
Proceedings of the Thirty-second
Annual Convention of the International
Association of Master House Painters
and Decorators of the United States
and Canada, held at Cincinnati, Ohio,
February 15, 16, 17 and 18, 1916.

Single Copy, 10c. Three Copies, 25c.
75c. the Dozen.

Sent by mail, postpaid,
on receipt of price.

THE PAINTERS MAGAZINE
100 William Street, New York

eum products; capital, \$50,000. Incorporators:—A. G. Dealmaier, P. J. Gallagher, W. F. Eggleston.

The E. J. Knapp & Co., roofing paint manufacturers, of Belding, Mich., have largely increased their business since moving into their new plant.

The Ezee Paint and Chemical Company has been incorporated at Detroit, Mich., with a capital of \$30,000.

The partnership of Steinweg & Caseri, paint and wall paper store and contracting painters and decorators, 271 Main street, Petaluma, Cal., has been dissolved. E. Steinweg continues the business.

The firm of Vrooman & Switzer, painters and decorators, Gloversville, N. Y., has been dissolved. Orville Vrooman and Elmer Switzer will continue in the business individually, the former under the firm name of L. Vrooman & Co.

Utica Chemical Company, Inc., Utica, N. Y., colors, pigments, paints, oils, varnishes, drugs, chemicals. Incorporators:—W. S. Bacot, H. H. Tompkins, A. M. Thomson.

The Johnston Bros. Paint Company, of Newcastle, Pa., has changed its name to the Johnston-Burnett Company.

FIRES.

July 2. Fire in Jones & Dillingham's paint factory, Spokane, Wash.

July 8. Twenty-two autos were destroyed in a fire in the paint shop of Pike & Lind, 401-407 East Pine street, Seattle, Wash. Total loss, \$40,000.

July 12. One hundred dollars damage was caused by a fire in the paint and oil store of Charlesworth & Daniels, Hudson avenue, between Twenty-fourth and Twenty-fifth streets, Ogden, Utah.

July 14. About \$200 damage was caused by a fire in the paint shop of Harry B. Littman, 1818 Ashland avenue, Baltimore, Md., which originated from a small quantity of turpentine catching fire while he was soldering a can. Mr. Littman was severely burned.

July 20. The plant of the Bay State Shellac Company, Fall River, Mass., was destroyed by fire. Loss, \$25,000.

July 25. Fire in the wall paper factory of Becker, Smith & Page, Swanson street and Snyder avenue, Philadelphia, caused \$500 damage.

July 26. Monroe Brothers' paint shop, foot of Clinton street, Ottawa, Ill., gutted by fire. Loss, \$2,500.

August 2. Fire destroyed the plant of the Winnipeg Paint and Glass Company, at Winnipeg, Man.—a six-story building. Loss, \$300,000.

OBITUARY.

Benjamin H. Cornell, for many years in the painting and decorating business at Whitestone, L. I., died at the home of his daughter, Mrs. Ella J. Ryder, in Ryder's lane, July 30. He was 98 years old.

Charles Albert Michel, aged 70, died in his home, 119 Darragh street, Pittsburgh, Pa., after an illness of two weeks. He was born in Pittsburgh. He had for a number of years been head of C. A. Michel & Co., in the paint business.

William L. Baird, former mayor of Lynn, Mass., died July 7 at his home in Richmond, N. H. Mr. Baird retired from business a few years ago and purchased a farm in the country. He was born in Lynn July 29, 1843. He received his early education in the public schools, and in 1860 took up the trade of a painter, in which business he was engaged until his retirement, occupying the building at the corner of Western avenue and Centre street. He was a Civil War veteran.

Egbert David Walker, who at one time carried on the painting business in Lee, Mass., under the name of Steadman & Walker, died early in July.

John Harrold, who conducted a painting and decorating business at 154 Central avenue, Newark, N. J., for many years, died July 14 at his summer home at Blairstown. He had been ill three days. He was born at Newton, N. J., sixty-six years ago.

Joseph Lister, a wealthy glue manufacturer, of Chicago, died July 19, aged 78 years. He was born in Newcastle-on-Tyne, England.

(Continued on page 40.)

Paint the *whole* house—

When painting the wooden portions of a house with Dutch Boy white lead, it is a good practice to paint the metal parts with Dutch Boy Red Lead.

There are lots of metal parts that need protection just as much as the wooden parts do. Some of these the painter always attends to as a matter of course—downspouts, gutters, iron railings, etc. But why not go after the odd metal jobs, such as radiators, tanks, exposed pipes, etc.? The house-owner often will not think of these. The painter should suggest them.

Dutch Boy Red Lead-in-Oil

is used exactly the same as Dutch Boy white lead. Like Dutch Boy white lead it is a paste. Like Dutch Boy white lead it is ground very fine in pure linseed oil. Like Dutch Boy white lead it breaks up quickly to a painting consistency, and spreads far and evenly with little effort.

If the natural brilliant color of Dutch Boy red lead is not desired, it can be tinted to attractive browns, or greens, or an opaque black can be secured.

Be on the safe side when you buy your red lead by making sure that the package carries the Dutch Boy Painter trade-mark just as your white lead does.



In kegs 12½, 25, 50 and 100 pounds.

NATIONAL LEAD COMPANY

*Manufacturers also of Dutch Boy White Lead
and Dutch Boy Linseed Oil.*

NEW YORK
CINCINNATI

BOSTON
CLEVELAND

BUFFALO
ST. LOUIS

CHICAGO
SAN FRANCISCO

(JOHN T. LEWIS & BROS. CO., PHILADELPHIA)
(NATIONAL LEAD & OIL CO., PITTSBURGH)

BALL'S VARNISH REMOVER

The Pioneer

B. C. SPIRITS

Equal to Gum Spirits

OXOLIN OIL**THE IDEAL PAINT OIL**

For years there has been a growing demand by the painting trade for an ideal paint or reducing oil. We believe in placing **OXOLIN OIL** on the market that we are meeting this long felt necessity. We claim that our material is superior to the many so called paint or reducing oils. A severe practical test we believe will prove our claim.

Liberal samples furnished and prices quoted on application

BALL CHEMICAL COMPANY

Pittsburgh

Chicago

Your copy

of our new Catalogue of

*"Books for the Painter
Decorator**Paint Manufacturer
and Chemist"*

is in our office, A postal card, sent to us, will start it moving towards you.

THE
Painters Magazine

100 William Street
New York

SOME NEW WALL HANGINGS.

EVERY progressive decorator will be interested in some new materials that have been introduced in the new line of Walcutt Bros. Company, 141-155 East Twenty-fifth street, New York city, manufacturers of the well known "Wall-Cut" friezes. The first of these is cork surface, a paper having a novel effect that is believed never to have been carried out commercially before. Melton fibre will appeal to those who want a soft texture effect, resembling suede leather, overprinted with simple forms and delightfully decorative. Then there is Dundee Rep, which provides a number of attractive cloth and fabric effects, at prices that are reasonable enough to appeal to that class of people who want artistic decoration, yet who must confine their desires within the bounds of the average pocket book. Every decorator has a good many customers among people of refinement, who are willing to pay a fair price for satisfactory results, yet must forego extravagantly priced materials—and to such people these new Walcutt specialties will particularly appeal. Samples will be sent on request.

The old mussy fashion of borrowing the kitchen stove to mix up a pail of paste is entirely out of date, and no paperhanger who wishes to retain his customers ever thinks of resorting to it any more. To the man who not only wants to keep the housewife satisfied, but who is not contented with any materials that are short of the best, we recommend a careful reading of the advertisement of Charles W. Williams & Co., 212 Wooster street, New York, describing the merits of Penn Paste Flour, which they claim to be the ideal, cooked cold water paste, because it sticks tightly, stays sweet, doesn't crack, peel, stain or discolor, makes it easy to slide the paper into place—in short it makes just the kind of paste the progressive paperhanger wants. A trial package will be sent for test, if you use the coupon attached to the advertisement. It is worth investigating.

CONVENTION LUCAS CHICAGO BRANCH.

A N interesting and instructing convention was held by the Western Sales force of John Lucas & Co., Inc., in Chicago, July 26 and 27. The advertising and sales co-operative plans for 1917 were gone over in detail by William M. Zintl, and it was the consensus of opinion that they are the most complete in the history of the company.

The convention ended with a most entertaining and enthusiastic banquet, which was honored by the presence of E. B. Moon, of Lakeville, Ind., who told of the possibilities in the small town field, and what was necessary for dealers of that class to do to lift themselves out of the chaotic state that many are now in. The banquet ended with an eloquent talk by Mr. Trigg, vice-president and general manager of the company.

THE LATCHSTRING HANGS OUTSIDE.

EVERYONE who comes to the opening of the 1917 wall paper season in New York, on August 14, will receive a cordial welcome at the headquarters of the Lincrusta Works "Pallas," 121-123 East Twenty-fourth street, between Lexington and Fourth Avenues, where the entire lines of "Pallas" and "Walton" Lincrustas will be on display. Since this concern acquired Fr. Beck & Co.'s Lincrusta business, the Lincrusta Works "Pallas" have been able to offer the trade a combined line of remarkable scope and variety. Although photographs may possess an undoubted value of suggestion, nothing is quite equal to seeing the goods themselves, and for this reason the remarkable collection of samples on show in the "Pallas" salesroom, awaiting your critical inspection, is well worth the attention of every decorator and wall paper dealer. If for any reason you find it more convenient to come to New York at some other time than the August wall paper opening, remember that the same cordial welcome awaits you to make yourself at home at the "Pallas" salesroom and inspect the many artistic patterns you will find there, at your leisure.

Long dating is demoralizing to the retailer if it induces him to buy goods that he would not buy for cash.

What Will "Munns Wall Size" Do?

Every practical man before he is convinced on any product "has got to be shown."

Painters are up against so many snags and difficulties to overcome, that while one product may not do for soleing shoes and be fit to eat at the same time, if it will meet the painter's wants for 95 per cent. of the difficulties he is up against, it is a great help to him.

"Munns Wall Size" was made with the exact intention of meeting the full requirements of a priming or foundation coat on Walls and Ceilings.

To stop Suction.

"Neutralize Lime.

"check the action of Saltpetre.

"be a safe foundation under wall paper, oil paint or kalsomine.

This we guarantee if used strictly in accordance with directions.

"Munns Wall Size" will do much more than we expected it would do, and a few sample tests will show you what a wonderful material it is, such as:—

Will It Stop Suction?

1. Take a common piece of blotting paper and apply one coat of Munns Wall Size over one half of it. Allow to dry and then to see if the suction is stopped, brush on a little varnish over all.

2. To test if "Munns Wall Size" is brittle or whether it will peel.

Take a small piece of clean glass and coat one-half of it. When dry, apply a brushful of White Lead thinned with "Leadoil," covering up one-half of the sized part and one-half the unsized part.

Allow to dry for a few days. Then test how much harder and firmer the paint is over the Size.

Next see how easy it is to remove the paint with the finger nail from the glass with no Size on against the paint applied over the Size.

Then to see that the Size is not brittle, cut the Size on the glass with the point of a knife, and see how it curls up in shavings.

3. Will the size prevent tar, asphaltum or creosote from coming through White Paint? Take a piece of saturated Roofing Felt and apply two coats, allowing time to dry between. Then paint over with some White Oil Paint. If the Size is not good for this your paint will be discolored.

4. Can Munns Wall Size be used on wood in place of Shellac? Coat a piece of board with the Size. Give knots two coats, and apply your paint or varnish over it after the Size is dry.

5. Can you stain wood the same time that you are Sizing and filling it? Simply add finely ground dry color to the Size for the desired shade. When dry varnish over it.

6. If for a mission or flat finish on wood, after applying the stained Size, mix one pint of Linseed Oil to a gallon of "Leadoil" and apply over the surface that has been previously sized with the stained size of the desired shade.

7. Concrete Surfaces. Apply a coat of "Munns Wall Size" before painting. It protects the paint from Alkali and makes each gallon of paint cover 50 per cent. further and cover better.

Above all, don't forget "Munns Wall Size" only costs a few cents per gallon, as 1 pound of the powder will make 1½ gallons.

E. A. Munns Kalsomine Company

217 Fulton Street, Brooklyn, N. Y.

GEORGE K. BIRGE, President
HUMPHREY BIRGE, Vice-President

A. B. HUMPHREY, Treasurer
HOWARD M. HESTON, Secretary



The Birge Line for 1917 Is Ready

THIS is important information to our many customers.

Emerson wrote of the path that would be made to the house of the man who made the best mouse trap. He was writing with a universal application. His meaning was that to whatever a man does, if it is done better than others do or have done it, the world is ready to give full recognition.

The perfection we strive to achieve has been well accomplished in our new line, and we believe the remarkable color results will show, to the trade, our complete mastery of the situation with which Wall Paper Manufacturers in general have been confronted.

Birge Paper Hangings, plus Service, are available to those interested

NEW YORK CITY
10 East 39th Street

CHICAGO
168 No. Michigan Avenue

PHILADELPHIA
1418 Walnut Street

BOSTON
120 Tremont Street

LONDON, ENG.
46 Berners Street

M. H. BIRGE & SONS COMPANY
BUFFALO, N. Y.

The Markets

WITH general business conditions good, an active demand is expected for all paint materials through the fall season. Buying for fall account was not prominent during the past month, and in most cases trading was reported to be quiet. The lead and zinc pigments have been featured by a steadiness in values which, in the case of the former, may be traced to strength in pig lead, and in the case of the zinc pigments may be accounted for by the method of selling, in which prices are established for a fixed period. Linseed oil has not met with an active demand from consumers, and the placing of contracts for forward positions has been decidedly slow. Yet interest in the market has been keen, and news regarding the growing flax crop has been eagerly sought. The crop is supposed to have made favorable progress and advances in the seed and oil markets in the early part of the month have been lost. Some of the chemicals used in the production of dry colors have sold on more favorable terms, and this has had the effect of weakening quotations for the finished products. Window glass is in fairly good demand and prices are firm, though this arises more from the fact that stocks are rather low than from active buying.

White Lead Dry and in Oil.

The downward tendency of the pig lead market, as reported recently, has been checked and during the current month values were firmer with the tendency upward. The effect of this has been to destroy hopes of reductions in the asking prices for the lead pigments. No change in the schedule price for white lead has been made for some time, and present quotations are the same as reported in our last issue. The market has not been featured in any way during the month, but consuming demand has been normal and deliveries on old contracts have been up to seasonable standards. Dry white lead is held at a minimum price of 8¾c. per pound, and considerable quantities are said to have changed hands at higher fig-

ures. This price applies both to basic carbonate and basic sulphate. White lead in oil is offered to buyers of round lots on a basis of 9¾c. per pound, and on smaller amounts the following price list is effective:—100, 250 and 500-pound kegs, 10½c. per pound; 25 and 50-pound kegs, 10¾c. per pound; 12½-pound kegs, 11c. per pound; 1, 2, 3 and 5-pound cans, 12½c. per pound. On lots of 500 pounds or more prices are ½ cent per pound less than the above.

Red Lead and Litharge.

Both these oxides are well sold ahead and the market is easily maintained on a steady basis from the standpoint of prices. Some export inquiry has been heard, and it is not easy to find supplies to fill all such orders. The market has been further steadied by the fact that pig lead has gained in strength, and if anything, the pigments are firmer than they were a month ago, though production is said to have made some gains over the demand. Dry red lead is quoted at an inside price of 9¾c. per pound and litharge is held at 9¼c. per pound. There is not much demand for the latter, except from the manufacturing trade, but there is a good call for red lead in jobbing lots, and on such lots the price is arranged on a quantity basis. Red lead in oil is quoted at 10¼c. per pound to buyers of large lots, and on smaller lots the price is as follows:—100-pound steel kegs, 11c. per pound; 25 and 50-pound steel kegs, 11¾c. per pound; 12½-pound steel kegs, 11½c. per pound. On lots of 500 pounds or more prices are one-half cent per pound less than above.

Linseed Oil.

The government crop report, which was issued early in August, did not show the flax crop to be in a very flourishing condition, and prices for seed were strong and advanced to high levels. This was reflected in the oil markets and crushers were asking 73c. per gallon at times for oil in ear-lot quantities. The price for single

Introducing—

AMBERVAR FLOOR FINISH

a superior Floor Varnish which is guaranteed to "stand up" under wear and tear which breaks down an ordinary varnish.

To introduce AMBERVAR, and make you acquainted with its merits, we will offer substantial inducements for you to stock up for your Fall requirements.

Write today for our introductory offer. We promise you it will be well worth while.

F. W. THURSTON COMPANY

Manufacturers of VARNISH, SHELLAC, STAINS, Etc.

CHICAGO

*" 'Tis First in Grade
If Thurston-Made."*

barrels always carries a premium over the car-lot price, and up to 75c. was quoted for the latter. As the month advanced crop news became better and seed values fell off with a consequent easing of oil prices. At present crushers are willing to do 70c. per gallon on car-lot business, and this applies to futures as well as to spot deliveries. On smaller amounts the price ranges from 71c. to 74c. per gallon, according to amount and seller. Large consumers of oil have not been buying freely and most of the business of the month has been for prompt shipment. Usually at this time of year there is a good contract business, but this year buyers have been inclined to wait for more definite news regarding the seed crop and have been slow to cover ahead. There has been a good export call for linseed cake, and high prices have been realized on such sales. This has had a bearing on oil prices, since the cost of producing oil is lowered by the receipt of good returns on the by-product. It is granted that the seed supply will not be sufficient without drawing upon the Argentine, but in spite of this consumers are not alarmed over the outlook, and are holding back for recessions in price which they expect to get as soon as the new crop is on the market.

Zinc Oxide.

Spot trading in zinc oxide is not important, which may be accounted for by the fact that most consumers are covered ahead on contracts, and also because offerings of all grades in the spot market are comparatively small. There is a steady delivery on old contracts, and this accounts for the bulk of the home production. Small lots of foreign zinc oxide are offered at times, but in most cases prices are largely nominal, as offerings are subject to previous sale. There has been no change in the method of distributing the home output, and American process zinc oxide is sold on contracts running over a period of six months and French process on contracts covering a period of three months. Current contracts for the latter run through September, but a new schedule of prices for the last quarter of the year is about due. Prices for American process zinc oxide are as follows:—9¼c. per pound for 50-ton lots, 9½c. per pound for carloads and 10c. per pound for less than carloads. Selected zinc oxide brings ½c. per pound over the above prices. Leaded zinc



Good Health—

No lead poisoning to endanger your life and happiness.

Good Paint—

"Arnold-ized" Zinc and double linseed oil. Tougher, fully waterproof, more durable. Positively will not crack or peel.

Good Jobs—

Whiter. Permanently glossy. Non-fading colors. Every house you paint with Zinolin will be a **Show Place for Beauty** in your town.

Good Profits—

"Arnold-ized" Zinc and double oil costs less than double lead and less oil. Covers 150 sq. feet more surface per gallon, mixed. Hides better, too.

ZINOLIN

The Great "Arnold-ized" Zinc
and

DOUBLE OIL

If you are not using Zinolin you are missing a chance to build a great reputation. Zinolin is nothing short of revolutionary. Your patrons will admit it when they see Zinolin used on a job.

Are You Certified?

If not, write us at once for our proposition which makes you a Certified Painter for us, whereby you have our full official endorsement and the help of this company in securing Zinolin-painting business. Write today.

Keystone Varnish Co.

208 Keysto:a Building, Brooklyn, N. Y.

**Lucas
Velvo-Tone**



**All in one
Operation**

That Modern Rich Soft Hand-Rubbed Effect

A New Milestone in the History of Finishes

Here is a product that has been in demand for many years. To obtain the same beautiful finish it formerly required *three* separate, laborious, time-taking and costly steps — staining, varnishing, hand-rubbing. Now

Lucas Velvo-Tone Finish

Stains, Varnishes and gives the Hand-rubbed effect in *one* operation.

With the aid of this new and so much-needed Finish, you can effect a saving on your rubbed work of at least 33½%, and often more, depending upon the surface to be treated.

Be the first painter in your town to use it.

Send for descriptive circular and color card.

John Lucas & Co., Inc.

Philadelphia, Pa.

oxide 35 per cent. is 8¼c. per pound for 50-ton lots, 8¾c. per pound for car lots, and 8½c. per pound for less than car lots. Other leaded grades range higher in price, according to quantity. These prices are based on shipment in barrels, f. o. b. shipping point.

On French process zinc oxide quotations are:—Red seal, 16c. per pound; green seal, 16½c. per pound, and white seal, 17c. per pound. These prices apply on car lots and on less than car lots the prices are advanced ¼c. per pound, respectively. Above quotations are based on shipments in barrels f. o. b. shipping points. These prices became effective on July 1.

Dry Colors.

The market for bichromates has not changed much during the period, but while low-priced offerings are still on the market, there is some doubt about future prices. Many members of the trade are looking for a firmer market, and some go so far as to predict that the high levels reached earlier in the year will again be reached, if not surpassed. Prussiates are easier and offerings of both soda and potash have been in buyer's favor. Offerings of lampblack are reported to have increased, with prices easier as a result. Carbon gas black is well sold ahead, and the spot market depends upon seller. Chrome green and chrome yellow have been a little easier, with some of the raw materials lower. The earth colors are in normal demand, with prices firm. Production of Prussian blue seems to have increased, and asking prices vary according to grade and seller. Some offerings of Milori blue have been on the market in the past few weeks. Para reds are quoted for the lower grades, but the pure toners are still so scarce that prices are little better than nominal. German Vandyke brown is scarce and no free quotation is heard. Offers of Bismarck brown have increased and different sellers are able to quote freely.

Turpentine.

Net changes in the market for spirits of turpentine have been in buyer's favor, and while 47c. per gallon was asked at New York a month ago, sellers are now doing business at 46c. Primary points are responsible for the

change in consuming centers, and reports from some of the largest markets show that demand is quiet and is restricted to nearby shipments. With the coming of the fall season, a better consuming demand is expected to arise and current prices are said to be low in comparison with those which are expected to rule later on. Most consumers have not been buying heavily for some time, and on this account it is thought that stocks in consumers' hands are small and that a good demand is inevitable in the near future.

Shellac.

A strong situation has existed throughout the month in the market for shellac. Prices have gone to new levels, and in addition to strength at primary points, there was a scarcity of some grades in domestic markets, so that demand was all the more active. The London market has just shown a marked increase, which prevented an easing off of prices in domestic markets, and at present values seem more likely to advance than to decline. Receipts have been fairly large recently, but have found a ready market and offerings are not large on spot, and there are still complications which affect shipments. Sellers in the local market quote T. N. at 32@33c. per pound; fine orange at 34@35c. per pound; second orange at 32@34c. per pound; commercial bleached at 32@33c. per pound; bone dry at 38@40c. per pound.

Lucas Velvo-Tone Finish is a new product now being exploited by John Lucas & Co., Inc. It is one for which there has long been a need—a finish that, with one operation, would stain, varnish and give a hand-rubbed effect, which heretofore has only been obtained by three operations. It is adaptable for all kinds of woodwork and is especially advantageous to painters, because it will effect at least a 33 1-3 per cent. saving in cost to them over the previous method of producing hand-rubbed effects. A special campaign of magazine and newspaper advertising has been entered into for the launching of the product and it is believed that the popularizing of a product of this nature will be one of the biggest things that has ever been put over in the paint and varnish industry.

"BIG FOUR" PAINT OUTING.

FROM 7 in the morning until late in the evening eighty-five members of the paint clubs of Detroit, Buffalo, Toledo and Cleveland dined and rode and golfed and lunched and baseballed and told stories—and all the rest of it—as the guests of the paint, oil and varnish men of Cleveland on Thursday, July 27. It was the "Big Four Outing," and a "truly perfect day."

The sport began at 7 in the morning, when a delegation of Sixth City members headed by Dave Hawley, chairman of transportation, and H. W. Galley, secretary of the Cleveland Club, greeted Buffalo and Detroit representatives at the C. & B. dock. A few minutes later all were enjoying a breakfast such as has made the Cleveland Athletic Club famous.

Shortly after 9.30 the last joy car (and there were some cars) left downtown for the Clifton Club, located on the banks of Lake Erie. One hour spent in the cool, refreshing lake atmosphere, coupled with light refreshments, made every one present forget the cares of business.

Eleven-thirty found the gathering on the spacious ver-

TRADE MARK **NICE** REG. U.S.A.

Interior and Exterior Varnishes, TROKAL Liquid Floor Finish, Liquid and Paste Wood Fillers, Enamels, Oil Stains, Shingle Stains

There's beauty, and durability, and satisfaction for the Contractor, the Architect and the Owner in every brushful.

Literature, Samples, Prices on Request

EUGENE E. NICE, Manufacturer

268-274 So. 2nd Street 201-207 Spruce Street

PHILADELPHIA

State, High and Howell Streets, at P.R.R. - - CAMDEN, N.J.

KLING KO-NA SIZE

WORKS WHERE ALL OTHERS FAIL

AS A PAPERHANGER'S SIZE

Wall Paper, Burlap, etc., may be hung on a painted or varnished wall after sizing with Kling Ko-Na. No pearl ash necessary.

AS A PAINTER'S SIZE

Excellent flat paint work on plastered walls is obtained by *one coat* of Kling Ko-Na and *one coat* of paint.

Send today for price and information on 24-lb. trial case.

H. B. WIGGIN'S SONS CO.

FAB-RIK-O-NA MILLS

222 Arch Street - Bloomfield, N.J.

By your works you are known. The painter's work is the most conspicuous thing in your town. Anyone can walk about and pick out all the good jobs of painting. Ask yourself how many of these jobs are yours. Outside jobs upon which

zinc

has been used are easily picked out because they look better and last longer.

The New Jersey Zinc Co.

Room 511, 55 Wall Street, New York

Safety First

Tests made by the New York Board of Fire Underwriters have proved the *non-volatility* and *Freedom from Fire Danger* of

EXOLIUM

PAINT, VARNISH and SHELLAC REMOVER

It is easy to use. *No scraping* needed. Cleans carvings as easily as flat surfaces. Cleans out the pores of the wood.

Old Coats Together with Filler Wash off with Plain Water

One spoonful of **EXOLIUM** in a pail of water washes old paint to look like new.

Ask your dealer for free sample.

If he cannot supply you, send us his name and address and we will.

EXOLD MFG. CO.

237a Greenwich St.

NEW YORK

MACNICHOL'S CONCRETE PAINT

for Concrete, Cement and Brick Surfaces, Exterior and Interior, especially Cement Floors.

"Kant-Korod" Rust-Inhibitive Paint for the protection and preservation of iron and steel and metals generally.

Interior Flat Wall Finish

of free and easy-working properties, excellent body and soft effect. These are but few of the specialties offered along with a general line of Building Paints, Colors in Oil and in Japan, Varnishes, etc., by the

PYRAMID PAINT CO.

131 North 22d Street, Philadelphia, Pa.

Makers of Paint for Every Purpose

Write for our latest booklets on information and suggestions, also for sample cards and quotations.

anda of the Shaker Heights Country Club. It is said that L. M. DuCommun challenged W. D. Foss to a game of clock golf for a purse of two bits and the championship of the Big Four. E. T. Holmes was referee and declared it a draw, keeping the purse for explaining the fine points of the game to both contestants.

Lunch was served at the Mayfield Country Club, and Guy S. Gardner, general chairman of the Entertainment Committee, certainly did prepare for a hungry mob. No accidents marred the trip from the Shaker Club.

A fast run was made to Jim Dunn's sand lot to witness the ball game between the Red Sox and the Indians.

Dinner was served at the Country Club, and during its progress the gathering heard from H. S. Chatfield, president of the New York Club; Chas. J. Caspar, treasurer of the National Paint and Varnish Association; H. H. Steele, president of the Buffalo Club; Wm. E. Love, president of the Cleveland Club, and others.

Frank P. Cheesman, president of the National Paint, Oil and Varnish Association, wired his regrets on not being able to attend and expressed his hope that the outing would be a success and an incentive to other clubs to get together.

Prior to the closing of the program the Detroit Club, through Wm. E. Love, president, extended a hearty invitation to the "Big Four" to come to Detroit next year.

Among those present representing out-of-town clubs were F. E. Pile, president, and W. F. Stallings, secretary, of the Toledo Club; J. C. Weinberg, Chicago Club, and Chas. J. Caspar, Pittsburgh Club.

H. S. Chatfield, the popular president of the New York Paint, Oil and Varnish Club, was urged by a committee of thirty of the leading Democrats of Elizabeth, N. J., to accept the nomination for Mayor of that city, but he decided that business must come before political preference and declined to run.

Albert F. Mattison, who for twelve years was connected with the Forest City Paint and Varnish Company, of Cleveland, has resigned from that concern and connected himself with the McDougall Paint Company, Inc., and the McDougall Varnish Company, Inc., of Buffalo, as special representative to the marine, manufacturing and dealers' trade.

From the John L. Whiting-J. J. Adams Company of Boston, we have received a copy of the "Brush Users' Almanac" for 1917, containing a great deal of useful information for those who handle brushes, as well as everything one would expect to find in an almanac. Pages printed in colors illustrate the various lines of Whiting-Adams brushes. Another booklet from the same concern, entitled "Advice and Comment on Many Problems," contains a good deal of information about brushes, as well as many anecdotes and fables of a humorous character, each of which has an added "moral" that points to the use of Whiting-Adams brushes.

NEW JERSEY TRAVELERS' OUTING.

ON Wednesday, September 20, the Travelers' Association Paint and Allied Trades of New Jersey will hold their first annual outing at Karatsouyi's Hotel, Glenwood, L. I., and a red letter day may be expected. The National Lead Company has kindly placed their lighter Atlantic at the disposal of the association for this occasion. The boat will leave the foot of East Twenty-third street at 10.15 a. m. sharp. Breakfast will be served immediately upon arrival at Glenwood, after which there will be a baseball game between the Blue Ribbon Salesmen and the Jersey Jobbers. Then will come several athletic events for valuable prizes, and about 5 p. m. a shore dinner de luxe will be served. It is a good fellowship affair, and the committee is desirous of making this outing one grand success. Tickets are four dollars each, and members who will have the privilege of inviting friends in the trade are urged by the committee to refrain from any bashfulness in regard to purchasing a large number of tickets. The committee in charge consists of James C. Kelly, chairman; J. J. Keating and H. D. Bowker, treasurer, 9 Morristown road, Elizabeth, N. J.

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FRANKLIN MURPHY, Jr., President

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If you buy paints, oils, varnishes or any other supplies for painting you should obtain a copy of this catalogue.

We give same prompt attention to small as well as large orders and when you buy from us you can be assured the article is the best quality at the lowest possible price.

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 (....) Special Sign Painters' Supply Sheet.
 (....) Special Air Brush Price List.

Put cross thus, X, in square opposite whichever list you want, and sign below.

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Painters Magazine

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These are the products of thirty years' experience in the manufacture and sale of such materials.

Thirty years of constant effort, honest dealing and gradual success.

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In dealing with us you are dealing with one of the most experienced and responsible concerns in the trade.

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Western shipments made direct from Western factory.

INDIANAPOLIS WANTS THE CONVENTION.

Editor The Painters Magazine:—

Dear Sir—In the Railway Paint Shop Gossip of the July issue you said:—"In the selection of a convention city it may be considered desirable to pick out one that has never before been selected," and you gave some very good reasons why the Association should do so.

At Nashville I tried to convince the members that Indianapolis would be a good place to come to, but the boys couldn't see it and voted largely against it, too largely to suit my exalted opinion, I thought of what ex-President Harrison called a "No mean city"—Indianapolis. Now I am going to place her in nomination for 1917. If the boys only knew what kind of a town this "no mean city" is, they would still be in sack cloth and ashes because they didn't come the first time I asked them.

In the first place, it is in Indiana—you've heard of that place, haven't you? Well, Indianapolis is in the center of Indiana and only about fifty miles from the center of population of the United States. This will interest those who come in Fords, as it won't take long to run down and visit that wonderful spot. It cost your Uncle Sam some considerable coin of the realm to locate it. If you go, you wouldn't know the place but for the marker your Uncle Sam put there.

Then, again, maybe Carl Fisher might pull off one of his 500-mile stunts at the Speedway for your benefit.

We will show you the Soldiers' and Sailors' Monument, the finest not only in this country, but in the world, and its fountain, the largest artificial one in the world. We didn't have the artist to design and the workmen to execute this monument of bronze and Indiana stone, so we imported some of the Kaiser's subjects to do it. We couldn't get them at the present time, as they are all pretty busy erecting soldiers' monuments of their own. They might build us a sailors' monument or two, as they are not so busy in that line now.

If you bring a big crowd, don't worry about the hotel, as we have five fine large ones within five minutes' walk of either or all of them. You won't have to sleep in one of the many fine parks we have here.

But I must not fail to tell you of the character of one class of citizens we have here. Indianapolis has more candidates for office than any other city in the United States. There isn't an office within the gift of the people, from President down to constable, for which we haven't from one to a dozen receptive candidates. We have Frank Hanly for President on the Prohibition ticket, Charley Fairbanks and Tom Marshall for vice (we will be sure of the vice unless the Prohibition or Bull Moose gets elected), we have three for United States Senator, John Kern and Tom Taggart on the Democratic ticket, Harry New on the Republican. We elect two this year. We have a candidate for Congress on each ticket, and so on down the line.

There lives here also an ex-President, Modesty forbids mention of his name. He is not in politics, however. If there is any who doesn't know him, come over and meet him. I personally assure you all that he will give you a hearty Hoosier welcome, even if not a native one.

But come over. There will be a reception committee awaiting you at the Union Station, and during the convention we can walk down "Lockerbie Street." If we can spare the time we will visit "The Little Town of Tail Holt" (a fact, not a fancy.) We can go down to "Grigsby's Station," go to "Aunt Mary's." "Down on the Farm," and on the way back to Greenfield we can go to the "Ole Swimmin' Hole." It may not be "Knee Deep in June," but in September it will be pretty close to the time "When the Frost is on the Pumpkin and the Fodder's in the Shock," where "The Raggedy Man Tells Such Rhymes."

Come over and at least we will try to give you each one of "Riley's Roses."

J. A. Gohen.

Indianapolis, Ind.

—The New York, New Haven and Hartford has authorized the Osgood-Bradley Car Company to proceed with the construction of sixty passenger coaches, and, as a result, Master Painter James A. Allen must arrange for important inspection duties for his department.

(Continued on page 30.)


RIPOLIN
WHITE**ENAMEL****YOU CAN RELY ON RIPOLIN**

WHENEVER you have a job that requires special care—use Ripolin.

You will find Ripolin absolutely opaque, that it spreads easily, shows no laps, streaks or brush marks and will give you a surface

that is whiter and better in every way than is possible to obtain otherwise.

The job, big or small, will cost you less to do with Ripolin because of its great spreading and labor-saving qualities.

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There is Real Efficiency and Reliability in the Yellow Can

Made by

CHALMERS CHEMICAL COMPANY*Varnish Remover Specialists*

NEWARK, N. J.

TORONTO TOPICS.

WITH but very few exceptions, the month of August proved a very satisfactory one to master painters of Toronto. There seemed to be plenty of work for all. Those who were fortunate enough to secure a number of public school tenders have been kept hustling to finish their contracts in time for the reopenings which take place on September 6.

A goodly number of permits have been issued from the City Hall for new work which will be gladly welcomed at this season of the year. The decorating end of the business has kept all the available paperhangers busy, and the outlook for the fall trade is most promising. The rapid prosecution of the work is still badly handicapped by the lack of skilled mechanics. Business on the whole may be said to be much improved. This applies to other than the painting and paperhanging branches. The present prospect of an abundant harvest has had a salutary effect upon all lines of business. It is really surprising that the volume of trade keeps up so well, in view of the exceedingly strenuous conditions which Canada is experiencing owing to the great crisis in Europe.

The material market has experienced many fluctuations during the month. The decreases of today are promptly met by the increases of tomorrow. There seems to be no resting place for prices. Oils have been up and down with almost every turn of the thermometer. White lead has eased off a trifle, but prices are still regarded as exorbitantly high. White lead ground in oil is now quoted at \$13.45 per 100 pounds in ton lots and \$13.75 per 100 pounds in lesser quantity. Boiled linseed oil is quoted at 93 cents per imperial gallon in barrel lots and raw oil is 90 cents per imperial gallon in barrels. Turpentine has risen in price and is now quoted at 69 cents per imperial gallon in barrel lots. Brushes, especially rubber-set lines, have advanced several points. All other materials continue strong, with a rising tone to the market generally.

The question of securing adequate prices for painting is still a great problem with the master painter, with such a strong material market to contend against. Although the cost of material has advanced by leaps and bounds, yet many contracts are being entered into at and below even former prices. How some tenderers arrive at their figures is the enigma which is difficult of solution. The Toronto Association has issued a book of measurements and prices, which forms a safe basis on which to work, but many figures ridiculously below this schedule are being met with every day. The folly of working at cost and in some cases even on a losing basis has frequently been pointed out, but it does not seem to abate the altogether too prevalent trouble.

Since their return from the northern fishing grounds, the Wood-Paris-Taylor party have been as mum as oysters, and nothing of a startling nature has been reported. We presume that fear of arrest by the government game warden is the only explanation of the Sphinx-like silence.

Mr. and Mrs. Joseph Chrysler, who have been motor touring through the Highlands of Northern Ontario, made a call at "Jim" Thomson's summer bungalow at Sparrow Lake and spent a pleasant sojourn with his old pal of the brush.

It was a great pleasure to welcome Mr. and Mrs. E. J. Linington at the recent outing of the Toronto Association at Weeke's Sylvan Vale.

The brilliant plays at the great struggle between the Painters and Supply Men were so numerous and well scattered that it would be invidious to particularize, but that catch of Coxy's was some catch because it was the pivotal point on which victory depended. Hats off to Fred.

Freddy Sharpe is still wondering how Umpire "Bunny" Landon could prop himself up with a bat and go to sleep with Hughes kicking up such a hub-bub around him. Perhaps Bunny thought he could win better with his eyes shut. He got a sad awakening, however, when the winning run went in. It's all right, Charlie, your team will win renown yet.

There will be "wigs on the green" when that final game between the Painters and Supplies comes off on

(Continued on page 34.)

WHITING-ADAMS BRUSHES

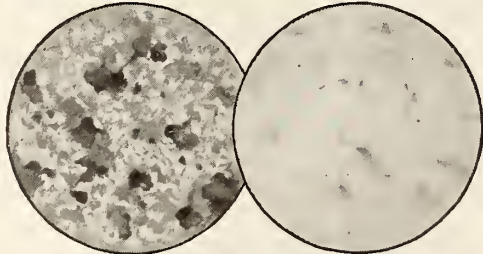
Several Reasons for Buying WHITING-ADAMS Vulcan Rubber Cemented Brushes

- 1st. The bristles and hair are highest grade, prepared for use by the WHITING-ADAMS method, which retains toughness, elasticity and a velvet softness of ends. This makes the part of a brush that is used, perfect in quality and long wearing.
- 2nd. Every bristle and hair is held by pure, best quality Rubber; no fake, coal tar, chemical imitation of rubber is used in our factory. "Rubber" means pure rubber in all WHITING-ADAMS Vulcan Rubber Cemented Brushes. The butts of bristles or hair are completely saturated and surrounded with strictly pure rubber in semi-liquid state, and then vulcanized hard as granite.
- 3rd. WHITING-ADAMS Brushes cost little and wear long. Our large volume of business reduces cost of manufacture to lowest point, and selling prices are made near to cost.
- 4th. Manufacturing Brushes as we have for over 106 years, means that we know brushes, and users of our brushes receive the full benefit of our brush knowledge.

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Whiting-Adams Brushes Awarded Gold Medal and Official Blue Ribbon, the Highest Award at Panama-Pacific Exposition, 1915.



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Bay State Brick and Cement Coating

This Coating overcomes the dull blue-gray of concrete. It gives a permanent finish in white or tint. It doesn't sacrifice the distinctive texture of concrete.

Also—Bay State Coating makes an absolutely weather-proof wall. Rain can't seep through the pores.

Architects and builders in all parts of the country have tested this, the original Bay State Coating. We'll be glad to pass along what they say of it. Write for booklet 30.

Or, test it yourself—we will send you a sample can of the original Bay State Coating free for the asking. Say what tint you prefer.

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More "REACH" Cloths used than all other brands combined—WHY? Because—they are far better and cheaper than you yourself can make. Order some now—keep a supply on hand. **You NEED Drop Cloths.**

SIZES AND PRICES											
9 x 9 ft.	-	-	\$1.00	12 x 12 ft.	-	-	\$1.75	15 x 15 ft.	-	-	\$2.75
9 x 12 ft.	-	-	1.30	12 x 15 ft.	-	-	2.25	15 x 18 ft.	-	-	3.35
9 x 15 ft.	-	-	1.70	12 x 18 ft.	-	-	2.70	15 x 21 ft.	-	-	4.90
9 x 18 ft.	-	-	2.00	12 x 21 ft.	-	-	3.15	15 x 24 ft.	-	-	4.50
9 x 21 ft.	-	-	2.35	12 x 24 ft.	-	-	3.60	15 x 30 ft.	-	-	5.40
9 x 24 ft.	-	-	2.70	12 x 30 ft.	-	-	4.50	Size	-	-	Size

Send the amount with your order and REACH will **prepay express charges** direct to your door—east of the Mississippi. **CHEESE CLOTH** mill remnants for straining paint sold by the pound, put up in bales of fifty pounds. *Write for samples.*

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The Whitest, Densest, Smoothest, Most Opaque White you ever saw.

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WE are in a position to supply you with Aniline Wood Stains of the same strength and quality as before the war, INCLUDING REDS.

We can furnish you with stains of every description, both dry and liquid, and will be pleased to demonstrate their superior qualities, and quote prices that will *save you money*.

Anticipate your requirements and write us for prices. We will give you the full benefit of our purchase.

ANILINE WATER STAINS

- 512 Old Mahogany
- 514 Fast Red Mahogany
- 516 Fast Brown
- 4930 Adam Brown
- 348 Sulphon Brown
- 175 Fumed Oak
- 307 Fumed Oak
- 1388 Golden Oak
- 5060 Antique Mahogany

PERMANENT AND PENETRATING OIL STAINS

- 4336 Mah. Oil Stain, Red Shade
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- Adam Oil Stain
- 3058 Weathered Oak, Black Shade
- 2992 Weathered Oak, Brown Shade
- 4075 Early English
- 4604 Jacobean
- 5057 Am. Walnut
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Full line of AD-EL-ITE Varnishes, Enamels, Fillers, Paints and all Wood Finishing Specialties.

*Complete and new
catalogue on request*

ADAMS & ELTING CO.

716-726 Washington Boulevard, Chicago

September 13. An effort will be made to have the "Senator" on the job. The painters always win when the Senator umpires.

"He never touched him," shouted Vernon, as he ran in from deep centre field. This was too much for even Bill Paris, who enjoyed the joke immensely.

TORONTO ASSOCIATION.

CHAFING under their recent overwhelming defeat at baseball by the representatives of the supply houses and chagrined by the sarcastic jibes of their fellow members, the team representing the Master Painters' Association challenged their victors to a return match.

Secretary Hughes sent the following notice to every member of the Association:—

August 23, 1916.

Dear Sir and Bro.:—I am instructed by President Robinson to notify you and also command you to present yourself in the body and spirit, unhandicapped, and in good physical condition, to withstand a strenuous event at Mr. Weekes' Grove, entered by Lytton Boulevard, on Wednesday, August 30, at 2.30 p. m. sharp, with your batting clothes on, and be prepared to either enter the game or root for the team; which is pitted to play the return match of baseball with the Supply team, who think themselves invincible.

"Their colors must be lowered. Herein fail not."

Fraternally yours,

Stewart N. Hughes.

P. S.—Refreshments will be supplied from a tin pail and dipper with ham sandwiches.

Ambulance and stretcher bearers will be in attendance.

Early on the afternoon of the great battle the lord of the manor was observed doing a little "tent pegging" with a pick axe, in order to remove every possible obstacle to the anticipated triumphant march of the confident painters. The painters' team was in the pink of condition, having put in some very strenuous practice, while on the other hand the supply team had been too busy taking orders to devote more than three hours a day towards getting into condition for the onslaught.

The teams lined up as follows:—

Painters—Wood, p.; Hughes, ss.; Paris, c.; Robinson, 1b.; Vernon, cf.; Alexander, 3b.; Cheshire, rf.; Taylor, 2b.; Fell, lf.

Supply—Hawkins, p.; Malone, 1b.; Sharpe, c.; Uren, 2b.; Booth, ss.; Aldridge, 3b.; Taylor, lf.; O'Neill, rf.; Cox, cf.

Umpires—C. Landon at plate and J. Fullerton on bases.

Official Scorer—H. G. Hawkins of The Painters Magazine.

Hughes immediately began the kicking and objected to the importation of professional players from Montreal by the Supplies. Freddie Sharpe, however, soon poured oil upon the turbulent waters by stating that Hawkins was their Eastern representative.

The Painters won the toss and elected to bat. Their first inning netted them one run. The Supplies' first man up was an easy out, but Malone started a batting rally which grew in intensity till nine tallies were recorded. This looked disastrous, but the Painters came cipher was the best the Supplies could do in their half of right back with four, the result of good clean hitting. A the second. The Painters seemed to be gaining confidence and were playing much steadier. They added one more to their tally in the third. The Supplies were overconfident and took too many chances on the bases, with the result that only one run came their way in their third attempt. In their fourth the Painters began with their batting order intact and added three more earned runs to their score. The Supplies were still nervous and could only add one more in their fourth.

The Painters came back strong in their fifth and hit the ball to all corners of the lot. They were certainly going great guns and succeeded in getting five men across the plate before they were headed off. This put them in the lead by three runs and pandemonium broke loose in the bleachers. The Supplies seemed dazzled by this outburst of speed on the part of their opponents. Only two were chalked up in their favor in the fifth, leaving the Painters leading by two in even innings. The Painters were now full of pep and looked like winners, but two more was all they netted in their sixth spasm. Sinclair was now getting furious and lectured everybody on the field, the umpires included, for which he was threatened with

(Continued on page 36.)

Open it up and you're ready to go to work

If you painters who have never given ready-mixed paints a fair trial, would use Lowe Brothers "High Standard" Liquid Paint for just one month—and compare cost of materials, time records and job profits, you'd never go back to the old method of mixing your own paints. You would find there is actually more money for you in painting with

Lowe Brothers **High Standard LIQUID PAINT**

It is mixed by wonderful machines which have you and me, with our paddles, entirely outclassed for thoroughness, and it is *always the same*. Time put in mixing paint might better be put in at actual *work*. "High Standard" is so perfectly mixed that it will surprise you with its great covering capacity and hiding power. You can work *fast* with "High Standard" and still do good work. A "High Standard" job stays good looking through years of sunshine and rain, frost and wind.

Write for Job Record Book—watch your paint costs and profits

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No matter what paste you are using now, you are not getting the results you are entitled to, unless you use Penn Paste Flour.

Prove it to your own satisfaction at OUR expense. Fill out the appended coupon. Let us send you a

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You will save money by using Penn Paste Flour,—much more than you thought it possible to save without skimping your jobs.

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This coupon entitles you to a liberal Free Trial Package, provided you mail it before the supply allotted for this purpose is exhausted

FILL CUT DETACH MAIL TO DAY
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Gentlemen: If you will send me a liberal trial package of Penn Paste Flour we will give it a fair test.
(Signed)..... (Address).....
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Fifty-six plates, giving many original and artistic ideas.

Suggestions for novel effects that can be obtained by means of stenciling.

Instructions in the art of designing and stencil cutting.

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59 Colored Illustrations. 140 Pages.

By WILLIAM E. WALL

The most complete and profusely illustrated book on graining ever published.

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THE PAINTERS MAGAZINE

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expulsion from the grounds. The "little talk" evidently did the Supplies good, for they came right back with a battling cyclone which kept the scorer busy, sending in five runs and again putting them in the lead. The Painters, nothing daunted, came on with a bigger rush than ever and carried everything before them. The excitement was intense. Hughes had handbagged the umpire for a "bum" decision which retired him on second base. The umpires had to change positions before the riot was quelled, "Bunny" going to the bases and Fullerton to the plate. This seventh outburst netted the Painters six good ones and again they were leading by a neat margin. The Supplies played a calm inning after the storm, but only succeeded in adding two runs, leaving them in the lurch. In their eighth the Painters added two more and thought they now had the game on ice. But they counted without their host, for the Supplies had a surprise up their sleeve and came back strong, adding five runs and putting them on equal terms at twenty-four all. One more inning to go and the score a tie. Excitement running high, with Mac Sinclair leading a chorus with his ukalalee. The Painters resented this and wreaked their vengeance by adding four more runs in their ninth. It looked now as though it was all over but the shouting. The Painters grew hideous with their howling from the hillside. The air was full of dust from the war-dance Joe Crysler and Billy Weekes were leading. But the Supplies were unperturbed and evened the score up again by adding four to their string. It was decided to continue to a finish, even if the hydro-electric had to take a hand in the game. Three ducks in a row was all that the Painters could do in their tenth. The Supplies were no better, being retired without getting a man on. The fates seemed against the Painters, for although they got two men on they did not succeed in getting one over the plate in their eleventh. The Supplies were more fortunate in their half. The first man up was an easy out, but the commandeered professional from Montreal tore off a beautiful smash which made Smoky Wood turn pale in the gills and fall limp to the ground. He felt it coming. Malone, the comic Irishman, came up with a broad Hibernian smile on what was visible of his face after he got his mouth open, and just landed on the ball sufficiently hard to send the winning run over the plate with only one man down.

Thus ended in favor of the Supplies the finest struggle yet fought between these old-time rivals.

The score by innings was as follows:—

Painters	.....	1	4	1	3	5	2	6	2	4	0	0—28
Supplies	.....	9	0	1	1	1	5	2	5	4	0	1—29

Fortunately the ambulance corps was not called into requisition, but it came desperately near it on several occasions when the umpires got a little off color.

The "tin pail" lunch that followed the game was all right, the players, rooters and friends, including many ladies, heartily regaling themselves with the good things provided. The "boiler" of delicious green corn provided by Billy Weekes was much in evidence and greatly enjoyed.

The Painters are not yet satisfied and still cherish the idea that they could "kalsomine" the Supplies if given another opportunity. The victorious Supplies willingly acceded to their wish, and another herculean battle is looked forward to in the near future.

SOME FACTS ABOUT PASTE.

At the recent wall paper show the representative of The Painters Magazine interviewed D. C. Neel, who was in charge of the exhibit of Penn Paste Flour, manufactured by Charles W. Williams & Co., 212 Wooster street, New York city. Mr. Neel said:

"Penn Paste Flour is flour pure and simple. It starts with starch-producing flours of different kinds. It is made from a selection of different starch-producing grains that are best adapted to make paste, in proportions determined by a long series of experiments. No method of making paste is as good as cooking. Most dry pastes are made of combinations of raw materials. In using Penn Paste Flour, it is not necessary to cook the paste. It has already been cooked—dehydrated through a vacuum process and milled back into a flour. This is done without the agency of chemicals or gum. It is paste pure and simple. It is made the way all operators make their paste when they want to do a particular job. The aver-

(Continued on page 38.)

THE PAINTER'S FRIEND



One gallon of Naptha or other Cleaning Liquid will clean hundreds of brushes irrespective of the color of the Paint, if the LILLY BRUSH CLEANER is used. A big economy in the Paint Shop. The Brush Cleaner, \$1.25. Cleaning Liquid for Soft Paint, \$1.25 per gallon. Solvent Liquid for Hard Paint, \$2.25 per gallon. Charges prepaid. A Lilly Brush Cleaner free with an order for 12 gallons of Lilly Varnish. *Send for Catalog.*

LILLY VARNISH CO.

70 So. California Street
INDIANAPOLIS, IND.

MR. PAINTER

In every line of Painters' Materials there is **one** that is considered **The Standard** to judge others by—and which is generally imitated at a cut price. In Lampblack it is

Old Standard

and

**Eagle Germantown
LAMPBLACK**

Manufactured only by the old firm of

THE L. MARTIN CO.

HEADQUARTERS

FOR

SIXTY-FIVE YEARS

Your Dealer may not make as much profit from it as from other brands—but you do.

THINK IT OVER!

E. A. Bromund Co.

HEADQUARTERS FOR

WAX

OF ALL KINDS

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New York, N. Y.**



BROMUND'S

Pearl Floor Wax

A satisfactory and durable finish for floors and hardwood trim. Requires but little labor to produce a beautiful polish.

Write to us for samples and quotations.

E. A. Bromund Co.

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VARNISHES**

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62 WATER STREET BROOKLYN, N.Y.

YB HARD ENAMEL

HARD AND DURABLE

Can be rubbed and polished like a high-grade rubbing varnish.

LET US TELL YOU MORE ABOUT IT.

YARNALL PAINT COMPANY

Manufacturers

Philadelphia

WATER

PROOF



(Pronounced Cow-Rie)

LIGHT COLOR

QUICK DRYING

More durable than

SPAR VARNISH

Use Everywhere

For Everything

Best varnish made for Floors, Yachts, Canoes,
Front Doors, Automobiles, Wagons, Furniture
and all inside and outside work.

ABSOLUTELY WATERPROOF

Price \$3.00 per gallon

LIBERAL DISCOUNT TO DEALERS

Send for free sample can

BROOKLYN VARNISH MFG. CO.

BROOKLYN, - - NEW YORK

TRADE SCHOOLS

In connection with the

Public School System

Reprinted in pamphlet form from the
Proceedings of the Thirty-second
Annual Convention of the International
Association of Master House Painters
and Decorators of the United States
and Canada, held at Cincinnati, Ohio,
February 15, 16, 17 and 18, 1916.

**Single Copy, 10c. Three Copies, 25c.
75c. the Dozen.**

Sent by mail, postpaid,
on receipt of price.

THE PAINTERS MAGAZINE

100 William Street, New York

age paperhanger does not know why the paste becomes thick or when to stop cooking to get the best working conditions of the material after he has cooked it. He buys flour indiscriminately and in cooking it his main idea is to prevent it from burning, and it is safe to state that uniformity of paste to the consumer can be obtained only through the materials used being obtained from a particular section of the country and cooked in a large volume under regulated times and temperatures. Under these conditions users of the Penn Paste Flour are always assured of the same working conditions, and are also free from any liability of disaster. The materials used in every pound of this paste have been selected with a view of always delivering—no matter what time of the year—a flour that will have the same qualities in any section or in any temperature. The paperhanger can't protect himself because he hasn't the facilities. It is consistent to believe that one hundred men cooking one hundred batches of paste, cannot deliver to themselves a strictly reliable result as well as we could take the same volume, as represented by those one hundred batches, by mixing them all together, thereby establishing a uniformity of product and a very elaborate saving in the cost of making.

Penn Paste Flour is put up in one, three and five pound muslin bags, which can be tied up when only partially used. A liberal sample will be sent for trial to any reader of The Painters Magazine who uses the coupon cut from the advertisement on page 35 of our advertising section.

OBITUARY.

William Watson Lawrence.

William Watson Lawrence, identified with the manufacture of paints in this country since the early '80s, at the time of his death president of the National Lead Company, and director in various large corporations, died in New York city August 29.

Known to the entire paint trade of the United States for nearly forty years, and through his affiliation with the National Paint, Oil and Varnish Association, of which he was president in the year 1893, and with which he has been identified continuously since its organization, Mr. Lawrence had made thousands of friends.

In the words of one of his closest intimates—a sentiment, however, borne out in every detail by those with whom he has been associated in business and in a social way:—"Mr. Lawrence was by birth, by education, and by nature a gentleman. Under no stress of business was he ever known to depart from his courteous and helpful attitude. He not only identified himself with his business, but with the industry and with every movement for the benefit of the industry. His attitude toward his employees was no different than that toward his other associates, except that by example and by arousing enthusiasm in the work to be done he made them friends and energetic co-workers, gaining their affection as well as arousing their admiration."

His business code can, perhaps, be no better illustrated than by the statement that he was one of the strongest advocates of "honest labeling" in this country, and as the head of the firm of W. W. Lawrence & Co., of Pittsburgh, he co-operated with the late William C. Wilson, manager of Harrison Bros. & Co., of Philadelphia, in assisting the National Lead Company in the vigorous campaign which was made against adulteration and fraudulent labeling in the early '90s.

William Watson Lawrence was born at Huntingdon, Pa., on April 20, 1859. Receiving his early training in the public schools of the Keystone State Mr. Lawrence attended Princeton University, from which he was graduated in the class of '78 with the degree of A. B. He was but nineteen years old at the time.

Soon afterward he entered business, and became connected with the paint manufacturing concern of Suydam, Lawrence & Co., of Pittsburgh, afterwards W. W. Lawrence & Co. In 1890, Mr. Lawrence started the Sterling White Lead Works, which was later taken over by the National Lead Company. His association with the latter corporation began as the treasurer of the concern, from which position he resigned and went abroad. Upon his return he was elected vice-president, and, in 1896, after the death of L. A. Cole, was chosen for the presidency, which position he held at the time of his death.

His business affiliations were varied, but to them all he

(Continued on page 40.)



The Tinder Box of Business—

IN the story, all the soldier had to do was to rub the tinder box; and the dog with eyes as big as mill-wheels brought him all the gold he needed.

IN the paint business, many a painter finds in our "Never Fail Plan," the tinder box that brings him as much business as he can handle.

BUT the soldier had to get the tinder box first and it took courage. All it will cost you is a postal. If you are a real painter, if you have the right stuff in you and if you want to get more business, write us.

NATIONAL LEAD COMPANY

New York
Cincinnati

Boston
Cleveland

Buffalo
St. Louis

Chicago
San Francisco

(John T. Lewis & Bros. Co., Philadelphia)
(National Lead & Oil Co., Pittsburgh)

BALL'S VARNISH REMOVER

The Pioneer

B. C. SPIRITS

Equal to Gum Spirits

OXOLIN OIL

THE IDEAL PAINT OIL

For years there has been a growing demand by the painting trade for an ideal paint or reducing oil. We believe in placing **OXOLIN OIL** on the market that we are meeting this long felt necessity. We claim that our material is superior to the many so called paint or reducing oils. A severe practical test we believe will prove our claim.

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Pittsburgh

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Your copy

of our new Catalogue of

*"Books for the Painter
Decorator
Paint Manufacturer
and Chemist"*

is in our office, A postal
card, sent to us, will start
it moving towards you.

THE
Painters Magazine

100 William Street
New York

gave the same whole-hearted interest which characterized his work with the National Lead Company. He was a director of the Western National Bank of Pittsburgh, the Assurance Company of America, the Seaboard National Bank of New York, the United Lead Company, the Matheson Lead Company, and the Magnus Company, Incorporated.

Mr. Lawrence joined the National Paint, Oil and Varnish Association at the time of its formation, and, while he would accept no executive office with the exception of his single term as president in 1893, he made it a point until recent years of attending every convention of that association. His attendance was by no means perfunctory, for he identified himself with the activities of the organization, participated in the discussions and in every way possible furthered the ends of the paint, oil and varnish industry as advocated in the convention hall, and as later carried out in practice. He was a fine speaker, particularly as an after-dinner principal or as toastmaster. Many will remember the brilliant manner in which he presided over the banquet given to the International Association of Master House Painters and Decorators at Pittsburgh in 1902.

Mr. Lawrence was married in 1910 to Miss Jane C. K. Yuile, of Montreal, who survives him. The funeral, which was largely attended by friends and business associates from all sections of the country, was held on Thursday afternoon, August 31, at 3 o'clock, at his residence, 9 East Eighty-ninth street, New York city.

THE LATE THORNTON HOPKINS.

MR. THORNTON HOPKINS, who was connected with Beckwith-Chandler Company, varnish manufacturers, for many years, as a representative in their railway department, and subsequently as assistant secretary, died at his late residence, Fort Hamilton, Brooklyn, N. Y., on Monday, July 31. The funeral services were held from St. Johns Episcopal Church, Fort Hamilton, Wednesday, August 2.

Mr. Hopkins was born at Fort Hamilton, fifty years ago, and is survived by two sisters. He was the son of Francis Hopkins and Rebecca H. Sears, both belonging to old New York families, Francis Hopkins having been born nearly one hundred years ago just where the tower of the Produce Exchange now stands, in Whitehall street, New York.

The deceased was for several years a clerk in the employ of C. T. Reynolds, and when that firm was consolidated under the name of F. W. Devoe & C. T. Reynolds Company, continued in their employ. In 1906 he severed his connection with them, and subsequently accepted a position with Beckwith-Chandler Company, and remained with them until his death; although for the past year or more he had been incapacitated from active duties on account of ill health.

Mr. Hopkins had a wide circle of friends and enjoyed their confidence to an exceptional degree. His sterling qualities, and his unswerving loyalty endeared him to all, and at the various railway conventions which he regularly attended up to the time of his illness, he will be sadly missed.

J. N. Chamberlain, for many years connected with Beckwith-Chandler Company, has been looking after Mr. Hopkins' trade during the latter's illness, and will continue to do so.

Hon. Charles Sumner Dana, president of the Marietta Paint and Color Company, died at his home in Marietta, Ohio, August 1, aged fifty-two years.

Charles Novak, wholesale and retail paint dealer, died at his home, 1834 South Millard avenue, Chicago, on August 28, aged sixty-five years. He came to this country from Bohemia, served an apprenticeship to the painting trade; started a retail paint store in 1892, and in 1900 added a wholesale business.

John Pitcairn, chairman of the Board of Directors of the Pittsburgh Plate Glass Company, died at his home, at Bryn Athyn, Pa., on Saturday, July 22, aged 75 years. About thirty-four years ago he started the manufacture of plate glass at Creighton, Pa., and in 1883 organized the Pittsburgh Plate Glass Company, of which he was president until 1905.

Practical Books

For the Painter, Decorator and Paint Manufacturer

PAINT MAKING AND COLOR GRINDING.

By Charles L. Uebele. The author has had charge of one of the largest paint and color making plants in the country, and in this book gives practical, money making instructions for the factory superintendent; 483 pages; completely indexed. **\$10.00**

739 PAINT QUESTIONS ANSWERED.

A practical reference book for the painter, paperhanger, paint manufacturer and dealer, made by collecting the answers to questions that appeared in The Painters Magazine during five years, together with specially written chapters on Testing Paint Materials. With copious index for ready reference. A book that should be in every paint shop or paint factory; 368 pages. **\$3.00**

ARCHITECTURAL HARD WOOD FINISHING.

A practical treatise on Modern Methods of Finishing the Woodwork of New Buildings. By George Whigelt. Containing methods for filling, staining, varnishing, rubbing and polishing, wax finishing, floor finishing, finishing fire-proofed wood, refinishing and piano finishing. Written by a practical mechanic having more than twenty years' experience in hardwood finishing for the practical man; 124 pages, cloth bound. **\$1.00**

HENLEY'S TWENTIETH CENTURY BOOK OF RECEIPTS, FORMULAS AND PROCESSES.

Edited by Gardner D. Hiscox. Includes over 10,000 selected scientific, chemical, technological and practical receipts and processes. Covers every branch of the useful arts, and one of the most valuable reference books for the manufacturer and mechanic ever published. Among other subjects treated are paints, varnishes, stains, dyes, glues, pastes, cements, mucilages, cleaning compounds, bronzes and bronzing, brushes, casein, paint removers, decalcomania process, enameling, fireproofing, floor dressings, glass, inks, lacquers, lettering, mirrors, photography, pigments, polishes, putty, rust preventatives, siccatives or driers, industrial alcohol, waterproofing, floor waxes, whitewash, wood finish and fillers, as well as hundreds of other technical processes and money making facts for everybody, etc. A mine of information and up-to-date in every respect; 800 pages. **\$3.00**

STENCILS AND STENCILING.

For all purposes, Artistic and Decorative; By Arthur Louis Duthie. A very complete analysis of the art of stencil designing and cutting, including full instructions in the use of stencils to produce the most up-to-date effects in decoration, 56 plates and numerous smaller illustrations. Materials, pigments, colors, methods and use of stencils. Schemes of ornament; stenciled lettering and many other suggestions, that make this the most practical book on stencil designing and use ever published. Cloth bound; 163 pages; 5 by 7½ inches. **\$1.25**

GRAINING, ANCIENT AND MODERN.

By William E. Wall. Following a brief historical sketch of the art of graining and marbling, the author gives explicit directions for imitating the various hard and soft woods, explaining the process carefully and fully. The work is illustrated with nearly sixty full page half-tone engravings, many of them in color, showing fac-similes of grained panels, in various stages. Mr. Wall's reputation as one of the most expert grainers of the country has made this book a standard one on the subject; 137 pages; 6 by 9½ inches. **\$3.00**

Any of the Above Books will be sent postage paid on receipt of price.

The Painters Magazine, 100 William St., New York

GOSSIP OF THE TRADE

NEW FIRMS, BUSINESS CHANGES, ETC.

The Larence Paint Company, of Cleveland, Ohio, has increased its capital stock from \$10,000 to \$15,000.

Mrs. C. N. Robety reopened her paint and wall paper store at Reedsburg, Wis., on September 11.

Deposits of oxide, said to be suitable for paint manufacture, have recently been discovered in the Bad Lands, near Dickinson, N. D., and are now available in commercial quantities. A local company is being formed for the manufacture of paints from these oxides.

The Louisville Varnish Company, of Louisville, Ky., has decreased its capitalization from \$215,000 to \$80,000.

I. Landau & Sons, Inc., has been incorporated to do a contracting painting and decorating business at 492 East 174th street, New York city.

The R. I. Settles Company has been incorporated at Mt. Sterling, Ky., to do a painting, paperhanging and decorating business. Incorporators:—R. I. Settles, B. M. Settles, W. B. Settles, W. B. Settles, W. B. Coke, E. W. Smith and Clay Aldridge. Capital, \$500.

Albert W. Hadley has discovered large deposits of iron oxide, which he claims is suitable for paint making, near Ogden, Utah, and which he proposes to develop. According to Mr. Hadley, samples brought from the claims assayed 60 per cent. iron. From one vein the samples were light sienna, and from another yellow ochre. These samples were crushed and reduced to a 200 mesh powder and then roasted. The light sienna powder was then mixed with linseed oil with the result that a brilliant vermilion was produced. Mr. Hadley asserts that tons of the ore can easily be removed with pick and shovel, and that he can place it on cars at \$7 a ton.

The Roman Paint Company has been incorporated at San Francisco, Cal., to take over the business of Cornelius Roman, Walter D. Bates and James F. Michael.

The Central Paint and Wall Paper Company has been incorporated at Seattle, Wash., with a capital of \$4,500, by Dr. James F. Hill, C. H. Bedome and J. P. Huston.

The H. B. Davis Paint Company has built an addition to their plant at Severn and Bayard streets, Baltimore, Md.

The United Painting and Decorating Company has filed articles of association at Detroit, Mich.

The Standard Paint and Drug Company has been incorporated at Marion, Ohio, to deal in paints and drugs, by Joseph Stoebe, Wade Mossman and Mamie Stoebe. Capital, \$5,000.

Lebow & Co., Inc., has been incorporated to do a painting and decorating business at 14 West Ninety-eighth street, New York city, by W. E. Fuller, C. Koffman and H. Lebow. Capital, \$5,000.

Charles Woolsey Lyon, Inc., of Albany, N. Y., has opened a store at 416 Madison avenue, New York city.

The Sedgwick Paint Company, of Fort Worth, Tex., has decreased its capital stock from \$10,000 to \$5,100.

Grodin & Wilson, Inc., have been incorporated to do a painting and decorating contracting business, with a capital of \$5,000, by P. Wilson and R. and M. Grodin, 263 Floyd street, Brooklyn, N. Y.

The Sherwin-Williams Company has opened a branch store at 720 Austin street, Waco, Tex.

J. B. Rishel has purchased the paint and wall paper store of J. U. Fackler, at Plattsmouth, Iowa.

F. W. Devoe & C. T. Reynolds Co. have leased a six-story building at 510-514 West Twenty-seventh street, New York city, which they will use as a warehouse.

W. S. Bailey has opened a hardware and paint store at 83-85 West Main street, Meriden, Conn. He has been located at 83 West Main street since 1903, engaged in the painting and paperhanging business, but has taken the additional store in order to add a hardware department.

J. Frank Franey and R. A. Culpepper have purchased the wall paper and paint store of Claud Clegg & Co., Pine Bluff, Ark., and will carry on the business under the firm name of Franey & Culpepper.

Lorraine Turpentine Company, at Tampa. General nature of business, manufacturing, selling and buying naval stores and timber products. Capital \$25,000. G. A. McLeod, president; D. H. McMillan, vice-president; R. L. Ivey, secretary-treasurer.

The Rippeteau Wall Paper Compny, of Hastings, Neb., have moved to a larger store, just across the street from their former location.

The National Painting and Decorating Company, of Cleveland, Ohio, has been incorporated with \$5,000 capital stock, by David P. Wise, H. N. Steinkraus, Julius P. Preyer and others.

C. J. LaVallee has purchased the interest of the late Charles Sumner Dana in the Marietta Paint and Color Company, of Marietta, Ohio. Mr. LaVallee has been the vice-president of the company and in charge of the manufacturing end of the business. The Marietta Paint and Color Company also owns and operates retail branches in Newark, Ohio, Steubenville, Dayton, Parkersburg and Marietta, while at Columbus, Ohio, the company maintains a large wholesale house which occupies a modern fireproof building of its own on East Chestnut street. As manufacturers of wood finishing specialties for the furniture trade it enjoys the highest reputation.

F. A. Wright & Co., painters and decorators, will occupy a new brick building now being erected on South Walnut street, Hutchinson, Kan.

A. Geller & Co., Inc., have been incorporated to carry on a contracting painting and decorating business at 159 South Second street, Brooklyn, N. Y.

Judge Gillan has appointed C. J. Huff and John Welty as temporary receivers for the Wayne Paint Company, of Waynesboro, Pa.

The Boulevard Auto Paint Shop, formerly located at 1710 South Michigan avenue, has leased the three-story building, 57-63 East Sixteenth street, Chicago, Ill.

Economy Wiping Materials Company, Inc., waste, wiping materials, chemicals, oils, varnishes, paper stock, laundry, \$10,000. J. A. Anderson, V. X. and W. L. McGuire, 335 West Fourteenth street, New York city.

The Middletown Wall Paper and Paint Company, Inc., Middletown, N. Y., special paint, polish preparations, wall paper, glass, oils. Capital, \$15,000. G. L. Bemis, M. B. Clineman and S. T. Clineman, 5 Houston avenue, Middletown, N. Y.

Ulshen-Weiskoff Company, Inc., contractors, material men, painting, decorating, masonry, work. Capital, \$5,000. M. E. Sobel, M. H. Ulshen and A. Weiskoff, 157 West 145th street, New York city.

The Superlustr Products Company, Inc., polishes, stain, scratch removers, paints. Capital, \$10,000. W. Ufer, I. A. and J. J. Cary, 792 Seventh avenue, New York city.

A. Bolz has succeeded Sherwin Gutermute in the management of the Maze paint store, on Main street, Petaluma, Cal.

The American Paint Company, of Portland, Ore., has filed notice of the dissolution of the corporation.

The C. S. Benton Paint Company, of Jacksonville, Fla., has changed its name to the Hopkins-Carter Company.

The Bradford Brown Paint Company, of Houston, Tex., has been incorporated with a paid up capital of \$30,000.

H. L. and S. T. Danforth have opened a paint and wall paper store at 413 North Main street, Hutchinson, Kan.

The Western Glass and Paint Company, of Lincoln, Neb., have opened a branch store at 1218 O street, in charge of Frank Cocklin. The company will continue its wholesale and retail business at Twelfth and M streets.

E. C. Baeck Corporation has been incorporated to manufacture wall paper, floor coverings and decorative textiles, at the Bush Terminal, Brooklyn, N. Y., by W. McCauley, H. Prager and E. C. Baeck.

The American Paint and Supply Company, of Dallas, Tex., has increased its capital stock from \$5,500 to \$15,000.

(Continued on page 31.)

GEORGE K. BIRGE, President
HUMPHREY BIRGE, Vice-President



A. B. HUMPHREY, Treasurer
HOWARD M. HESTON, Secretary

"Do It The Birge Way"

BECAUSE it is a good way and thousands of decorators are depending upon it in no small degree, should be your reason for becoming a Birge customer. The measure of your success depends as much upon the methods you employ as the goods you handle. We never consider a sale satisfactorily consummated by the simple delivery of material; our desire is to serve you—to be given the opportunity to solve your decorative problems—to demonstrate the advantages of handling Birge Wall Papers. There is no end to the possibilities of the tremendous collection of designs which we offer for your inspection. Originality is the key-note, and we attribute to our progressiveness the world-wide popularity of our products.

M. H. BIRGE & SONS CO.
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NEW YORK CITY
10 East 39th Street

CHICAGO
168 No. Michigan Avenue

PHILADELPHIA
1418 Walnut Street

BOSTON
120 Tremont Street

LONDON, ENG.
46 Berners Street

Fred L. Lavanburg Company, Inc., 100 William street, New York, has been incorporated to manufacture dyes, paints, varnishes, dry colors, etc., with a capital of \$500,000, by F. L. Lavanburg, A. S. Somers and J. H. Malloy.

The Plattsburgh Wall Paper Company, of Queensbury, N. Y., has increased its capital stock from \$50,000 to \$100,000.

Edward E. Bergmann and Joseph J. Myers have formed co-partnership under the firm name of Bergmann & Myers, to carry on a furniture and decorating business at 443 Jackson street, Milwaukee, Wis.

OBITUARY.

William H. Gaumer, who until two years ago was a painting and paperhanging contractor at Catasauqua, Pa., died September 25, in his fifty-fourth year. He retired from business on account of declining health.

George W. Cobb, of the firm of Cobb, Macey-Dohme, Inc., decorators, 412 Broadway, New York., died in Havana, Cuba, September 14. He was a specialist in interior decoration and had charge of the \$650,000 contract for the decorations of the New York Public Library.

Louis S. King, who had been engaged in the painting and paperhanging business at Orono, Me., for many years, died suddenly on September 8.

NEW PUBLICATIONS.

Scene Painting and Bulletin Art, by Frank H. Atkinson; 254 pages; 8 by 11½ inches; printed on heavy plate paper; 82 illustrations; bound in buckram; illuminated cover. Published by Frederick J. Drake & Co. Sent to any address by The Painters Magazine, on receipt of price, \$3.

This is the latest work by Frank H. Atkinson, whose "Show at Show Cards" and "Art of Sign Writing" are so well known to the trade. The arts of bulletin painting and of scene painting are so closely allied that it is a wonder more men in the smaller towns do not take up both branches of the profession, especially when it is considered that there is always a good demand for scenery suitable for small halls, school rooms, country clubs and other places where occasional dramatic entertainments are given, and where the people would hesitate about sending

to a distant city to procure what was necessary. This book will prove invaluable to the bulletin painter who wishes to enlarge his scope by adding scene painting to his accomplishments. It is by no means intended for the amateur, but presupposes a practical knowledge of decorative painting.

The book is divided into three parts. The first, called the Educational Section, treats of general principles of art, which should be understood by the scene painter—and the bulletin painter as well; color values and colors, implements and materials, artistic manipulation, landscape painting, general hints on color, figure painting, drapery, drawing from nature and perspective. Part II. is the Scene Painting Section, in which the studio and its equipment first receive consideration, then the various materials and processes used in scene painting. The author shows the necessity for a scale model or a miniature stage, with all the scenery painted in colors so that the effect can be studied. Then such things as stage perspective, as distinguished from true perspective, and then various kinds of scenes, such as set scenes, transformation scenes, transparencies and the like, and the methods of producing them, illustrated with numerous diagrams and sketches. Part III., devoted to Bulletin Art, gives chapters on outdoor painted advertising, including designing, the modern poster, the work to be done in the bulletin studio, pictorial painting, color composition, and a number of attractive and effective designs of modern bulletins.

The book is well worth the money that is asked for it—indeed, we do not see how such an excellent work can be sold at such a moderate price and bring in the return that the author's ability should receive. We understand that Mr. Atkinson brings thirty years' practical experience to its preparation.

Decorators who are seeking up-to-date stencils or who want attractive color sketches made for work they have in prospect, should write to the Mayhew Studios, 513-515 West Twenty-ninth street, New York city. In addition to carrying a large line of stock stencils, they design and cut stencils, or prepare pounces for decorations in accordance with the special requirements of the decorator, and will carry out his suggestions as desired.

(Continued on page 32.)

ANOTHER ADDITION TO GLIDDEN PLANT.

New Structure Being Erected Is Mark of Wonderful Progress.

THE accompanying cut, from a photograph, shows the big addition now under course of erection by the Glidden Varnish Company, Cleveland, Ohio. This new building is the latest step up the long stairway of Glidden progress covering a period of more than forty years. It is of fire-proof, concrete construction, contains 27,000 square feet of floor space, and will be equipped throughout with only the latest types of machinery. When completed, it is hoped this big addition will relieve the crowded departments and help take care of the altogether unprecedented demand for Glidden products.

For months past the entire plant has been strained to capacity; work has been progressing night and day. Every department is having more than its share of business activity. And the only relief in sight is the new addition. Judging from the present outlook other additions may soon be required.

The Glidden Varnish Company, of Cleveland, now occupies a total area of sixteen and one-half acres. Its total present floor space is 190,000 square feet. Complete lines of varnishes and paint specialties are manufactured for the requirements of every industry.

Of particular interest to our readers is the highly efficient Glidden Service Department. Among other things, this department pays particular attention to finishing room conditions, a question of importance both summer and winter. It's a fact that the best of varnishes, correct schedules and high finishing skill avail nothing if the proper relative humidity in the finishing room is not maintained under variable weather conditions. The Glidden Service Department handles this question with undisputed skill, and offers its services to all manufacturers who desire it, preparing actual plans and specifications free of charge.

Aggressiveness has been the keynote sounded throughout the life of this flourishing concern. The Glidden Varnish Company has forged ahead, ever with an eye to the betterment of the product, and the improvement of its service.

NEW JERSEY PAINT TRAVELERS' OUTING

IF a frequenter of New Jersey chanced to pay the State a visit on Wednesday, September 20, he would have noticed the dearth of optimism and mirth which usually pervaded the innermost nooks and corners, but when he learned it was the day for the first outing of the Travelers' Association of the paint and allied trades of New Jersey, the reason for the absence could readily be understood. The good folk at Glen Head, Long Island, the point of rendezvous, could explain the reason for the laughter and the perfect day.

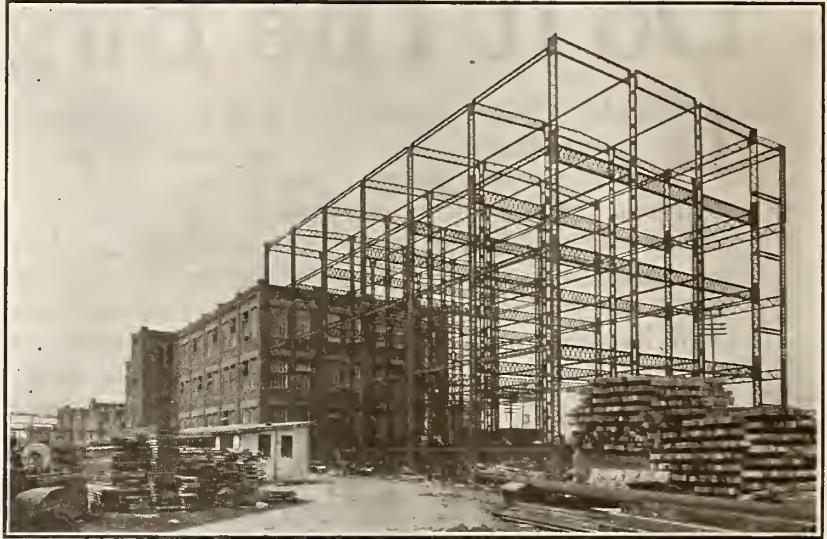
Through the courtesy of R. P. Rome, of the National Lead Company, who sent their boat, the Atlantic, the party was enabled to enjoy a delightful sail from East Twenty-third street up the Long Island Sound, and when such well-seasoned travelers as E. P. King, of Edwards & King, of Elizabeth; Geo. Jagel, of J. J. Hockenjos; Jud Clark, of A. C. Getchins; Fred McAllister, of Lucas & Co.; Thomas Kearns, of the Matheson Lead Company; Chas. E. Van Syce, of J. J. Hockenjos Company, and Ed Jones, of the National Lead Company, and Joe Schadel and John Badder, of Newark; W. P. Symonds, of carpets, wall papers and curtains, and Frank Young, of Hackensack, pronounce it as perfectly delightful, it surely must have qualified.

How the peculiar proclivities of men will assert themselves on such occasions.

The starting signal had hardly been given when you could see a small group gather here and another there. I wondered why and was amused at the comparisons. In one there was hardly a sound, except for what seemed

an occasional chirrup—of a chip, I suppose. One must join them to appreciate the why—for when we landed I noticed some wore smiles and others looked a trifle grave. It was difficult to tell who was in this group.

In another corner I could see Harvey Wilson, of Valentines; Charlie Clark, of Sipe's Japan Oil; Bill Dunlap, of Carter Lead; Geo. Groom, of Pratt & Lambert; Fred Macrae, of Keystone Varnish. It was noticeable how one would be doing all the talking for a while, the others bent on listening; then all seemed to enjoy very much



Addition to Glidden Varnish Company's Plant.

what was said. I noticed several try to overhear what was said, among these were E. Bedford, of Hockenjos; Tom Coles, of Janeway & Carpenter; Bill English, of Robt. Graves Company; Leo Hass, of Sipe's Japan Oil, and Andy McMoran, of Thibaut's wall paper; C. W. Reep, of Thomson Wood Finishing Company; Charles DuBois, of Murphy Varnish Company, but when they did, who ever was talking stopped. I inquired later the reason why, and learned that they were thought by the others a little too unsophisticated for some of the tales being told.

On another part of the deck, outshining the best Sousa ever did, was Reggie Doggett, of Valentine.

Reggie, I guess, would make a good leader if he had a good orchestra, but as far as I can tell, the four colored musicians had a little hard work to follow his lead, although they played very well when they tried it alone. Reggie was death on a composition which seemed like his own. As I remember it, it included a number of names, among which were:—Jim Kelly, of Moller & Schumann; Frank Higgins, of Matheson Lead; Elmer Hopper, of Murphy Varnish Company; Allie Hoover, of Bridgeport Wood Finishing Company; Chas. Roh, of Murphy Varnish Company; Billy Robertson, of Hanlon & Goodman; Henry Sifford, of the National Lead; Thos. Kearns, of Matheson Lead. It went on to state that each one was a good old soul, yes he is, and then something I could not catch followed each time. All took it as a good joke except Roh, Kearns and Sifford, and I made up my mind then that they were still wondering how to get a column of figures to add up into the seven figures and still keep expense accounts down to the zero mark.

Reggie had a proficient chorus about him, and the tenor of Jim McDonald, of Matheson Lead, stood out clear in tone and sometimes in tune. DuBois, of Murphy Company, tried hard at the bass, and Elmer Hopper was real rich as a contralto.

About 1 o'clock the boat drew up to the wharf at Glenwood, and, as if in for of a reception committee, were waiting Charlie Foster, of U. S. Gutta Percha Paint Company; C. A. Wilson, of Sipe's Japan Oil; Buckingham, of Pratt & Lambert, and Bill Robertson.

A number of excuses were given out as to why they had not joined us at the start, but later, Charlie Foster, whose conscience always troubles him if he deviates, told me that he had dreaded to be near the water ever since the

(Continued on page 34.)

Paint and Varnish Removers

Ques. Who pays? *Ans.* The Paint Trade.

Ques. Who gets the money? *Ans.* Lawyers.

Ques. What have these lawyers done for the trade?
Ans. ?????

Ques. How long is the Paint Trade going to be the goat? *Ans.* Just as long as you buy "Trust" removers.

Insist on  or  or any of our removers

They are better in quality than can possibly be made under any of the "Trust's" patents

We are fighting the "Trust" to a finish, and here and now pledge our word that we will never settle with them. We have consistently refused to permit them to talk settlements with us at all times.

Formulae, invoices, books and records and the like, showing the manufacture or sale or use of removers prior to 1901 may be of use in bringing all the facts before the Court. Anyone who was active in the paint trade from 1890 to 1901, or before the Ellis Patent, will remember the many removers on sale in that period.

The "Trust" has spent many thousands of dollars for patents, some of which have over sixteen years yet to run, so do not imagine for a minute that this money was put out without the hope and expectation on their part of continuing their domination of the trade for many years to come.

Now is the time to join in and help
"BUST THE 'TRUST'"

The H. B. CHALMERS COMPANY
BABYLON, N. Y.

**Lucas
Velvo-Tone**



That Modern Rich Soft Hand-Rubbed Effect

A New Milestone in the History of Finishes

Here is a product that has been in demand for many years. To obtain the same beautiful finish it formerly required *three* separate, laborious, time-taking and costly steps — staining, varnishing, hand-rubbing. Now

VELVO-TONE FINISH

Stains, Varnishes and gives the Hand-rubbed effect in *one* operation.

With the aid of this new and so much-needed Finish, you can effect a saving on your rubbed work of at least 33½%, and often more, depending upon the surface to be treated.

Be the first painter in your town to use it.

Send for descriptive circular and color card.

John Lucas & Co., Inc.

Philadelphia, Pa.

shark scare struck New Jersey, and he thought the others felt the same way.

Then Brother Jim Kelly, of Moeller & Schumann, who was master of ceremonies, and who had been unseen and unheard of till this time, began to shine out, and, like a real major, he led the hungry crowd up to Karatsonyi's Hotel, where a fine lot of delicious eels and clam fritters and some good things to drink were ready to be served.

During the meal, Tom Nathan, of Shepherd Varnish Company, gave a short discourse on the history of clam fritters, and the culinary art of treating eels, in an unusually interesting and educational manner.

The boys then repaired to the field, where a lively game of ball took place between the Blue Ribbon Salesmen and Jersey Jobbers. Both teams would delight a real fan, if runs count for efficiency. I watched Fred Andres keeping score.

If Fred got them all down, I congratulate him as a rapid accountant, but there were some real good players on the team. Sidford, on first base, showed fine running form; Frank Bowen, of Cole Wall Paper Company, stopped a great many balls. Any one who knows Frank realizes you could not throw a ball his way without hitting him. Jos. McGeveran is one of the best pitchers I have ever seen for giving bases on balls, and was the envy of the other players on the rules of the games.

Walter Dennison, of Hockenjos; Ted Howell, of C. M. Childs; Fred Busse, of the National Lead Company; C. M. Gifford, of Armitage Varnish Company; Henry Witt, secretary of the New Jersey Master Painters' Association; Frank Badder, of Newark; Jas. Kelly, Jr., and Fred Bohnet, of Benjamin Moore & Co., are all excellent runners. I'll look forward to a future opportunity to see them play ball.

The game was not lacking in lusty-lunged coaches. Harry Allen, Watrous Varnish Company; Jno. Small, Yarnall Paint Company; Bill Sumner, Pyramid Paint Company; Elmer Hopper, Murphy Varnish Company, made more decisions in five minutes than the umpire did all through the game. I may have the wrong impression, but I am inclined to think that it was a method to keep their throats dry. The committee were excellent hosts. During the progress of the game, Jno. Keating of the Muralo Company, and J. J. Brinkerhoff, of Eagle White Lead Company, put in an appearance.

They had been waiting on the New York wharf for the boat to put in an appearance.

Keating says it was Brink, and Brink accuses Keating, but, however, one suggested, after some waiting, that the boat must have gone:—"Let's go down by train."

The following events were then run off:—

One hundred yards dash, shoe race, three-legged race, fat man's race, and sack race, and a prize was awarded to the winner in each.

Then a shore dinner was served.

Frank Higgins, president, extended the thanks of the association to Mr. Kelly, who had done such good work in making the great success of this, the first outing of the association, as well as to the other members of the committee.

I overlooked saying a few words about one who never falters in ably performing any task that is ever assigned him, Harry Bowker, of F. W. DeVoe & C. T. Reynolds & Co., who is seldom heard, but put him on a job and he's seen every minute. It's the same case with Higgins, of the Matheson Lead Company.

I'm sorry, because I'd like to be able to give them a roast, but come to think, I did have several ask who was the Beau Brummel with the rose garden in his coat, and when I replied, he is the man who appointed the committee, and my inquirer answered:—"Good eye."

The day over and all sorry that it was ended, we boarded the boat and set sail for home, and if the salesmen in every other State in the Union could see the good fellowship that exists among the travelers of New Jersey in the paint trade there would be a similar organization in every one of them.

Let some live one take this cue and follow on.

Bill Lahey, Secretary.

The attention of our readers is called to the advertisement of Rinald Brothers, of Philadelphia, who are offering a new and practical product under the name of Flat-white Base. Write them for full particulars and send for a sample and give it a practical test.

The man who set about, not necessarily being the best painter in the world, but the best painter that he personally can be, and becomes that, is a "success".

(Continued on page 36.)

Introducing—

AMBERVAR

FLOOR FINISH

a superior Floor Varnish which is guaranteed to "stand up" under wear and tear which breaks down an ordinary varnish.

To introduce AMBERVAR, and acquaint you with its merits, we will offer substantial inducements for you to stock up for your Fall requirements.

Write today for our introductory offer. We promise you it will be well worth while.

F. W. THURSTON COMPANY

Manufacturers of VARNISH, SHELLAC, STAINS, Etc.

CHICAGO

*"'Tis First in Grade
If Thurston-Made."*

KLING KO-NA SIZE

WORKS WHERE ALL OTHERS FAIL

AS A PAPERHANGER'S SIZE

Wall Paper, Burlap, etc., may be hung on a painted or varnished wall after sizing with Kling Ko-Na. No pearl ash necessary.

AS A PAINTER'S SIZE

Excellent flat paint work on plastered walls is obtained by *one coat* of Kling Ko-Na and *one coat* of paint.

Send today for price and information on 24-lb. trial case.

H. B. WIGGIN'S SONS CO.

FAB-RIK-O-NA MILLS

222 Arch Street - Bloomfield, N.J.

The durability of paint is as important as the way it is put on. You wouldn't admit that anybody was a better mixer than you are, but are you going to let any other painter get ahead of you by the way he uses

Zinc

in his paint? No combination without zinc will give the results on outside jobs that you can get with zinc paint.

The New Jersey Zinc Co.

Room 511, 55 Wall Street, New York

Safety First

Tests made by the New York Board of Fire Underwriters have proved the *non-volatility* and *Freedom from Fire Danger* of

EXOLIUM

PAINT, VARNISH and SHELLAC REMOVER

It is easy to use. *No scraping* needed. Cleans carvings as easily as flat surfaces. Cleans out the pores of the wood.

Old Coats Together with Filler Wash off with Plain Water

One spoonful of **EXOLIUM** in a pail of water washes old paint to look like new.

Ask your dealer for free sample.

If he cannot supply you, send us his name and address and we will.

EXOLD MFG. CO.

237a Greenwich St.

NEW YORK

MACNICHOL'S CONCRETE PAINT

for Concrete, Cement and Brick Surfaces, Exterior and Interior, especially Cement Floors.

"Kant-Korod" Rust-Inhibitive Paint for the protection and preservation of iron and steel and metals generally.

Interior Flat Wall Finish

of free and easy-working properties, excellent body and soft effect. These are but few of the specialties offered along with a general line of Building Paints, Colors in Oil and in Japan, Varnishes, etc., by the

PYRAMID PAINT CO.

131 North 22d Street, Philadelphia, Pa.

Makers of Paint for Every Purpose

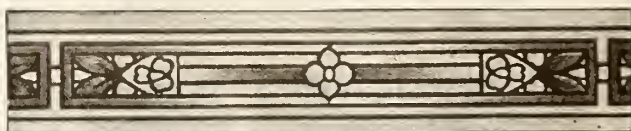
Write for our latest booklets on information and suggestions, also for sample cards and quotations.

WALL PAPER ITEMS.

AN organization to be known as the Retail Wall Paper Dealers' Association has been formed in Philadelphia, with the election of the following officers:—Robert Werner, president; Frank C. Buehl, treasurer, and Frederick W. King, secretary.

Salesmen on the road with the 1917 lines of wall paper report a good business and good buying by the jobbers, especially by those who did not attend the recent wall paper show in New York and make their purchases at that time.

We illustrate one of the new air brush effect borders manufactured by the Standard Oil Cloth Company, and



A Sanitas Border.

also one of the new side walls. These are typical of the high class character of the whole line. As this material can be washed with soap and water, it has become very popular and has come into quite general use in hospitals and physicians' offices, as well as in residences and hotels. In addition to a large number of attractive patterns, the plain Sanitas comes in a number of colors, and can be decorated after hanging, if desired.

At the Atlantic City convention of the Master Car and Locomotive Painters' Association the question of the pos-



One of the New Sanitas Wall Hangings.

sibility of using wall paper for headlinings of passenger coaches was mooted, and reference was made to the use of wall paper in the Burlington dining cars. Inquiry from the master painter of that road elicited the information that they are using the Duralastic paper of the Campbell line, and give it an extra coat of varnish after it is hung. A paperhanger is employed to do the work, the surface being first prepared by means of a well-known paperhangers' size.

(Continued on page 37.)

UNIVERSH

FLEXIBLE AS SILK

IT is hot-water proof, cold-water proof, salt-water proof, alcohol proof, alkali proof and acid proof.

It may be used anywhere, on everything that requires varnishing.

But it is especially adapted to the miscellaneous varnish demands of the general public and Housepainters.

You can buy it in small or large cans.

Ask for our booklet.

MURPHY VARNISH COMPANY

NEWARK, N. J.

FRANKLIN MURPHY, Jr., President

CHICAGO, ILL.

GETTING READY FOR THE INTERNATIONAL CONVENTION.

QUITE a considerable proportion of the associate members of the Connecticut Society of Master Painters and Decorators are local jobbing houses, whose trade is confined to a limited area and who, therefore, would have no object in becoming associate members of the International Association. But many of the representatives of these houses, having expressed a desire to do something to assist the Connecticut Society in entertaining the coming convention of the International Association, to be held in New Haven next February, Dr. D. Louis Ireton, of the National Lead Company, called a meeting of salesmen representing the Connecticut associate members, as well as others in the trade in New England, to be held at the Master Painters' Club room in the Y. M. C. A. Building, New Haven, on Friday evening, August 18. In addition to these, several local master painters were present at the meeting.

After Dr. Ireton had called the meeting to order, it was felt that some form of organization would be necessary in order to accomplish the object in view, and a motion to form a temporary organization, to be known as an Association of New England Associates, was adopted, the purpose being to assist the Connecticut Society in taking care of some of the entertainments to be given to the ladies during the New Haven convention.

Dr. D. Louis Ireton was elected chairman, and George A. Eckle, secretary.

W. B. Kennedy, of the Newark Varnish Works, and a member of the Entertainment Committee of the Associate members of the International Association, explained that they had organized an entertainment association, to be known as the Torreadors, and they would take care of a preliminary entertainment on Monday evening of convention week and another entertainment to be given to the ladies on Wednesday evening of that week.

It was explained to the new organization by Clarence L. Beardsley, chairman of the local committee having charge of the arrangement for the convention, and by others who were present, that the International Association has put

itself on record as being opposed to the solicitation of contributions for the entertainment of the convention from manufacturers or jobbers, by any local or State association, and that the privileges of the convention are granted only to the representatives of those concerns that hold associate membership in the International Association. The International associate members, by a vote of the Cincinnati convention, at their request, had been given the privilege of entertaining the convention on the evenings of Monday and Wednesday. All other entertainment features of the convention must be in charge of the local committee of arrangements.

It was suggested by one of those present that as there seemed to be a desire on the part of the Connecticut Society associate members to contribute to the entertainment fund, as a matter of State pride, that perhaps this might be done by raising a fund and turning it over to the treasurer of the State Society, for such purposes as the Executive Board of the State Society might see fit. It was clearly understood that if there should be any contributions of this kind, it must be purely voluntary on the part of the associate members, and that no solicitation will be permitted by the members of the New Haven local association or by officers or active members of the Connecticut State Society, and if the associate members see fit to contribute any sum to the treasury of the Connecticut State Society, such contributions will not carry with it any convention privileges whatsoever, nor will the contributors have any control over the expenditure of any such contribution after it has been turned over to the treasurer of the Connecticut State Society.

The meeting then adjourned and another meeting was called for the purpose of discussing plans for forming an association of paint trade salesmen in Connecticut.

W. G. Lahey, secretary of the Travelers' Association of the Paint and Allied Trades of New Jersey, explained the organization in that State, where the association is entirely independent of any connection with the Master Painters' Association, and the idea of bringing the trade together in friendly relationship.

W. A. Robertson, who was one of the organizers of the

(Continued on page 38.)

CALCIMINES AND WATER PAINTS

Start the year right by ordering
our standard products

"MURALITE"—Best of Calcimines
"PERMANITE"—Best of Water Paints

Millions of pounds of these superb materials have been used by painters everywhere. Thousands of jobs have proved satisfactory. Hundreds of painters have made good profits and good customers.

We are proud of this record
We are grateful to our customers
We urge a trial order

M. EWING FOX CO.

Manufacturers and Associate Members
Master Painters' Association

NEW YORK

CHICAGO

TRADE MARK **NICE** REG. U.S.A.

Interior and Exterior Varnishes, TROKAL Liquid Floor Finish, Liquid and Paste Wood Fillers, Enamels, Oil Stains, Shingle Stains

There's beauty, and durability, and satisfaction for the Contractor, the Architect and the Owner in every brushful.

Literature, Samples, Prices on Request

EUGENE E. NICE, Manufacturer

268-274 So. 2nd Street 201-207 Spruce Street
PHILADELPHIA

State, High and Howell Streets, at P.R.R. - - CAMDEN, N.J.

HANDY - PASTE

The only really "up to date" dry paste

Contains absolutely no chemicals. so cannot spot or stain. Dries slowly, allowing paper to slide easily. The most economical paste to use.

Write for large sample

CRYSTAL SPRINGS PASTE CO.

141 Milk Street (Estab. 1895) BOSTON, MASS.

Western shipments made direct from Western factory.

Greater New York Travelers' Association, explained how their organization that brought the members together and by exchanging information concerning credits had done away with the fly-by-night failures that had formerly done so much to injure the paint trade in New York city. It has no connection with any master painters' association.

R. H. Adelmann explained the New York Master Painters' Salesmen Association, whose main object is to help the Master Painters' Association, and after that to obtain special concessions from hotels and to interchange credit information.

A committee consisting of W. G. Lahey, F. S. Tyler and R. H. Adelmann was appointed to draw up a constitution and by-laws for the proposed organization, to report at a subsequent meeting to be called by the chairman, Dr. Ireton.

THE STANDARD OIL CLOTH GOLF CLUB CUP CONTEST.

THE newly-formed golf club, comprising the golf playing officials and employes of the Standard Oil Cloth Company, held a contest at the Great Neck Golf Club on Long Island, September 12.

G. M. Prentiss, advertising manager of the company, put up a handsome silver cup, which was won by J. T. Broadbent, cotton mill manager, with a net score of 80.

The following participated in the event:—

A. Hunsicker, vice-president.
J. T. Broadbent, cotton mill manager,
G. M. Prentiss, advertising manager.
I. D. Kip, manager Athonia factory.
J. W. Gotwals, salesman.
J. D. Jackson, salesman.
W. M. Williams, systematizer.
B. H. Atha, formerly purchasing agent.
W. S. Mauger, salesman.
M. F. Anderson, traffic manager.
B. S. Nogle, salesman.
W. D. Kay, assistant traffic manager.
A. Patterson, salesman.
C. H. Cooper, salesman.
K. Welch, salesman.
W. E. Thatcher, assistant treasurer.

The party left New York in automobiles, and on arrival at the club were Mr. Prentiss' guests at lunch. The contest developed the fact that there were several "near champions" among the members.

ANNUAL OUTING OF THE CLEVELAND ASSOCIATION.

THE annual outing, fish and chicken dinner of the Cleveland Contracting Painters' Association, which was held Wednesday, September 20, proved to be the most successful affair ever conducted by this organization. A "special" car, via A. B. C. Line, left the public square at 8.30 a. m., with some fifty members and associates, proceeding to Akron, where the party was joined by invited friends from Akron, Canton, Youngstown and other towns.

At Lakeside Park the party found a launch waiting to convey them through the chain of lakes and canals to Crooks Hotel, where a splendid fish and chicken dinner was served.

After the inner man had been satisfied, the party returned by boat to Young's Hotel, which has been appropriately named "Feeders' Harbor," where the real festivities of the day began. A number of others had by this time arrived by automobile, swelling the crowd to nearly one hundred contracting painters and associate members.

The fun now began in real earnest, everyone intent upon distributing good cheer and friendly greetings, always a prevailing feature at these occasions. The height

(Continued on page 40.)


RIPOLIN
WHITE**ENAMEL****USE RIPOLIN EVERYWHERE**

FOR outside work or inside; for new work or repairs, where white or tinted paint is to be applied—in homes, hotels, offices, hospitals, buildings of all kinds; where a good and lasting paint job is wanted you will get best

results every time with Ripolin.

When it costs less to use the best, does it pay to experiment with inferior paints?

And is it not good business policy to know the best and tie up to it?

J. A. & W. BIRD & CO.

Distributors for North America

NEW YORK**BOSTON****CHICAGO**

SEND YOUR NAME AND ADDRESS TO DEPT. P FOR OUR BOOK OF PAINT FACTS

COSTS LESS**BECAUSE IT GOES FARTHER AND WEARS LONGER***You Get the Most for Your Money*

when you buy

PHENOID

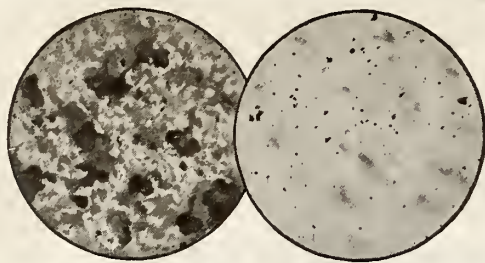
because

There is *Real* Efficiency and Reliability in the *Yellow Can*

Made by

CHALMERS CHEMICAL COMPANY*Varnish Remover Specialists*

NEWARK, N. J.



Ordinary concrete, uncoated,
showing its porous character.

Concrete weatherproofed
with Bay State Coating.

Building for Beauty

To fully realize the possibilities of concrete and stucco, you should know the ideal effects which are get-able with

Bay State *Brick and Cement* Coating

This Coating overcomes the dull blue-gray of concrete. It gives a permanent finish in white or tint. It doesn't sacrifice the distinctive texture of concrete.

Also—Bay State Coating makes an absolutely weather-proof wall. Rain can't seep through the pores.

Architects and builders in all parts of the country have tested this, the original Bay State Coating. We'll be glad to pass along what they say of it. Write for booklet 30.

Or, test it yourself—we will send you a sample can of the original Bay State Coating free for the asking. Say what tint you prefer.



WADSWORTH, HOWLAND & CO., Inc.

Paint and Varnish Makers

Boston, Mass.

New York Office: Architects' Building

ENAMELS: FLAT FINISHES

OIL COLORS VARNISHES

EGAN-ROGAN-HAUSMAN-COMPANY, Inc.

62 WATER STREET BROOKLYN, N.Y.

YB HARD ENAMEL

HARD AND DURABLE

Can be rubbed and polished like a high-grade rubbing varnish.

LET US TELL YOU MORE ABOUT IT.

YARNALL PAINT COMPANY

Manufacturers

Philadelphia

of enthusiasm was reached when the ball game between the contractors and paint peddlers took place. The umpire, who had been imported from Toledo and had been paid a large bonus by the peddlers, was none other than that veteran painter, Wm. J. Albrecht, of Frog-town, who acts as president of the International Association of Master House Painters and Decorators, when not engaged in the more important occupation of umpiring ball games. It was in vain that appeals were made regarding some of his decisions. Special Umpire Blackburn, who was appointed to insure justice, was unable to prevent the humiliating result of 10 to 2, in the peddlers' favor. Captain Johnston admitted that he was well satisfied with the result, while Captain Gaw then and there vowed that he would have his scalp the next time, providing he had an umpire who was not a traitor to his friends.

The evening meal was the banner event of the day. After the strenuous efforts of all to work up an appetite, it was found that no effort was necessary to do justice to the appetizing array of eatables which were presented.

After every one had lit his Havana, President Hardt called on President Wm. J. Albrecht, of the International Association, who suggested that it was an opportune time to start a New Haven Club, to join the party which will go to the winter convention by the contemplated "special train" from Cleveland next February. In the course of his speech he incidentally told a funny story or two. That is an Albrecht habit.

President C. M. Uber, of the State Association, was called upon and spoke of his pleasure in being present.

E. T. Holmes, president of the Cleveland Paint, Oil and Varnish Club, responded in behalf of the material men. Wm. A. Alpers, president of the National Association of Paint Jobbers, was called upon and responded in a happy manner.

By this time the hour of departure had arrived, and the return trip was made by the same route as in coming. Every one arrived home safely, tired and happy. The committee having charge of arrangements, J. E. Aylard, William Stolte and Secretary Conrad Krause, were complimented for the splendid manner in which the affair had been conducted, not a hitch occurring to mar the pleasures of the day.

TORONTO TOPICS.

THE month of September witnessed considerable activity in the painting trade. In addition to the regular run of work consequent upon the season, the Canadian National Exhibition helped matters considerably and very materially enhanced the business of the sign writers, who were kept busy on special hurry-up work. The scarcity of competent mechanics has held back the work, to a great extent. Many of the master painters find themselves unable to complete their contracts within the specified time. There seems to be a slight improvement in the building trades, and the future of business in almost all lines is much more reassuring. There are very few men out of employment. If a man is at all anxious to find work he need not long be without a position, as all classes of workmen are being eagerly sought after.

The material market still remains very firm. There have been the usual ups and downs in prices. White lead still remains, as last quoted, \$10.45 per 100 pounds, in ton lots, and \$13.75 per 100 pounds in less quantities. Turpentine has gone up and is now quoted at 71c. per Imperial gallon in barrel lots. Linseed oil, both raw and boiled, has dropped slightly and is now quoted at 83c. and 86c., respectively, in barrel lots. There have been no further advances in Japan and oil colors. The market generally has a strong upward tendency because of difficulty in being able to secure many lines.

W. H. Stevenson, president of the Toronto Sign Writers' Association, reports that the executive of the organization is busily engaged in arranging the program for the coming fall and winter meetings. It is proposed to carry on their meetings much after the manner of the Toronto Master Painters and Decorators' Association. There will be lectures and addresses by prominent members of the craft, together with discussions of practical papers and social functions.

The summer resorts are fast becoming depleted. Messrs. Kitchener, Phinnemore and Linington have returned to their city homes, after having spent a most delightful summer at Long Branch. The "Senator," with his family, has

(Continued on page 42.)

BRUSHES and SUPPLIES SIGN and SHOW CARD FOR WRITERS

Each year our announcement of Strong's Supply Catalog brings a flood of requests. Each year we get hundreds of new names, and it is not at all remarkable that they stay with us.

STRONG'S CATALOG FOR 1916

is devoted exclusively to the interests of the sign man. All the newest things are listed. We invite you to write for this book. It is the most complete of its kind ever issued. There is but one Strong's Catalog and one Strong's Service, and we invite you to get acquainted.

Dept. X10. Detroit School of Lettering, Detroit, Mich.



STENCILS==SKETCHES

We make STENCILS for all decorative purposes. Special designs cut to order. Our Latest Catalogue No. 10 Free on Application.

We carry a large stock of SKETCHES, both colored and uncolored. We make special sketches for all decorative purposes. Write for particulars.

MAYHEW STUDIOS, 515 West 29th Street, New York

Keep a watchful eye on costs, and frequently compare them with work actually done; then see to it that poor workmen and poor methods are promptly eliminated.

A. L. Reach Textile Company announce to their many customers and friends the transfer of their main office and supply warehouse from Boston to New York city. Address all communications to 29-31 West Houston street, after October 10, 1916. Telephone Spring 5081.

BUSINESS FOR SALE

Fully equipped contracting and jobbing business with Wall Paper and Paint Store. Established 35 years; to close an estate. A going concern with work on hand; will sell at inventory. Address P. O. BOX No. 406, Dover, N. J.

REAL ESTATE ENAMEL

FOR INTERIOR USE

MOST ECONOMICAL ENAMEL

A PURE WHITE AND EASY-FLOWING ENAMEL.
A DURABLE PORCELAIN-LIKE SURFACE ON
WOOD, PLASTER, BRICK OR METAL

THOMSON WOOD FINISHING CO.
ESTABLISHED 1879 PHILADELPHIA

WHITE

WHITE

REAL ESTATE ENAMEL has been marketed with a definite idea in mind. There are many jobs on which you cannot afford to use an expensive enamel, yet quality cannot be sacrificed. REAL ESTATE ENAMEL enables you to land these jobs that would otherwise go to a competitor who would figure on using inferior goods.

REAL ESTATE ENAMEL has wonderful covering capacity. It is pure white and possesses a high gloss. It has exceptional wearing qualities.

We want you to try REAL ESTATE ENAMEL. You know our Porcelite Enamel as the highest grade enamel on the market today—now know REAL ESTATE ENAMEL as the greatest value in medium-grade enamels.

We are making a special introductory offer on REAL ESTATE ENAMEL which we will be pleased to present to you upon receipt of the enclosed coupon.

When you fill out and mail this coupon to us you have taken an important step toward larger profits.

 Thompson Wood Finishing Co., 829-835 N. Third St., Philadelphia
 GENTLEMEN: Send me particulars of your introductory offer on the money-saving Real Estate Enamel.
 Name
 Address

USE

Sisk's Paperhangers Sizing

AND HAVE YOUR WALLS SANITARY



SISK'S Sizing is the old reliable Paperhangers Sizing to prepare new walls, or lime-washed kalsomined, painted or varnished surfaces for hanging Wall Paper, Burlap, Sanitas or Lin-o-Wall. No washing or scraping required. Sisk's is a sanitary Size as it exterminates all germs of disease. Sisk's Size detects excess lime in newly plastered walls. One gallon reduced makes four. You can Sisk's Size an ordinary room for 8 cents.

Ask your Jobber for "SISK'S"; if he cannot supply you write us—will you do this?

R. J. SISK MFG. CO. - New London, Conn.

returned from Port Dalhousie, where he spent the time of his life amidst the charming surroundings of the garden of Canada. "Jim" Thomson finds it hard to tear himself away from his fishing and hunting haunts up north, but we expect to welcome him back to civilization soon.

Frank H. McCausland has just returned from a most delightful river and ocean trip to Truro and New Glasgow, N. S. Mr. McCausland was particularly struck with the magnificent scenery through which he passed, but he was also very much impressed with the apparent poverty and barrenness of many sections of the country. No doubt Frank will be requested to address the Master Painters' Association on his maritime experiences.

It is all very well for a man to tell his "guardian angel" at home that he is going out to attend an executive meeting of the Association at another member's house. But when the aforesaid g. a. calls up the member's house and finds that her hubby has not been there, although he had left his home some hours before, it begins to look suspicious. And when it further becomes known that he was down at the "Gayety" without his mother-in-law as a chaperon, it is altogether likely there will be some explanation demanded. We cannot mention names.

It was only intended for a harmless little joke, but "Bunny" didn't like the idea of "Billy" ringing up and inquiring about that quiet game of poker. The voice sounded somewhat official, and "Bunny" proceeded to call the would-be officious party down in language that the law forbids putting in cold type. Peace is again restored on the Potomac, and "Bunny" now thinks "Billy" would make a good joker for the deck.

Death has again invaded the ranks of the master painters of Toronto and removed one of the oldest and most respected members of the craft, in the person of Frederick Burrows, Sr., after an illness extending over a year. Mr. Burrows was born in Sligo, Ireland, eighty years ago. At the age of five years he came to Toronto with his parents, and had resided in this city ever since. He has for many years been engaged in the painting and decorating business. He was a man of sterling character and business integrity. Mr. Burrows is survived by his widow and five

sons and three daughters. The funeral was largely attended by sympathizing friends. Many beautiful floral tributes were placed upon the casket as a mark of the high esteem in which the deceased was held by a large circle of friends.

FLAG FLOATS 185 FEET FROM GROUND.

HAVE you noticed that American flag floating from the top of the cross on St. James' church spire? You have! Then you will be interested in a few interesting figures and facts about the flag and the spire. That flag was placed there by Geo. Reade, of Manley & Reade, painters and decorators. Reade is gilding the cross. Hugh Tyrrell is assisting Reade in painting the spire and tower. When Reade placed the flag on top of the spire his hands were 185 feet 9 inches from the ground. The cross is 7 feet 8 inches by 5 feet 8 inches. It is made of 6 by 8-inch timber and is covered with tin. The spire is 92 feet 6 inches high and is 42 inches in circumference at the base of the cross and 50 feet at the bottom. The tower is 85 feet 6 inches high. This makes the total height of the spire 185 feet 8 inches from the ground. Will Manley is painting the church proper.—*Painesville, (Ohio) Telegraph*, September 21.

OHIO STATE ASSOCIATION.

IT is reported that the Master Painters' Association of Youngstown, Ohio, is making strenuous efforts to have the Ohio State Association hold the next annual convention in that city, it having been found by the committee appointed for the purpose that it will be impossible to obtain satisfactory hotel accommodation at Put-in-Bay. Cedar Point is also spoken of as a candidate for the convention. It might be well for each of the members of the Ohio Association, who have any preference in the matter to send a postal card at once to Secretary Joel J. Kennedy, 426 Reading Road, Cincinnati, registering their choice, in order to give the Board of Trustees a definite idea as to the desires of the membership at large.

(Continued on page 44.)

JELLITAC (The thoroughly cooked DRY PASTE)——

Holds Wallpaper Permanently

Containing no chemicals, JELLITAC PASTE may be safely relied on not to spot nor stain the most delicate papers. Dries slowly, allowing the workmen time to slide the paper before drying.

A pound of JELLITAC will actually hang twice as much paper as will most other dry pastes.

Its use is positively economical. Packed in barrels of about 275 pounds; half barrels, 50-pound boxes and 2-pound tubes. JELLITAC is always sent subject to satisfaction.

ARTHUR S. HOYT COMPANY, Manufacturers

(ESTABLISHED 1888)

92-98 West Broadway

NEW YORK

YOU ARE SURE OF

Cabot's Creosote Stains

Your customers can compare them with any other shingle stains by analysis, by flash-point, or by actual weathering test and they will find that they are made of the purest and strongest colors, ground in pure linseed oil, and specially refined Creosote with a high flash-point, so that they are sure of artistic and lasting colors, thorough preservation of the wood and reduced inflammability. Cabot's are the only shingle stains that can be shipped without the red label, because their flash-point is far above the point of safety.

You can get Cabot's Stains all over the country.

Send for samples and name of nearest agent.

SAMUEL CABOT, Inc., Manufacturing Chemists **BOSTON, MASS.**

1133 Broadway, New York

24 W. Kinzie St., Chicago

Cabot's Stucco Stains, Brick Stains, Protective Paint, Conservo Wood Preservative, Old Virginia White, etc.



All Saints, Montecito, Cal.

A. B. Benton, Architect, Los Angeles

UNION FILM OIL

THE
ONLY PERFECT
SUBSTITUTE
FOR
LINSEED OIL

Looks Like Linseed, Used Like Linseed, Works Like Linseed, Wears Like Linseed

It Costs Much Less

Send today for samples and prices.

Union Film Oil Has Stood the Test
of Time and Made a Good Record

UNION PETROLEUM CO.

Widener Building, Philadelphia, Pa.
The Whitehall Bldg., 17 Battery Place, New York
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"Reach" Painters Drop Cloths

PAINT
WATER PROOFED

DOUBLE
DURABLE STITCHED

More "REACH" Cloths used than all other brands combined—WHY? Because—they are far better and cheaper than you yourself can make. Order some now—keep a supply on hand. **You NEED Drop Cloths.**

SIZES AND PRICES					
9 x 9 ft.	-	\$1.00	12 x 12 ft.	-	\$1.75
9 x 12 ft.	-	1.35	12 x 15 ft.	-	2.25
9 x 15 ft.	-	1.70	12 x 18 ft.	-	2.70
9 x 18 ft.	-	2.00	12 x 21 ft.	-	3.15
9 x 21 ft.	-	2.35	12 x 24 ft.	-	3.60
9 x 24 ft.	-	2.70	12 x 30 ft.	-	4.50
15 x 15 ft.	-	\$2.75	18 x 18 ft.	-	\$4.00
15 x 18 ft.	-	3.35	18 x 21 ft.	-	4.65
15 x 21 ft.	-	3.90	18 x 24 ft.	-	5.25
15 x 24 ft.	-	4.50	18 x 30 ft.	-	6.50
15 x 30 ft.	-	5.40	Size	Size	

Send the amount with your order and REACH will prepay express charges direct to your door—east of the Mississippi. **CHEESE CLOTH** mill remnants for straining paint sold by the pound, put up in bales of fifty pounds. *Write for samples.*

A. L. REACH TEXTILE COMPANY,

29-31 West Houston Street, NEW YORK

Rinald Bros.' Flatwhite Paintbase

Well worth your enthusiastic support because:—

1. Its hiding or covering capacity equals in one coat that of from two to three coats of White Lead.
2. It dries out perfectly white and stays white.
3. It dries hard enough for rubbing within twenty hours.
4. It stays in solution; never settles out hard.
5. It does not require straining; does not form a skin.
6. It is an ideal undercoat for all kinds of enamel or other paints.
7. It is damp resisting and washable; contains neither casein, glue nor lime.
8. It works freely, even in liquid paste as supplied by us.
9. It is the flattest flatwhite in existence.
10. It mixes readily with white lead, oil paints, enamels, linseed oil, turpentine "mineral turps," benzine and benzol.

RINALD BROS.

Station S

PHILADELPHIA



AD-EL-ITE VARNISHES

You will find the AD-EL-ITE Trade Mark on Varnishes or any Paint specialties an *asset*—a big item in sales making.

We manufacture a full line of Varnishes—each reliable, uniform in efficiency and giving maximum results for the work intended.

Architects, contractors, painters, consumers have *confidence* in our Varnishes, and your trade will be larger if you carry the AD-EL-ITE line.

ADAMS & ELTING CO.

716-726 Washington Blvd., Chicago

TORONTO ASSOCIATION VS. SUPPLY HOUSES.

THE morning of September 13 broke beautiful and clear. There was nothing in the sky to indicate the coming storm. The Supply House men were confident and the Master Painters were hopeful. The championship of the painters' baseball world was at stake, together with the possession of a beautifully designed silver cup emblematic of victory. The master painters were determined to crush the boastful spirit of the supply men, who had won the previous battle by the closest possible margin. Both the teams had been greatly strengthened for the final struggle of the season, and were anxious for the fray. The painters had left no stone unturned to insure an overwhelming victory. The faithful had all been summoned to the mill by the following notice from Secretary Hughes:—

FIGHT TO THE FINISH.

Dear Sir and Bro:—The return game for the championship of the world in baseball will be played in Weekes' Grove, Lytton Boulevard, "Supply Houses versus Master Painters."

If you have any interest in the Master Painters' Association, or themselves personally, fail not to be present on Wednesday afternoon, September 13, at 2.30 p. m. sharp. Note the date.

This was not of our seeking, but we were challenged to fight this out. Fit yourself for this game, and we expect to give them the trimming of their lives.

I don't know what refreshments they will provide for the occasion, but as it is only three days before prohibition, you can look forward to something good, and lots of it.

If you want to have the time of your life, join us.
Fraternally yours,
Stewart N. Hughes,
Secretary-treasurer.

The line-up of the teams and officials was as follows:—
Master Painters—Wood, p.; Paris, c.; Newton, 2b.; Ed. Taylor, l.f.; Reeve, s.s.; Cox, c.f.; Stevenson, 1b.; Alexander, 3b.; Fell, r.f.

Supply Men—Cotton, c.; Malone, 1b.; Sharpe, c.; Booth, 2b.; Sinclair, s.s.; Dougal, 3b.; Boulton, l.f.; Ford, r.f.; Cheshire, c.f.

Umpires—S. N. Hughes at the plate; Fred Moore on the bases.

Official Scorer—H. G. Hawkins, of The Painters Magazine.

The painters were first to bat, and sent in Bobby Wood to face the curves of Freddy Sharpe. Bobby was a good waiter and got on by the free route. He was followed by two of his brethren, and the bases were full and none out. This looked bad. Taylor was an easy out. But Reeve came along and spilled the beans with a wallop that cleared the bags. He subsequently scored, the innings closing for 4. One was all that the supply men could get against "Smoky", Woods' lightning delivery. In their second attempt the painters notched four more and things began to look particularly rosy. The supplies were blanked in their half but showed no signs of discouragement. The painters came right back with another burst of speed, and added three before the procession was halted. Another blank was posted against the sups., who were beginning to show signs of distress. Sharpe and Cotton had a heart-to-heart talk with the result that a duck was chalked up. The sups. held a council of war and decided to get down to hard tacks, after Chief Sinclair had read the riot act to his players. But a paltry one was all that the mountain could bring forth. In their fifth the painters began to loog dangerous for a time, but by some clever work by the battery they pulled out with only two tallies. Again the sups. made a desperate effort to pull down the big lead which stood against them, but their best efforts only netted them one. The painters had evidently lost their batting eye, and Freddie was just toying with their heavy hitters. They drew another blank. The sups. were growing desperate, but there was no use, for Smoky had them swinging at the air in futile attempts to land on the ball. They connected for another. While the sups. were gradually creeping up, the painters could do nothing with Freddie's twisters. Another goose egg adorned the score board. Smoky was evidently weakening a little, and the sups. were beginning to get to him good and plenty, tallying four and pulling up

(Continued on page 46.)



Here's the paint that satisfies me and my customer, too

One of the pleasures I get out of life is taking people around to see the jobs I painted three, four and five years ago with



High Standard
LIQUID PAINT

There's no other paint that I know of that will withstand the weather like it does—and it isn't just part of my jobs that turn out this way, but all of them.

I enjoy working with "High Standard" Paint, too. It's always just the same quality—it brushes out well with practically no brush marks, it covers wonderfully well and puts on a covering that perfectly protects the wood. A "High Standard" job stays beautiful, the colors do not fade, it wears down gradually and evenly and leaves a good surface for repainting.

Write for Job Record Book

A year ago several hundred painters wrote me for this book, and a lot of them wrote again to tell me what a fine thing it was. It's a time saver you will appreciate. No charge. Just address "The High Standard Paint Man" care of

The Lowe Brothers Company

456 E. Third Street, Dayton, Ohio

Boston

Jersey City

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LOWE BROTHERS, Ltd., Toronto, Canada

PENN PASTE FLOUR

THE IDEAL COOKED COLD WATER PASTE

Ideal because it sticks tightly, spreads smoothly, stays sweet, doesn't crack, doesn't peel, doesn't stain or discolor; makes it easy to slide the paper into place; a paste that covers the maximum surface with the minimum of outlay of money and labor; a paste free from alkali, caustics or adulterants of any kind.

No matter what paste you are using now, you are not getting the results you are entitled to, unless you use Penn Paste Flour.

Prove it to your own satisfaction at OUR expense. Fill out the appended coupon. Let us send you a

FREE TRIAL PACKAGE

We'll let YOU be Judge and Jury.

Unless you know the facts about Penn Paste Flour, you are slighting an important feature of your business. Investigate. Be openminded.

You will save money by using Penn Paste Flour,—much more than you thought it possible to save without skimping your jobs.

Fill out the attached coupon, before this slips your busy mind.

CHARLES W. WILLIAMS & CO.

Sole Distributors United States and Canada

212-214 Wooster St., New York

327 So. LaSalle St., Chicago

This coupon entitles you to a liberal Free Trial Package, provided you mail it before the supply allotted for this purpose is exhausted

MAIL TO-DAY

FILL CUT DETACH

Charles W. Williams & Co., 212 Wooster St., New York

Gentlemen: If you will send me a liberal trial package of Penn Paste Flour we will give it a fair test.

(Signed).....

(Address).....

Date..... P. M.

Kyanize

KY-AN-IZE



If I Were a Painter

*I would talk to my
Customers this way*

I would impress on them how well I could do a job—not how cheaply.

Price does figure sometimes of course—but only the best goods make satisfied customers and protect your reputation. Therefore, use

Kyanize

KY-AN-IZE

White Enamel and Varnishes

Kyanize White Enamel, for instance! A guaranteed, American-made white enamel—for all white work on wood, metal or plaster—inside or outside the house—that in point of durability, whiteness and beauty is superior to any other enamel—domestic or imported.

Yet its double covering capacity makes it cheaper on a "square-foot-per-gallon" basis than any inferior enamel. So Kyanize White Enamel enables you to talk guaranteed quality and meet prices without sacrificing your own profit.

Kyanize Floor Finish is the varnish favored above all others by thousands of Painters for its remarkable toughness, durability and beauty of finish. It flows easily from the brush—and dries to an elastic hardness that won't scratch white or show through.

Kyanize Spar Finish—a guaranteed waterproof varnish. Painters like it because they can rely on it not to turn blue or white—soften, check, blister or peel—regardless of weather or climatic conditions. They use it for all exposed varnish work—on window sills where the rain is liable to strike—on outside doors, piazza floors, porch rails and boats.

*Send us your Dealer's name and
we will forward you an order
for a sample can of Kyanize
White Enamel or Floor Finish.*

Boston Varnish Company

Makers of Fine Varnishes

Everett Station Boston, U.S.A.

Chicago Warehouse and Office
519 West Twelfth St.

San Francisco Warehouse and Office
311 California St.

very materially before the last man was retired. This good fortune was too much for Sinclair. He lost his equilibrium completely, and addressed Umpire Hughes in such parliamentary language that the official had to put him out of the game. His place was taken by Vernon, who was borrowed from the painters. The painters still led by five, but the tension was becoming intense. In their eighth effort at bat the painters drew another blank. The sups. were very cocky. When they came to bat for their half and succeeded in getting three men on the bases with no one out. It looked now to be all over but the shouting for the sups., for their sluggers were coming up. Smoky's clever work on the mound, together with the steadiness of the infield, was now shown to advantage. One slip would have cost the game. But Reeve and Newton were right on the job, and by whirlwind plays retired two of the sluggers, but the bases were still full. A tremendous swat was made to the field, but Cox was there and held it for the third out, thereby disposing of the heavy weights for a blank. This was indeed a clever performance by the painters. In their ninth the knights of the brush were helpless and failed to score, but they still held a good lead and were confident because the sups.' weakest batters were next up. There were no pinch hitters to send in, so the sups. had to rely on their regulars. Excitement ran high, the fans had gone mad, and pandemonium reigned. Smoky Wood was invincible, and Paris never caught better in his life. Booth was the first man up, but proved an easy out. Vernon got on by a clean hit, but died on the circuit, Dougal and Benton ending the hard-fought battle by fanning the zephyr. Thus ended the finest and most exciting struggle ever staged by these old-time opponents.

The score by innings was as follows:—

	1	2	3	4	5	6	7	8	9
Painters	4	4	3	0	2	0	0	0	0—13
Suppligs	1	0	0	1	1	1	4	0	0—8

By this splendid victory the Toronto Association still retains the beautiful challenge cup.

Just what credit for the win is due to Umpire Hughes we would not dare to say, but Mac Sinclair has his own opinion about it, and places the proportion very high up in the percentage column. The umpiring, on the whole, was most impartial and gave much satisfaction. The game was won on its merits, the painters really outclassing their opponents.

Refreshments were served by the supply men and consisted of assorted sandwiches, soft drinks and fragrant Havanas.

The supply men are not yet convinced of the superiority of the master painters, and next season will doubtless witness many good-natured struggles between these old-time rivals of the diamond.

TO AID NAVAL STORES INDUSTRY.

OF interest to the naval stores industry is an appropriation by Congress to the U. S. Department of Agriculture of \$10,000 for "investigating the grading, weighing, handling and transportation of naval stores, the preparation of definite type samples thereof, and for the demonstration of improved methods or processes of preparing naval stores, in co-operation with individuals and companies." With this appropriation the Bureau of Chemistry will be able to continue its investigations and undertake additional field work. The appropriation also makes possible the issuance of more of the glass standards designed to assist in the grading of rosin. These types already have been adopted by the various boards of trade and chambers of commerce of the naval stores producing area, and have been accepted by the industry in general. Practically all rosin is now sold either on these standards or on types cut to conform to them. Efforts will be made to extend the use of these standards, which, it is believed, help to reduce to a minimum unintentional and fraudulent misgrading, and thus afford a measure of protection to dealers and consumers. To this end sets of the glass standards have been deposited with the State supervising inspector of naval stores of Georgia and of Florida, the New York Produce Exchange, New Orleans Board of Trade, and the Naval Stores Committee, National Paint, Oil and Varnish Association. These sets can readily be used for checking the accuracy of the cut rosin types, and for referring disputes on the grading of deliveries of rosin. Special attention will be given to determining the extent to which various conditions influ-

(Continued on page 48.)

THE PAINTER'S FRIEND



One gallon of Naptha or other Cleaning Liquid will clean hundreds of brushes irrespective of the color of the Paint, if the LILLY BRUSH CLEANER is used. A big economy in the Paint Shop. The Brush Cleaner, \$1.25. Cleaning Liquid for Soft Paint, \$1.25 per gallon. Solvent Liquid for Hard Paint, \$2.25 per gallon. Charges prepaid. A Lilly Brush Cleaner free with an order for 12 gallons of Lilly Varnish. Send for Catalog.

LILLY VARNISH CO.

70 So. California Street
INDIANAPOLIS, IND.

MR. PAINTER

In every line of Painters' Materials there is one that is considered The Standard to judge others by—and which is generally imitated at a cut price. In Lampblack it is

Old Standard

and

**Eagle Germantown
LAMPBLACK**

Manufactured only by the old firm of

THE L. MARTIN CO.

HEADQUARTERS

FOR

SIXTY-FIVE YEARS

Your Dealer may not make as much profit from it as from other brands—but you do.

THINK IT OVER!

E. A. Bromund Co.

HEADQUARTERS FOR

WAX

OF ALL KINDS

**356 W. Broadway
New York, N. Y.**



**BROMUND'S
Pearl Prepared
Floor Wax**

is not only good for waxing and polishing floors, but also for pianos, automobiles, tan shoes, leather bags, etc. We solicit your inquiry.

E. A. Bromund Co.
356 W. Broadway, New York, N. Y.



WHITING-ADAMS BRUSHES

NOTHING GIVES A BRUSH USER THE FIDGETS
so much as a brush which sheds hairs, or works badly in any way. **WHITING-ADAMS BRUSHES** prevent fidgets, nervousness and irritability.

Ask gently but firmly for them, insist that you be supplied with them, and get the benefit of the treatment.

SEND FOR ILLUSTRATED LITERATURE
John L. Whiting-J. J. Adams Co., BOSTON U.S.A.
Brush Manufacturers for Over One Hundred Years

Whiting-Adams Brushes Awarded Gold Medal and Official Blue Ribbon, the Highest Award at Panama-Pacific Exposition, 1915



WATER

PROOF



(Pronounced Cow-Rie)

LIGHT COLOR

QUICK DRYING

More durable than

SPAR VARNISH

Use Everywhere

For Everything

Best varnish made for Floors, Yachts, Canoes,
Front Doors, Automobiles, Wagons, Furniture
and all inside and outside work.

ABSOLUTELY WATERPROOF

Price \$3.00 per gallon

LIBERAL DISCOUNT TO DEALERS

Send for free sample can

BROOKLYN VARNISH MFG. CO.
BROOKLYN, - - NEW YORK

GRAINING

ANCIENT AND MODERN

59 Colored Illustrations.

140 Pages.

By WILLIAM E. WALL

The most complete and profusely illustrated book on graining ever published.

Price \$3.00 Postpaid

Trade supplied by

THE PAINTERS MAGAZINE

100 William Street, New York City

ence the grading of rosin. The object is to ascertain both the best conditions for grading rosin and also what differences are allowable where the same rosin is graded by different persons.

Effort also will be made to reduce as greatly as possible existing wastes of this industry, which, it is estimated, amount to nearly \$3,000,000 annually. Some of these wastes, it is believed, can be eliminated readily through the adoption of simple improvements in producing methods. The aim is to benefit the producer by reducing costs of production, and also by improving the quality of the product by standardizing of raw material to benefit such consumers as paint, varnish, and ink makers, all of whom use these products extensively. Those engaged in the work will adopt as far as possible the methods used successfully in farm demonstration work. A canvass of the producing area will be made and such helpful advice as the department is able to secure will be placed at the service of those interested.

PRESS ONWARD.

At a dinner given to the Eastern salesmen of John Lucas & Co., Inc., following convention recently held in Philadelphia, Willis P. Wood, sales manager at Pittsburgh, presented a paper he had prepared, which was most excellent in every way. It is so full of good thoughts for every salesman to get firmly fixed in his mind that we are reprinting it exactly as presented by Mr. Wood:—

Have any of you salesmen present defined or analyzed the truth about salesmanship? What is salesmanship?

Salesmanship is the primary principle of progress; it is the artery of commerce; it is the power that directs the exchange of commodities for mutual benefit, and is, therefore, the most valuable and reliable resource man can possess. Salesmanship is based on knowledge and confidence—knowledge of your business—knowledge of your goods and knowledge of human nature; confidence in your business—confidence in your goods—confidence in your house and confidence in yourself. These possessions will stimulate energy, animate action, inspire courage, develop determination and fortify you against failure.

There is always a demand for men who can assert themselves; men who can do, no matter what stands in the way; men who can turn fault into favor and convert doubt into dollars; men who have power to accomplish in the struggle against man.

Success in salesmanship demands a clear head, a steady hand and a strong heart. You can't burn midnight oil without consuming daylight energy; you can't booze all night without a desire to snooze all day; you can't make unnecessary overdrafts on your physical reserve fund and expect your demands to be honored indefinitely. Besides the compound interest with which such drafts must ultimately be paid, will surely result in mental, physical and financial bankruptcy.

"These facts have been learned in the school of regret: You can't build a fire with the fuel all wet."

You cannot build without a foundation, nor is the strongest foundation of any value, except to build upon, for unless it is covered and protected by a superstructure, it will soon disintegrate and fall into decay and ruin. The foundation should be self-respect—the cornerstone honesty—the side walls ambition and energy—the braces and girders courage, confidence and common sense—the roof knowledge and skill—a veranda of resolution, decision and determination—the interior finish and decorations should be truth, justice and honor. Above the door should be inscribed the motto: "I will." After the structure is finished, clean up the surroundings, remove the refuse of antiquated ideas—destroy the debris of doubt and burn up the rubbish of bad habits—grade and level a beautiful terrace and cover it with the velvet sod—courtesy and civility.

The building of such a character will be a beacon light to success and a danger signal to opposition. A tower of beauty, strength and security that will be a delight and pleasure in sunshine and prosperity; that will stand the storm of envy and the cyclones of adversity, and will have an irresistible influence on the woman on the American dollar.

The salesman is the connecting link between the manufacturer and the consumer.

(Continued on page 50.)



The Tinder Box of Business—

IN the story, all the soldier had to do was to rub the tinder box; and the dog with eyes as big as mill-wheels brought him all the gold he needed.

IN the paint business, many a painter finds in our "Never Fail Plan," the tinder box that brings him as much business as he can handle.

BUT the soldier had to get the tinder box first and it took courage. All it will cost you is a postal. If you are a real painter, if you have the right stuff in you and if you want to get more business, write us.

NATIONAL LEAD COMPANY

New York
Cincinnati

Boston
Cleveland

Buffalo
St. Louis

Chicago
San Francisco

(John T. Lewis & Bros. Co., Philadelphia)
(National Lead & Oil Co., Pittsburgh)

BALL'S VARNISH REMOVER

The Pioneer

B. C. SPIRITS

Equal to Gum Spirits

OXOLIN OIL**THE IDEAL PAINT OIL**

For years there has been a growing demand by the painting trade for an ideal paint or reducing oil. We believe in placing **OXOLIN OIL** on the market that we are meeting this long felt necessity. We claim that our material is superior to the many so called paint or reducing oils. A severe practical test we believe will prove our claim.

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BALL CHEMICAL COMPANY

Pittsburgh

Chicago

BOOKS for

**Painters,
Decorators,
Paint Manufacturers.**

Write for Catalog to

The Painters Magazine, 100 William St., New York

Better Stencils

Painters and Decorators get best results using Bayer's Modern Stencils. Send 2 cents in stamps and we will mail you our Catalogue and particulars.

ANTON BAYER

Dept. C

1120 N. Main Street

DAYTON, OHIO

facturer and the consumer. To secure results that count he must trust himself implicitly—he must believe in himself if he would have others believe in him. Your success depends upon you; upon your ability and determination to do. Don't be a candle when you can be an arc light in your occupation. Do what your house wants you to do with the feeling that it must be right or they would not ask it. If there is anarchy in your disposition, crush it out. Be honest with yourself in all things, for in so doing you will be false to no man. If the temptation ever arises to deceive your fellow man, remember—

"That after all the world is small,
And men will learn your ways,
And finding you to be untrue,
Will doubt you all your days.
But if they find your heart and mind
Are fixed on doing right,
By word and deed they'll intercede
And help you with their might."

Make no statement you cannot prove.
Cultivate enthusiasm; it is contagious.
Strive to excel in everything you undertake. The man who is not ambitious to excel is a failure.
Make yourself worthy and advancement is inevitable.
Every improvement we enjoy is the result of dissatisfaction.

Force your competitors to admire and respect, as well as fear, you.

The cost of an article does not indicate its value, but it is the results you are able to obtain from its use.

When you talk price, eliminate all argument of merit.

We estimate the value and measure the strength of an engine by horse-power—but there is no meter that will measure the mental power of man, nor is there a limit to the capacity or value of brains.

All of you will soon be on your territories to fight the good fight—to make honor, glory and prestige for yourselves and your house. Let us strive with all good feeling and determination to make 1917 and 1918 wonderful years of prosperity for this house.

Gentlemen, I pledge you, and you in turn must pledge me, that there will be no cessation of the fight and that we will ever press onward.

"VETERAN PAINTER," OUR CONGRATULATIONS.

ON September 30, Mr. and Mrs. Edmund Putnam Edwards, of Elizabeth, N. J., celebrated the sixty-fifth anniversary of their wedding very quietly, surrounded only by their immediate family. Their friends had planned to make more of the occasion, but unfortunately Mrs. Edwards has been in poor health and it was not thought advisable. Mr. Edwards has many friends in the trade, whom he has never met personally, but who have enjoyed his talks with "The Magazine Reporter" for many years, for Mr. Edwards is the well-known "Veteran Painter." And he never seems to grow old, either. Every day he may be seen sitting just inside the entrance of the store of Edwards & King, at 280 Broad street, Elizabeth, where he may watch the passers-by and wave a greeting to his many personal friends. He is only eighty-six years young, and The Magazine hopes that he may live to see a good many more years roll round.

PAINTING ALL CREATION.

Editor The Painters Magazine:

Dear Sir:—I consider your magazine of great value to me, and it is very instructive, although I have passed forty-three years, as a practical paint man in the old school, when daubs and blue jays were as scarce as gold dollars at the North Pole; when it was a sign of disgrace to do a job as they are done today. They are talking of painting the sun, moon and stars with the new invention flying machine and a paint-spraying machine. But, believe me, "let George do it," and sure, Hogan has color enough left to touch up the rainbow, where its colors are a bit faded. I would appeal to Brother A. G. Clark, of St. Louis, to furnish Hogan with the fitch brushes and a safety belt.

Yours sincerely,
Dexter Newell.

Des Moines, Ia.

SAFETY FIRST

Before you figure on the next job.

Before you instruct your men for tomorrow.

Before you purchase anything else.

Before you make any mistake.

STOP—LOOK—LISTEN

Pick up the October edition of The Painters Magazine, and turn to pages 25, 26, 27 and 28 following page 606.

Munns Wall Size

Will be supplied you in dry powder form in a "Dealers Box" containing 12-1 lb. sealed cartons, sufficient for you to make 18 gallons of the best and safest primer, first coater, wood filler, stain killer, lime and alkali neutralizer, saltpetre retarder, or a neutral non-peeling undercoater for \$3.00 or at a cost to you of 18c per gallon.

CAUTION

Do not accept substitutes. Insist that every carton bears the picture of a bucket with a brush in it, printed in Red and Blue. Then follow closely the directions for mixing, and do not make it any other way.

It can also be bought in any good paint store for 40c per 1 lb. carton.

Sole Manufacturers

E. A. MUNNS KALSOMINE CO.

217 Fulton Street

BROOKLYN, N.Y.

Makers of Munns Quality Calcimine



GOSSIP OF THE TRADE

NEW FIRMS, BUSINESS CHANGES, ETC.

M. H. Kahn, Inc., has been incorporated to do business in New York city, in chemicals, dyes, paints, varnishes, painting, paperhanging, agency, brokerage, \$5,000. M. Arnstein, R. Goldschmidt and M. H. Kahn.

Seckler & Rall, Inc., wall paper, interior decorating, furnishing, \$10,000. G. E. Rall, B. and M. J. Seckler, 853 Stebbins avenue, the Bronx, New York city.

Oil Refineries Direct Service Co., Inc., to deal in lubricating oils, greases, soaps, paints, varnishes, engineers' supplies; \$10,000 capital. G. F. Francis, I. M. Reynolds, J. H. Weinberg, 128 Maiden lane, New York city.

An extensive brick addition is being erected at the plant of the Bronze Powder Works Company, Magnolia avenue, near Spring street station, Elizabeth, N. J.

Becker Brothers, dealers in wall paper and paints, 131 Chrystie street, New York city, have filed schedules showing liabilities of \$21,354 and assets of \$9,294.

The Polk & Thompson Company, of Troy, N. Y., has been chartered for the purpose of manufacturing drugs, medicines, chemicals, paints, etc. The company is capitalized at \$5,000. George H. Thompson, of Troy, and Charles F. Polk and Benjamin W. Knowler, of Watervliet, are the directors.

Master Builders' Company, Inc., Cleveland, Ohio, organized to deal in oil, paint, builders' articles; \$150,000 capital stock. Representative, S. B. Newman, 103 Park avenue, New York.

Ralph L. Fuller & Co., Inc., Scarsdale, N. Y., to manufacture and deal in chemicals, drugs, dyestuffs, etc; capital \$1,000,000. Incorporators, H. S. Duell, D. A. Woodcock and H. Van Arsdale.

The new wall paper plant of the Defiance Wall Paper Company, at Walnut avenue and Second street, has become one of the show places of Niagara Falls, N. Y. The building, when completed, will cost nearly \$1,000,000. It is three stories high and contains 1,890,000 cubic feet of space. The general offices are located on the ground floor. The second floor contains ten complete wall paper machines. One corner of this floor is partitioned off for a machine shop. An elevated railroad connects this floor with the paper mill, so as to facilitate the transportation of the raw stock. On the third floor are located ten additional printing and ten grounding machines. The color making department is also located on this floor.

A. N. Roland, of Hartsville, Ind., has purchased the paint and wall paper business formerly owned by C. H. Millikan, and situated on Race street, New Castle, Ind.

The Utica Chemical Company, Inc., will soon begin to make dry paints in the former Lee slaughter house on North Genesee street, Utica, N. Y. The company has been remodeling the plant. The officers of the company are:—President, A. M. Thomsen; vice-president, H. H. Cooper; secretary and treasurer, William S. Bacot.

Articles of incorporation have been filed by Herbert Interior Decorator, Inc., of Long Beach, N. Y. The capital is \$10,000, and the directors are Frederick W. Herbert, Joseph Catanazaro, and Charles L. Apfel.

The Grand Rapids Advertising Company has purchased the barn and warehouse of the Citizens' Telephone Company at Butterworth street and Indiana avenue, S. W., Grand Rapids, Mich., and will use it for a paint and carpenter shop.

A. B. Maroney has purchased a half interest in the paint business of his father, at St. Johnsbury, Vt.

Danforth Brothers have leased a building on North Main street, Hutchinson, Kan., and have moved their paint and wall paper business from Joplin, Mo.

J. C. F. Stagg opened a new paint and wall paper store at 257-259 South First street, San Jose, Cal., on the evening of October 14, with a band concert. The new store is 38 feet wide by 114 feet long, with a basement of the same size. The entire store and showcases are finished in old ivory. The entrance is finished in white tile, with large concave showcases, making room for a lobby in the

front. Three representatives of the Bass Heuter Paint Company, H. T. James, Mr. Jennings and Mr. Zimmerman, went down from San Francisco to attend the opening.

William L. Kayser has leased a store at 133 East Pearl street, Cincinnati, Ohio, and will conduct a painting business there.

The Western Glass and Paint Company, of Omaha, Neb., added an art glass plant to its jobbing house during the last year and this, while commencing in a modest way, is rapidly developing to large proportions.

A. & M. Krauss, Inc., Brooklyn, N. Y., to deal in hardware supplies, paints, picture frames, wall papering; capital \$5,000. F. M. and A. Krauss.

C. E. Brinker has been made manager of Sherwin-Williams store, at Columbus, Ohio. E. B. Howard, former manager, has been transferred to the Indianapolis branch. Mr. Brinker, although a comparatively young man, has had thorough experience in the paint business, having been connected with the main office of the Sherwin-Williams Company in Cleveland for seven years.

Samuel Berman, decorator, has leased the entire building at 195 East Seventy-sixth street, New York city.

Hawn & Burns have been incorporated at Evans Mills, N. Y., to do a business in building materials, oil, paint, etc. Capital \$15,000. Directors, Clarence M. Hawn, Claire B. Burns and Edward E. Zimmer.

The Cooper-Brannon Naval Stores Company has been incorporated at Mobile, Ala., with a capital of \$15,000.

After more than thirty years in the wall paper and book business at Cedar Rapids, Ia., George A. Mullin has retired and a new company has been organized to take over the business, which is carried on under the name of the George A. Mullin Company. Morris H. Sanford is president of the new organization.

R. F. Wright & Co. are occupying a new paint shop for their auto painting business at Atchison, Kan.

Rex Paint Corporation, New York city, incorporated to manufacture weatherproof paints, marine paints, etc.; capital, \$50,000. Incorporators, C. A. Christophers, F. J. Wilshusen and R. J. Dellahant.

Lightenhome Oil and Refining Company, Inc. New York city to deal in petroleum products, ligron benzine, gasoline, varnishes, shellacs, butter, eggs, dairy products; \$1,000,000. W. J. Shalvey, M. Cohen and C. L. Lightenhome.

Painting and Decorating Company, Chicago; capital, \$2,000. Incorporators, Oscar Holmes, John E. Sundberg, Cora E. Holmes, J. H. Lawson.

The plant of the defunct Interstate brewery at Sioux City, Ia., is to be converted into a paint factory. The buildings have been idle since prohibition went into effect in Iowa.

Johnstown Paint and Glass Company, Johnstown, Pa.; capital, \$25,000. Incorporators, H. M. Stull, Joseph Ginsberg and Everett K. Collingwood.

United States Lacquer Company, Inc., Brooklyn, N. Y., to manufacture lacquer varnishes, paints; \$5,000. L. Goldstein, L. Ornstein and L. Leavitt.

The painting and decorating business of the late James B. Wills, at Auburn, N. Y., has been sold to H. E. Hewitt and Arthur P. Rinehart, who had long been employees of Mr. Wills. Since the death of Mr. Wills, in April, 1915, the business has been continued by the estate, under the management of Mr. Rinehart, at 7½ Water street. The new owners will continue the business under the name of Hewitt & Rinehart.

F. L. Switz has moved his wholesale paint business into a new store on First avenue, Kearney, Neb.

A. Geller & Co. have been incorporated to carry on a contracting painting and decorating business in Brooklyn, N. Y., with a capital of \$5,000, by H. Singer, A. Geller and A. Silverman.

(Continued on page 24.)

Keep This in Mind—You Can Use It Often.

By ERNEST V. MADISON

ABOUT the only argument we ever hear against advertising is that it adds to the selling price.

Let's agree with this point. Let's admit that you and I pay the cost of advertising. Then let's use this admission to show the fallacy of the other arguments.

How much time does a salesman of an unadvertised trade product need to explain its construction, uses and performances?

How much time does he use in making calls where the buyer will not see him because he, the buyer, has never heard of the product?

How much salary is paid to this salesman? Usually, when added to his expense money, it reaches a considerable figure.

Now the cost of the time used and wasted by the salesman of an unadvertised trade article, in endeavoring to obtain an interview and in making the article known, totals into a good round sum in a year's time. This sum must be repaid to the manufacturer. It is therefore tacked on to the selling price.

We pay it. We pay extra for this snailly, musty method of growing a business.

The trade paper advertisement explains a product to thousands of readers while the salesman could personally explain an unadvertised product to one man.

The trade paper advertisement aids the salesman to gain ten customers for his firm with the effort he would use to convert one man's trade through unaided personal solicitation.

We know that the more customers the salesmen gain for the factory the faster that factory grows. Also that as the factory grows, it arranges its facilities for production at a lower cost per article.

Bear this in mind and spring it on the salesman who next comes into your office, store or shop, boasting that his firm does not advertise and therefore can quote you lower prices.

Tell him why you know trade paper advertising is the shortest and least expensive method of introduction of manufacturer to his trade.

And then tell him you believe his firm should advertise in The Painters Magazine and Paint and Wall Dealer. Let him know that you believe in the paper which gives you, for \$2.00 a year, more good information on paint and painting subjects than you could purchase in book form for a hundred times that amount.

John Lucas & Co., Inc., have recently erected at Gibbsboro, N. J., what they claim to be the most modern dry color plant in the country. They have sent out an attractive folder showing a number of photographs of the different departments.

The Devoe & Reynolds Company's branch paint store has removed from 112-114 Fourth street, South, to 913 Hennepin avenue, Minneapolis, Minn.

With the new additions to the plant of the A. Wilhelm Company, paint and varnish manufacturers, now nearing completion, the concern will have over 200,000 square feet of floor space and a storage tank capacity of 500,000 gallons.

J. P. Moxcey, one of the best known painters and decorators in Haverhill, Mass., on October 1 took into partnership E. H. Johnson, who had been with him for the past twelve years. The business will be continued under the firm name of Moxcey & Johnson, at 32 Main street, Haverhill.

OBITUARY.

John Coyne, fifty-seven years old, who had been in the painting and decorating business in Jersey City, N. J., died October 3. He was born in Ireland, but came to this country when a boy.

William Connors, a well-known and wealthy paint manufacturer, of Troy, N. Y., died at his home in that city September 29.

J. A. Racop, a paint and wall paper dealer, of Pine Bluff, Ark., died October 2, aged fifty-four years. He was a native of Quincy, Ill.

Madame Marie de Jaham, for fifteen years a well-known artist and decorator, of New Orleans, died in that city October 4. She had painted many ceilings and frescoes, as well as stage scenery.

The many friends of William E. Wall, the well-known grainer of Somerville, Mass., and ex-president of the International Association, will sympathize with him in the death of his brother, Edmund A. Wall, which occurred at Huntsville, Ont., on Wednesday, October 11. The late Mr. Wall was a musician of some note, having started his career at the age of eighteen in the band of the U. S. S. Richmond, later playing in the Twenty-second Regiment Band, of New York, and in charge of different hotel orchestras. For years he was one of the first clarinets in Sousa's Band. He was afterward soloist in the Pennsylvania Railroad shop band, at Tyrone, Pa., and at the time of his death was instructor of the band connected with the Anglo-American Leather Company, of Huntsville, Ont. Although not himself a painter, Edmund A. Wall came of a family of painters, his father and his brother, William E. Wall, both being connected with the trade and accomplished musicians as well.

NEW PUBLICATIONS.

ESTIMATES, COSTS AND PROFITS, House Painting and Interior Decorating, by F. N. Vanderwalker, of the Paint Information Bureau, Carter White Lead Company, Chicago. Second Edition; 128 pages, cloth bound. Published by the Text Book Company. Sold by The Painters Magazine, on receipt of price, \$1.50.

The purpose of this book, we are told, is to help contracting painters to make a profit on every job by showing them how to figure the cost correctly. The man who figures, where the other fellow guesses, is the one who is most apt to make a profit.

At the outset the author points out that there is a great difference between doing a large business and a profitable one. Many painters "if they can underbid another man and succeed in getting a large contract from him, chuckle with glee, even though they have figured the price down so low that there is absolutely nothing left for profit, with the chance of coming out on the wrong side of the ledger." The author then points out the tendency to neglect overhead expenses in figuring, showing that in a shop employing from ten to twelve men the running expenses of the business "will amount to \$7 or \$8 a day, or some 75 cents per man."

In figuring the cost of the job, the author takes up material cost first and then labor cost. He states that wages of shop men should be charged up to overhead expenses, rather than to the job for which they may be mixing paint or doing other shop work. Overhead charges, he says, must either be paid for by the painter out of his

profits or charged up to the customer, the latter being the businesslike method. On page 19 he makes the curious mistake of figuring the average percentage of overhead on the basis of the total volume of business done, and then in estimating adds the cost of labor and materials, and to the sum adds this percentage of it for overhead cost to get the total cost of the job. The percentage added, when figured in this way, is too small to be correct, and if the margin of profit is small may result in doing business at a loss. If the overhead charges are to be added as a percentage of the sum of the costs of labor and material, then the overhead percentage must be figured as the relation between the total annual overhead and the total annual cost of labor and material. The author's mistake is a common one, the mathematics of percentage seemingly being full of difficulties that are hard to grasp.

A form of estimate blank is given, in which the itemized material cost is given first and then the labor cost is lumped as so many hours, to which is added the overhead and the profit, in order to get the price to be charged the customer. Then follows in detail the method for measuring a house, of which a photograph is given. Next the plans for a bungalow are shown, and the method of measuring is given. After these measurements are obtained, the author figures out first the quantities of each of the different materials required and then estimates the labor according to a table of work done and measured in a given time. He states that these figures have been carefully verified and represent the work of the average painter. But this is a matter that is far safer for each man to determine for himself. He gives a table of allowances to be used in figuring labor on all other than plain flat surfaces. In getting his labor cost, he calculates separately the time required for setting stages, ladders and scaffolds, etc., and also for mixing colors. It would appear to us that the square yard system of estimating labor cost, as given in the articles by Waldo G. Edwards, of Boston, now running in The Painters Magazine, is a much simpler method of getting at the cost, and as it has been proved accurate by constant use on one of the largest shops in New England, it is well worth careful consideration. Nevertheless, there is so much in this book deserving careful study that we can commend it to the attention of every contracting painter, no matter which system he may adopt for his own estimating. We would caution, however, about accepting for your own use prices given in any book on estimating. Prices for doing a square yard of work depend on a good many factors which are individual with the locality and the shop. The wage rate varies, the quality of work accepted as standard in the locality, the ability of the men, are all to be taken into consideration and price per square yard must be determined by each individual contracting painter from his own experience. We are glad to see that the Magazine has been thought so much of by the author that he has used as an introduction to Chapter V, the greater part of an article which originally appeared in this publication, but evidently, through an oversight, he neglected to give us credit for it.

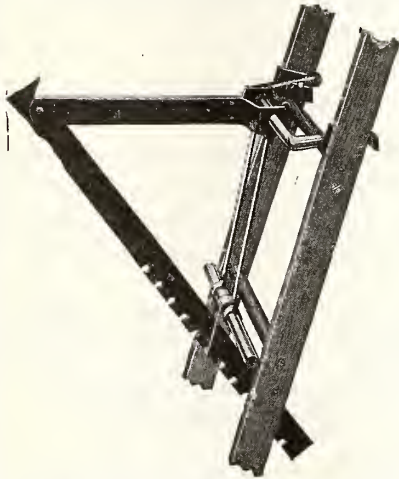
AN INDUSTRIAL SAFETY CONGRESS.

AN Industrial Safety Congress of New York State will be held at the Hotel Onondaga, Syracuse, on Monday, Tuesday, Wednesday and Thursday, December 11, 12, 13 and 14. Addresses will be delivered by experts on fire prevention, factory sanitation, safeguarding of machinery and other factors entering into industrial safety, to be followed by open discussions on each topic. Included in the list of topics are:—"Duty of Workers in Co-operating with Safety Organizations," "Duty of Employers in Prevention of Accidents," "Attitude of New York State's Organized Industry Toward the Safety Movement," "Classification of Buildings and Materials as a Basis for Safety Requirements," "Guarding of Fixed Machines," "Factory Conditions and the Shop Committee," "Practical Benefits Derived from Safety Organization," "Factory Lighting, Heating and Ventilation." Illustrated lectures by the National Safety Council and American Museum of Safety will furnish the evening features. Employers, employees and the general public are equally interested with the State Industrial Commission in raising the standard of industrial safety in New York State so high that it will be accepted as the standard for the entire industrial world. It is with this end in view that this congress is called.

(Continued on page 26.)

Safety First

SORG'S SAFETY LADDER BRACKET has been known to the trade for years. It is the only ladder bracket that is absolutely safe and does not depend on the rungs for support but GRIPS THE SIDE RAILS. It is adjustable so at once fit any thickness of ladder sides. They are made of best grade of wrought iron, and a pair weigh 38 pounds, they are built for safety and will last a life time.



We are making a special price on these of \$3.00 per pair, they are worth \$5.00. Now we make you a

SPECIAL OFFER

on an order of \$25.00 or more of Painters Supplies from our New Catalog No. 27 exclusive of oil, turpentine, white lead and gold leaf. We will send a pair of Sorgh's Safety Ladder Brackets free f. o. b. Chicago.

If you haven't got our Catalog No. 27 send for copy at once.

GEO. E. WATSON CO.

THE PAINT PEOPLE

Sorgh's Safety Ladder Bracket 62 West Lake St.

Chicago, Ill.



The Original LINCRUSTA

*Lincrusta
Walton*

Trade Mark Register

"PALLAS" and "WALTON"

Sold for Thirty-Five Years

Made by the Latest Manufacturing Methods
Is Now Being Shown to the Trade Throughout the Country

Sample Books of the Complete Line sent on application

Lincrusta Works "Pallas," Inc.

121-123 EAST 24th STREET, NEW YORK

Atlas Block. Cor. Wabash Ave. and Randolph St.
CHICAGO

Factory
STAMFORD, CONN.

409 Denckla Bldg., 11th and Market Sts.
PHILADELPHIA

Safety First

Tests made by the New York Board of Fire Underwriters have proved the *non-volatility* and *Freedom from Fire Danger* of

EXOLIUM

PAINT, VARNISH and SHELLAC REMOVER

It is easy to use. *No scraping* needed. Cleans carvings as easily as flat surfaces. Cleans out the pores of the wood.

Old Coats Together with Filler Wash off with Plain Water

One spoonful of **EXOLIUM** in a pail of water washes old paint to look like new.

Ask your dealer for free sample.

If he cannot supply you, send us his name and address and we will.

EXOLD MFG. CO.

237a Greenwich St.

NEW YORK

TORONTO TOPICS.

THERE is very little to report by way of change in the painting trade, in Toronto, during the past month. Many of the firms have been fairly busy with custom work. The delightfully open weather of the past few weeks has enabled the painters to keep right on with their work, with but very little interruption. As a consequence, more than an average amount of business has been done. The City Hall reports that an increasing number of permits have been issued during the month, which augurs well for increased activity in the building trades, with a corresponding increase in the number of painting contracts to be let in the near future. The paperhangers have been kept very busy. The lack of skilled mechanics is still felt in this department of the trade. Collections are somewhat slow as yet, but some improvement is noticeable. The future of the painting business in the city may be said to be more reassuring.

The one chief feature of the material market, during the past month, has been the marked advance in linseed oil. Since our last report, linseed oil has advanced 29c. per gallon, and is now quoted at \$1.12 and \$1.15 for raw and boiled oil, respectively, per imperial gallon, in barrel lots. Turpentine has advanced one cent, and is now quoted at 72c. per imperial gallon in barrel lots. White lead has remained unchanged at \$13.95 per 100 pounds in ton lots, and \$14.25 per 100 pounds in less quantities. There have been no perceptible changes in other lines, but the general tone of the market is upward.

W. E. Wall, of Somerville, Mass., passed through Toronto recently on his way to Huntsville, Ont., where he was called to attend the funeral of his brother, who passed away somewhat unexpectedly in that town. The sympathy of the entire membership of the Toronto Association of Master House Painters and Decorators is extended to our much esteemed brother in the hour of his sorrow and bereavement.

Have you seen the new plain Sanitas that is being offered for the first time this season? It is an ideal material for covering a ceiling in which there are minute cracks that are difficult to fill. It is better than the or-

MACNICHOL'S CONCRETE PAINT

for Concrete, Cement and Brick Surfaces, Exterior and Interior, especially Cement Floors.

"Kant-Korod" Rust-Inhibitive Paint for the protection and preservation of iron and steel and metals generally.

Interior Flat Wall Finish

of free and easy-working properties, excellent body and soft effect. These are but few of the specialties offered along with a general line of Building Paints, Colors in Oil and in Japan, Varnishes, etc., by the

PYRAMID PAINT CO.

131 North 22d Street, Philadelphia, Pa.

Makers of Paint for Every Purpose

Write for our latest booklets on information and suggestions, also for sample cards and quotations.

inary canvas, usually employed, because it needs no priming and is at once ready for the final coat of color, preparatory to decorating. It may also be used on side-walls as a base for finishing with enamel. Used with moldings, it gives the effect of wood paneling at much less expense. Write the Standard Oil Cloth Company, Inc., 320 Broadway, New York, for a sample.

NATIONAL COMPLETE BUILDING SHOW.

ARRANGEMENTS have been completed for holding the next National Complete Building Show in the Grand Central Palace, New York, March 5-11, 1917. Among its promoters are several of the men who were chiefly responsible for the great success of the Cleveland show last February.

The New York show will naturally be more of a national affair. The metropolis is admittedly the center of American building interest. American building material manufacturers, keenly alert and alive to the fact, will be represented as never before in a similar event.

In the Cleveland show, home building and furnishing dominated. At New York it will divide honors with building of the more general sort; commercial, factory and public. The essentials in each division will be demonstrated. And in such an admirable exhibition place as the Grand Central Palace there will be ample room adequately to accommodate them all.

Coming right on the eve of the spring building season, the show will doubtless arouse and maintain an unusual interest. And being something entirely new, it should make a peculiar appeal to the metropolis. Added to the ever extensive transient population, representing every section of the country, will be a legion of architects, builders and material men drawn through the medium of a number of national conventions which will be held in the city during show week.

For any kind of wax, whether for floors, furniture, pianos or any other surface on which a wax finish is appropriate, inquire of E. A. Bromund Company, 356 West Broadway, New York. They are headquarters for waxes of all kinds.

UNIVERNISH

FLEXIBLE AS SILK

IT is hot-water proof, cold-water proof, salt-water proof, alcohol proof, alkali proof and acid proof.

It may be used anywhere, on everything that requires varnishing.

But it is especially adapted to the miscellaneous varnish demands of the general public and Housepainters.

You can buy it in small or large cans.

Ask for our booklet.

MURPHY VARNISH COMPANY

NEWARK, N.J.

FRANKLIN MURPHY, Jr., President

CHICAGO, ILL.

EDUCATING THE SCHOOL BOARDS.

THE Society of Master House Painters and Decorators of Massachusetts have undertaken the work of educating the school boards of the State to the vital need for trade instruction in the public schools, and have therefore sent the following letter to each one of them:—

The education of the boys of this country has not been successful from the standpoint of the employer in the various industries.

In the past we have obtained many efficient workmen from those European countries where boys are trained in trade schools and apprenticeship systems. Conditions abroad prevent emigration from those countries, and as the old style apprenticeship does not appeal to our rising generation, we must look to the public schools for relief.

There is a great and growing necessity that trade schools be established, with compulsory attendance, as practiced now by several States, and with continuation and evening schools for the benefit of those already at work.

A very small percentage of the children who enter the lower school grades ever attain a classical course, the great majority leaving as early as possible, to take up occupations which, to many, are but temporary, or so-called "blind alley" occupations, thus wasting the years which should be devoted to a practical training and leaving them untrained and unfit for their life work.

Every endeavor should be made for the advancement of this large majority of boys by instruction in vocational schools, taught by practical men, themselves thoroughly grounded in their trades. This education, combined with practical shop work, will lead to increased usefulness, efficiency and earning capacity.

As a noted example, we call your attention to a school which is doing a splendid work, the Boardman Apprentice Shops of New Haven, Conn., in which the pupils taken two-year course of fifty weeks of five and one-half days of eight hours' study. After being credited with 2,400 hours' schooling, they are allowed to become apprentices at their trades on alternate weeks of school and shop work. This school is an excellent model and is meeting with great success.

We ask that your honorable body will consider the situation and take steps to establish such vocational schools and will include courses in painting and decorating.

We would greatly appreciate a reply, with information on local trade schools, existing or proposed, as it would help our endeavors in this direction.

The most forcible lesson of the great world struggle now devastating Europe lies in the fact that true military preparedness is dependent upon and even less important than industrial efficiency. This efficiency is obtainable only through trade education.

Yours respectfully,
Henry B. Kelley, Chairman,
E. Schupbach,
H. W. Christensen,
James Mouncey,
William E. Wall,
Committee on Trade Schools.

A SAFETY POSTER FOR PAINTERS.

THE New York State Department of Labor—State Industrial Commission, Bureau of Inspection, James M. Lynch, Supervising Commissioner, has issued a poster to be distributed among painters, posted in a conspicuous place in paint shops, or places where painting is continually carried on; on scaffolds used by painters, and in buildings under construction where painting is carried on. It reads as follows:—

Information for Painters.

For the Prevention of Accidents and Lend Poisoning.

Section 18. Scaffolding for Use of Employees.—A person employing or directing another to perform labor of any kind in the erection, repairing, altering or painting of a house, building or structure shall not furnish or erect, or cause to be furnished or erected for the performance of such labor, scaffolding, hoists, stays, ladders or other mechanical contrivances which are unsafe, unsuitable or improper, and which are not so constructed, placed and operated as to give proper protection to the life and limb of a person so employed or engaged.

Scaffolding or staging swung or suspended from an

(Continued on page 30.)

CALCIMINES AND WATER PAINTS

Start the year right by ordering
our standard products

"MURALITE"—Best of Calcimines

"PERMANITE"—Best of Water Paints

Millions of pounds of these superb materials have been used by painters everywhere. Thousands of jobs have proved satisfactory. Hundreds of painters have made good profits and good customers.

We are proud of this record
We are grateful to our customers
We urge a trial order

M. EWING FOX CO.

Manufacturers and Associate Members
Master Painters' Association

NEW YORK

CHICAGO

TRADE
MARK **NICE** REG.
U.S.A.

Interior and Exterior Varnishes, TROKAL Liquid
Floor Finish, Liquid and Paste Wood Fillers,
Enamels, Oil Stains, Shingle Stains

There's beauty, and durability, and satisfaction
for the Contractor, the Architect and
the Owner in every brushful.

Literature, Samples, Prices on Request

EUGENE E. NICE, Manufacturer

268-274 So. 2nd Street 201-207 Spruce Street
PHILADELPHIA

State, High and Howell Streets, at P.R.R. - - CAMDEN, N.J.

HANDY - PASTE

The only really "up to date" dry paste

Contains absolutely no chemicals. so cannot spot
or stain. Dries slowly, allowing paper to slide
easily. The most economical paste to use.

Write for large sample

CRYSTAL SPRINGS PASTE CO.

141 Milk Street (Estab. 1895) BOSTON, MASS.

Western shipments made direct from Western factory.

overhead support, or erected with stationary supports, more than twenty feet from the ground or floor, except scaffolding wholly within the interior of a building and which covers the entire floor space of any room therein, shall have a safety rail of suitable material, properly bolted, secured and braced, rising at least 34 inches above the floor or main portions of such scaffolding or staging and extending along the entire length of the outside and the ends thereof, with such openings as may be necessary for the delivery of materials, and properly attached thereto, and such scaffolding or staging shall be so fastened as to prevent the same from swaying from the building or structure.

Sec. 19. Inspection of Scaffolding, Ropes, Blocks, Pulleys and Tackles in Cities.—Whenever complaint is made to the Commissioner of labor that the scaffolding or the slings, hangers, blocks, pulleys, stays, braces, ladders, irons, or ropes of any swinging or stationary scaffolding used in the construction, alteration, repairing, painting, cleaning or pointing of buildings within the limits of a city are unsafe or liable to prove dangerous to the life or limb of any person, such Commissioner of Labor shall immediately cause an inspection to be made of such scaffolding, or the slings, hangers, blocks, pulleys, stays, braces, ladders, irons or other parts connected therewith. If, after examination, such scaffolding or any of such parts is found to be dangerous to life or limb, the Commissioner of Labor shall prohibit the use thereof, and require the same to be altered and reconstructed so as to avoid such danger. The Commissioner of Labor or Deputy Factory Inspector making the examination shall attach a certificate to the scaffolding, or the slings, hangers, irons, ropes, or other parts thereof, examined by him, stating that he has made such examination, and that he has found it safe or unsafe, as the case may be. If he declares it unsafe, he shall at once, in writing, notify the person responsible for its erection of the fact, and warn him against the use thereof. Such notice may be served personally upon the person responsible for its erection, or by conspicuously affixing it to the scaffolding, or the part thereof declared to be unsafe. After such notice has been so served or affixed, the person responsible therefor shall immediately remove such scaffolding or part thereof and alter or strengthen it in such manner as to render it safe, in the discretion of the officer who has examined it, or his superiors. The Commissioner of Labor and any of his deputies whose duty it is to examine or test any scaffolding or part thereof, as required by this section, shall have free access, at all reasonable hours, to any building or premises containing them or where they may be in use. All swinging and stationary scaffolding shall be so constructed as to bear four times the maximum weight required to be dependent therefrom or placed thereon, when in use, and not more than four men shall be allowed on any swinging scaffolding at one time.

Violation is a misdemeanor (penal law, section 1276) and renders master liable in case of injury to employees. (section 202).

Prevention of Lead Poisoning.

(Painters' Colic.)

Rooms or shops where painting is being carried on should be ventilated in such a manner as to remove all fumes.

Where large quantities of dry color are being used or mixed, creating dust, the work should be carried on under a proper hood provided with mechanical means for properly removing the dust.

Respirators or muzzles must be provided for and worn by workers exposed to lead dust.

Gloves should be worn by painters whenever possible.

Overalls should be worn while painting, and should be washed at least once a week.

Clothing or overalls while painting should never be worn home or used as street clothes.

Proper light, fresh air, nourishing food and plenty of sleep are the best means for keeping the general health good.

Personal cleanliness is the real prevention of lead poisoning.

All painters should wash carefully before eating. Use warm water, pumice stone, a rough soap, or, preferably, a soap powder. Take a hot bath at least once a week. Finger nails should be kept short and clean. Do not per-

(Continued on page 32.)



WHITE

ENAMEL

PAINTERS LIKE RIPOLIN

WE are constantly receiving letters from Painters who tell us how much they like Ripolin.

One Painter says it is "the best enamel paint tried by us during the last fifty years."

Another gives similar testimony

from experience of 30 years. Another says "Has always given best results as to wearing qualities and finish."

The reason for Ripolin's popularity is its inherent quality and low cost to apply. Try it!

J. A. & W. BIRD & CO.

Distributors for North America

NEW YORK

BOSTON

CHICAGO

SEND YOUR NAME AND ADDRESS TO DEPT. P FOR OUR BOOK OF PAINT FACTS

COSTS LESS
BECAUSE IT GOES FARTHER AND WEARS LONGER

You Get the Most for Your Money

when you buy

PHENOID

because

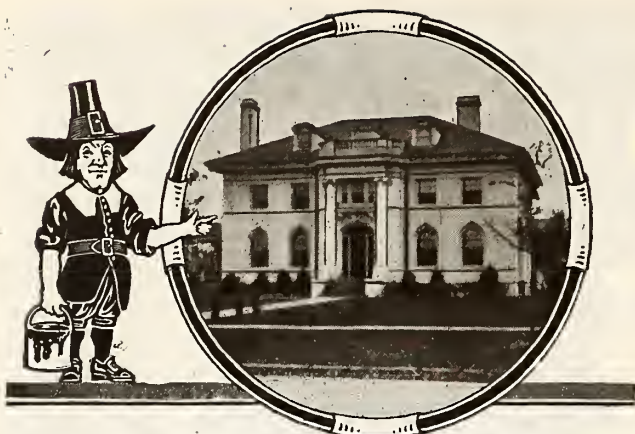
There is *Real* Efficiency and Reliability in the *Yellow Can*

Made by

CHALMERS CHEMICAL COMPANY

Varnish Remover Specialists

NEWARK, N. J.



THE rich, artistic effects which were the feature of ancient Greek architecture are possible today. They may be easily achieved with concrete and stucco, finished with

Bay State *Brick and Cement* Coating

It gives a dull surface in white and attractive tints, but doesn't hide the distinctive texture of concrete.

Bay State Coating, the *original*, also weatherproofs the walls. Architects and builders in all parts of the country have been using it for sixteen years. To realize the full possibilities of concrete for homes and bungalows, find out what Bay State Coating will do.

Trial Can Free—just write for it, specifying what tint you prefer. Ask for booklet 30.

WADSWORTH, HOWLAND & CO., Inc., Boston, Mass.
Paint and Varnish Makers

ENAMELS: FLAT FINISHES

OIL COLORS VARNISHES

EGAN-ROGAN-HAUSMAN-COMPANY, Inc.
62 WATER STREET BROOKLYN, N.Y.

YB HARD ENAMEL

HARD AND DURABLE

Can be rubbed and polished like a high-grade rubbing varnish.

LET US TELL YOU MORE ABOUT IT.

YARNALL PAINT COMPANY
Manufacturers Philadelphia

mit paint to accumulate beneath the finger nails. Mouth and teeth should be washed frequently, and kept in good order by occasional visits to the dentist.

Never eat near or at work, or in paint shop, or before thoroughly washing.

Do not handle or chew tobacco or gum while using paint.

Eat well before starting work. Use plenty of milk and eggs.

Avoid the use of alcoholic liquors.

Do not hold handles of paint brushes or other implements of the trade in the mouth.

Have at least one bowel movement each day. Use a cathartic, preferably epsom salts (2 tablespoonfuls in a glass of warm water) at least once a week.

Consult a physician, or go to the nearest dispensary, if you do not feel well.

Symptoms.

Lead poisoning may be produced by inhaling the dust, or absorbing the lead, through the skin, or by taking it into the stomach from lead laden hands.

The early symptoms of "painters' colic" are loss of appetite, obstinate constipation, frequent headaches, weakness in the arms and hands, stomach cramps, extending all over the abdomen.

If means are not taken to prevent further poisoning, these symptoms may be followed by paralysis, heart and kidney disease, insanity or death.

By Using Common Sense, Soap and Water, You May Avoid Lead Poisoning.

FIRES.

October 4. Paint shop of L. J. Bentley, at Westfield, N. Y., was destroyed by fire.

October 7. A pot of glue boiling over started a fire which caused \$1,000 damage to the wall paper store of Stephen Easton, South Third street, Hamilton, Ohio.

October 10. The paint shop in the bridges and buildings department of the Iron Mountain Railroad in Baring Cross, Argenta, Ark., was destroyed by fire. Loss, \$1,000.

October 11. The Rosamond paint shop at Butler, Mo., was destroyed by fire.

October 15. The paint and wall paper store of Bennett & Springer, on Main street, Dinuba, Cal., was burned with a loss of \$5,000.

October 28. Fire damaged the store room of the Old Corner Decorating and Paper Company, Bridge street, Springfield, Mass.

The Boston Varnish Company have forty men now working on their new four-story brick factory building, which will be 115 feet long and 55 feet wide, mill construction and latest up-to-date features throughout. They are also putting up another brick building, two stories, 90 feet by 40 feet, for their office and advertising departments. These new buildings, together with the new battery of ten melting fires just completed, were made necessary by the rapidly increasing business this live concern is getting on its Kyanize Varnishes and Enamels, and will enable them to double their output the coming season.

SALESMANSHIP IN A NUTSHELL.

WHAT is salesmanship? Is it a creation of desire in your customer to own something you have for sale? Partially.

Is it selling this man goods he thinks he doesn't want? Partially.

Is salesmanship courtesy and an honest effort to please every customer with whom you come into contact? Yes, partially.

These are all essentials to a salesman and stepping stones to true salesmanship, which is anything which creates additional business without additional expense.

That puts it in a nutshell and we know men who have been swinging a post maul on that little chestnut half a lifetime and have failed to crack it.

No matter what you have to sell, the first mental impression of the prospective customer is that he either doesn't want it at all, doesn't want it now, or doesn't want it at your terms and prices.

(Continued on page 34.)

BRUSHES and SUPPLIES SIGN and SHOW CARD FOR WRITERS

A POOR BRUSH
never works right—consequently you can't do your best work. Same thing applies to colors and supplies—Strong's Supply Catalogue contains only such things as have been proven satisfactory. We will not experiment on our customers—we will do the "trying-out" here and then sell such supplies as are best for each class of work.

Get Strong's Supply Catalogue NOW
Selling as much as we do gives us the chance to buy in large quantities and demand best quality. We give this advantage to our customers. Our prices are absolutely right—send us a dollar—tell us the kind of work you do—we will send you the best and biggest \$1.00 worth of Blue Handle Brushes you ever saw.

DETROIT SCHOOL OF LETTERING, 331 D. S. of L. Bldg., Detroit, Mich.



*Charles Strong
Founder*

STENCILS—SKETCHES

We make **STENCILS** for all decorative purposes. Special designs cut to order. Our Latest Catalogue No. 10 Free on Application.

We carry a large stock of **SKETCHES**, both colored and uncolored. We make special sketches for all decorative purposes. Write for particulars.

MAYHEW STUDIOS, 515 West 29th Street, New York

Leaving out of consideration the banking, railroad and public utilities corporations, and referring only to those that have to do with trade and industry, we find that there are about 250,000 business corporations in the country. The astonishing thing is that of these, over 100,000 have no net income whatever. In addition, 90,000 make less than \$5,000 a year, while only the 60,000 remaining, the more successful ones, make \$5,000 a year and over.

Advertising today is a mighty business force. Fundamentally it is the simplest thing in the world, yet some little intelligence and some experience are required to handle it successfully. It is an electric wire that lights the world and turns the wheels of business when properly carried and connected, but it requires some care and study of its currents to avoid short-circuiting, grounding or waste of power.

REAL ESTATE ENAMEL

FOR INTERIOR USE

MOST ECONOMICAL ENAMEL

A PURE WHITE AND EASY-FLOWING ENAMEL.
A DURABLE PORCELAIN-LIKE SURFACE ON
WOOD, PLASTER, BRICK OR METAL

THOMSON WOOD FINISHING CO.
ESTABLISHED 1879 PHILADELPHIA

WHITE

WHITE

REAL ESTATE ENAMEL has been marketed with a definite idea in mind. There are many jobs on which you cannot afford to use an expensive enamel, yet quality cannot be sacrificed. **REAL ESTATE ENAMEL** enables you to land these jobs that would otherwise go to a competitor who would figure on using inferior goods. **REAL ESTATE ENAMEL** has wonderful covering capacity. It is pure white and possesses a high gloss. It has exceptional wearing qualities. We want you to try **REAL ESTATE ENAMEL**. You know our Porcelite Enamel as the highest grade enamel on the market today—now know **REAL ESTATE ENAMEL** as the greatest value in medium-grade enamels. Fill out and mail this coupon today. This price cannot hold for long.

\$2.25 per gallon

When you fill out and mail this coupon to us you have taken an important step toward larger profits.

Thomson Wood Finishing Co., 829-835 N. Third St., Philadelphia
Send me 6 gallons of Real Estate Enamel at \$2.25 per gallon (c. o. d., Philadelphia, to be paid for Feb. 1st, 1917.)
Name.....
Address.....

USE .

Sisk's Paperhangers Sizing

AND HAVE YOUR WALLS SANITARY



SISK'S Sizing is the old reliable Paperhangers Sizing to prepare new walls, or lime-washed kalsomined, painted or varnished surfaces for hanging Wall Paper, Burlap, Sanitas or Lin-o-Wall. No washing or scraping required. Sisk's is a sanitary Size as it exterminates all germs of disease. Sisk's Size detects excess lime in newly plastered walls. One gallon reduced makes four. You can Sisk's Size an ordinary room for 8 cents.

Ask your Jobber for "SISK'S"; if he cannot supply you write us—will you do this?

R. J. SISK MFG. CO. - New London, Conn.

KNOWLEDGE NECESSARY FOR THE SALESMAN.

OF the many characteristics credited to the average American, three that have special interest for the man behind the counter are:—his alertness of mind, thirst for information and willingness to converse. All three of these suggest the advisability of the sales person being thoroughly posted on the goods and their quality, and, if possible, on the methods of their manufacture. A recent experience in a department store will illustrate our point:—A customer desired to purchase an umbrella, and not being a good off-hand judge of handles, covers and the like, sought this information from the clerk. The results were peculiar, not to say exasperating. The young man behind the counter did not know just what the quality of the silk was, but thought it was good. He did not know the thickness of the gold on the little knob that decorated the handle, nor did he know whether it would last one year or two, but he was certain it would not rub off in six months. He thought the handle was ebony, but investigation proved it to be tortoise shell. All information of a definite nature had to be obtained by him from the head of the department, who finally came forward in person and took charge of the sale, with the result that the customer got a more expensive article than he had intended purchasing, but knew all about it when the sale was finally made.—*Keystone.*

GEORGE W. FORTMEYER SIXTY-ONE YEARS IN THE WHITE LEAD TRADE.

TO complete sixty-one years of service, practically all of which has been given to one concern, is a record of which any man may be proud. George W. Fortmeyer, director of the National Lead Company, assistant manager of the Atlantic branch, and dean of the white lead trade, is entitled to this unusual distinction. Mr. Fortmeyer has now entered upon his sixty-second year of active work and is still one of the most valuable members of the governing body, under whose management the National Lead Company has grown until it has become recognized almost as a national institution.

Mr. Fortmeyer's first position was that of office boy with Robert Colgate & Co. He remained with this firm and its successors until the merger of different companies resulted in the formation of the National Lead Company. His ability and strict application to duty gained him early recognition, and his progress was rapid, culminating in the responsible position which he now holds. Naturally, in his official position, Mr. Fortmeyer was brought in contact with members of the paint and allied trades, where his unfailing kindness and courtesy have won for him a host of friends. He was one of the original members of the New York Paint, Oil and Varnish Club, and held the office of president in 1895-1896. He still retains membership in that organization. He was one of the founders of the Linseed Association of New York, and was elected president in 1901, which position he has held continuously ever since.

While Mr. Fortmeyer's activities in a business way were unceasing he found time to interest himself in civic affairs. The same ability which brought him to the top of his chosen work also was apparent in his public life. As a resident of East Orange he served for seven or eight

years as school trustee. He was appointed a governor of the New Jersey State Reformatory at Rahway during the term of Governor Voorhees, and has been reappointed by each succeeding Governor. He also is a member of the Sinking Fund Commission of East Orange. In fraternal circles Mr. Fortmeyer is equally well known. He is a thirty-third degree Mason and is Past Grand Master of New Jersey.

Mr. Fortmeyer seems to grow young with the years and is entering upon the sixty-second year with the same interest in his work and the same ability to assimilate work which has marked his efforts in the past. His anniversary was passed quietly, but many of his friends and co-workers offered congratulations, and we join with them in extending best wishes. Ad multos annos.

WALL PAPER PRICES SHOULD AGAIN BE ADVANCED.

ANYBODY who has made a study, even a superficial one, of the conditions that influence the wall paper manufacturing business, must have been impressed with the fact that all of the causes that compelled the advance of last summer are even more aggravated than they were then, says *Carpets, Wall Papers and Curtains*.

The raw paper situation is much worse than it was then, for what was then an admitted shortage now threatens to become a famine. Throughout that business values are constantly kiting and the market is full of paradoxes. A paper man cited to the writer instances where a low-grade paper was actually more expensive than the next higher grade. Of course, the explanation is the increased demand for the cheaper paper. An extra heavy run on news stock has had its effect on hanging stock, and the manufacturer who may be able to secure his full year's needs of this commodity will be fortunate indeed.

Numerous other influences are keeping the wall paper manufacturer guessing. Not the least of these is the labor problem. Unskilled labor has been getting abnormally high prices because of the most disturbing factor in commerce as well as politics—the wholesale slaughter across the ocean. Men who ordinarily have been worth \$1.50 a day have gladly gone into the munition plants for \$4 a day "and a ticket to heaven." This has naturally made other labor restless and has thrown the whole labor market out of proportion. Again, the manufacturer will pay more for his designs; he will doubtless be asked to pay more for his block cutting, and so one might go through all the long list of materials and processes that go into a roll of wall paper, and he would find that practically all of them have shown a noticeable advance since the prices of the 1917 lines were fixed.

Some years ago the Boston and Lowell Railroad made a change in their purchasing agent. A few days later a friend asked the president of the road how the new agent was doing. "Oh, he's all right," assured the official, "he's buying everything cheaper except postage stamps." The wall paper manufacturer's experience is just the reverse.

Enthusiasm, truthfulness and infinite patience are requisites of success in selling merchandise.

(Continued on page 36.)

YOU ARE SURE OF

Cabot's Creosote Stains

Your customers can compare them with any other shingle stains by analysis, by flash-point, or by actual weathering test and they will find that they are made of the purest and strongest colors, ground in pure linseed oil, and specially refined Creosote with a high flash-point, so that they are sure of artistic and lasting colors, thorough preservation of the wood and reduced inflammability. Cabot's are the only shingle stains that can be shipped without the red label, because their flash-point is far above the point of safety.

You can get Cabot's Stains all over the country.

Send for samples and name of nearest agent.

SAMUEL CABOT, Inc., Manufacturing Chemists **BOSTON, MASS.**

1133 Broadway, New York

24 W. Kinzie St., Chicago

Cabot's Stucco Stains, Brick Stains, Protective Paint, Conservo Wood Preservative, Old Virginia White, etc.



All Saints, Montecito, Cal.
A. B. Benton, Architect, Los Angeles

UNION FILM OIL

THE
ONLY PERFECT
SUBSTITUTE
FOR
LINSEED OIL

Looks Like Linseed, Used Like Linseed, Works Like Linseed, Wears Like Linseed

It Costs Much Less

Send today for samples and prices.

**Union Film Oil Has Stood the Test
of Time and Made a Good Record**

UNION PETROLEUM CO.

Widener Building, Philadelphia, Pa.
The Whitehall Bldg., 17 Battery Place, New York
4345 Southwestern Blvd., Chicago

JELLITAC

(The thoroughly cooked
DRY PASTE)——

Holds Wallpaper Permanently

Containing no chemicals, JELLITAC PASTE may be safely relied on not to spot nor stain the most delicate papers. Dries slowly, allowing the workmen time to slide the paper before drying.

A pound of JELLITAC will actually hang twice as much paper as will most other dry pastes.

Its use is positively economical. Packed in barrels of about 275 pounds; half barrels, 50-pound boxes and 2-pound tubes. JELLITAC is always sent subject to satisfaction.

ARTHUR S. HOYT COMPANY, Manufacturers

92-98 West Broadway

(ESTABLISHED 1888)

NEW YORK

Rinald Bros.' Flatwhite Paintbase

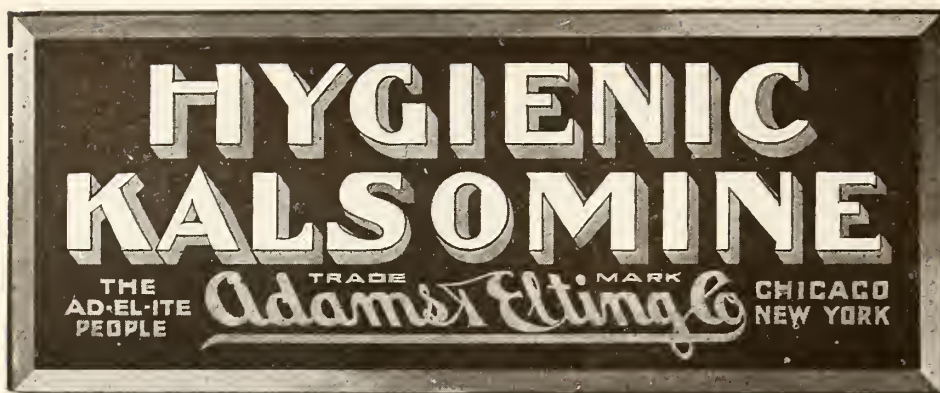
Well worth your enthusiastic support because:—

1. Its hiding or covering capacity equals in **one coat** that of **from two to three coats** of White Lead.
2. It dries out **perfectly white** and stays white.
3. It dries hard enough for rubbing within twenty hours.
4. It stays in solution; **never settles out hard.**
5. It does not require straining; does not form a skin.
6. It is an ideal undercoat for all kinds of enamel or other paints.
7. It is damp resisting and washable; contains neither casein, glue nor lime.
8. It works freely, even in liquid paste as supplied by us.
9. It is the flattest flatwhite in existence.
10. It mixes readily with white lead, oil paints, enamels, linseed oil, turpentine "mineral turps," benzine and benzol.

RINALD BROS.

Station S

PHILADELPHIA



The sanitary
feature kills
every germ-like
creature.

Hygienic Kalsomine and Decoratives are popular with the large contractor, the painter, retailer and the consumer.

Hygienic Kalsomine carries a great amount of dealer helps in effective advertising.

Stock the brand with consumer demand.

ADAMS & ELTING CO.

716-726 WASHINGTON BL D, CHICAGO

TORONTO
220 YONGE ST.

NEW YORK
WOOLWORTH BLDG.

George Whigelt, 124 Maiden lane, New York, is erecting a chemical laboratory at Dongan Hills, Staten Island, where he will make some of the specialties that he is using in his work of dampproofing and saltpeterproofing buildings. He is building up an extensive business in this class of work and has had a number of large contracts during the past season, from the leading architects and builders of New York city. One of the most important was that of restoring Grace Church, New York, one of the finest Gothic buildings in the country. Built of white marble, the city gases and the action of the rain and snow were fast disintegrating it and causing the stonework to crumble. Mr. Whigelt's treatment has arrested this decay and practically made the building new again, without taking away from the artistic effect which only time will give.

HIGH COST OF LIVING.

THE most unsatisfactory feature of the general situation is the general rise in the cost of living, which is unquestionably bearing heavily upon the people of small incomes. There is, perhaps, little comfort to them in reflecting that the conditions are temporary, as they unquestionably are. They are the direct result of the withdrawal of so many men from industry and the enormous consumptive demands of the war. These prices, however, are giving a stimulus to industry which will result in a permanent increase in the supply of all kinds of goods. In Cuba, for instance, there is great activity clearing new lands and bringing them into sugar production. The same is true in all sugar-producing countries, and it requires no prophet to tell that when the beet sugars of Europe come again into the market, prices will be lower than ever before known. The work that is being done for agriculture in this country at the present time gives promise of important results before long. The farmers are increasing their herds, sheep raising is feeling the stimulus of unusual profits, and there are many signs which indicate that the consumer will have an inning later if he can hold out until the times comes.

Commerce today stands for mutuality and reciprocity.

USE THE SHIFT KEY.

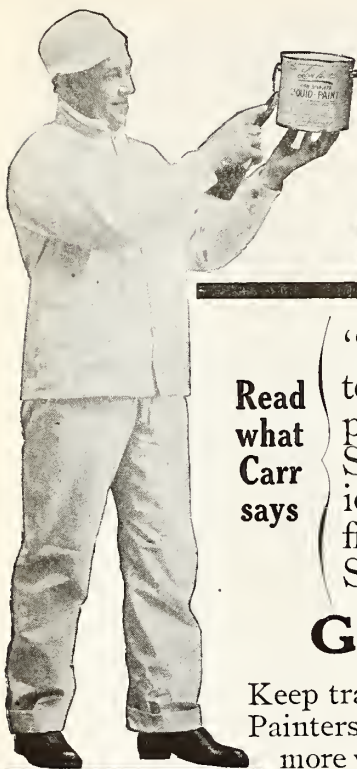
EVER hear of Archy? Probably not; he works for Don Marquis, who writes the "Sun Dial" for the New York Sun. Archy is only a cockroach, but he has the soul of a poet. Every night he crawls up on Don Marquis' desk and writes a poem, by jumping from one key to another on the Don's typewriter. He's very strong, so he can push back the carriage to write a new line; but—poor fellow—being only a cockroach, he can't push the shift key, so all his poems have an illiterate look, and he will never be famous like Shakespeare or John Kendrick Bangs, or any of those fellows. And why? Because he can't work the shift key.

About one salesman in every three is like poor Archy. He can go right along with his regular line of talk and be as silver-tongued as the old grape juice boy himself. but when friend Prospect comes across with a pointed question that jumps the burden of proof over to the other side, our hero is lost in the woods, gets Charley Horse in the brain and lumbago in the tongue, while the order flies out the window and sits smiling sardonically on some unreachable perch. And all because the salesman couldn't shift. He wasn't prepared for the unexpected come-back. He wasn't a salesman—he was a Victrola.

Archy is only a cockroach, but this much of his lesson is good dope:—When your selling story sags, use the shift key.—P. and L. Propeller.

The National Lead Company has been sending out an attractive folder headed with the words:—"Let's all boost fall painting now!" The advice is timely and excellent, for painters are too apt to accept, as a matter of course, that the autumn is a dull season, just because the people in their neighborhood have not been accustomed to painting at this time of year. There is no reason in the world why painting contractors should not keep busy up till the beginning of severe winter weather, and then some—if they will go about it and show people the advantage of having their paperhanging and interior decorating done at the season when rooms may be kept dry and of a uniform temperature by artificial heat.

(Continued on page 38.)



**If you'll test it like
Painter Carr did—
you will recommend it too!**

**Read
what
Carr
says**

"I wish to speak a word for 'High Standard Paint' in regard to a demonstration made in the store of Cloninger & Company, Kalama, Wash. I made a practical test of 'High Standard' as compared with other brands and find it superior as to its hiding, blocking together, and smoothness of finish. After seeing this test I gave an order for 'High Standard' to go on my own house."

Got your Job Record Book yet?

Keep track of your jobs, of the paint cost, and know just where you stand. Painters say this book is a great thing for them, and it's **free on request**. The more you keep tab on High Standard Paint the more you'll be convinced it's the only paint for you.

The Lowe Brothers Company

456 East Third Street, Dayton, Ohio

Boston

New York

Jersey City

Chicago

Kansas City

Minneapolis

Toronto

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—for your work, should spread smoothly, slide easily; should stand up well and bear dilution without loss of adhesiveness.

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all these virtues is paste made from

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In all the fall rush, when the jobs pile up so fast you can't handle 'em —and extra men are scarcer than hen's teeth—take a leaf out of this Painter's book of experience. He was up against the same problem you're facing—not enough men and everybody wanting their work done first. But he had his eyes open.

Kyanize
KY-AN-IZE

White Enamel

he noticed, seemed to make the men work faster. Sure enough, investigation proved that Kyanize flowed so easily from the brush that it didn't tire the men's wrists like some other enamels. The men didn't lose their early-morning "pep" along about noon—but kept right on the job. Also, the slow-drying qualities of Kyanize enabled one man to do a much larger surface—without danger of laps—than he could with other enamels. In this way he was able to work much faster.

His lesson learned, our friend was glad to use Kyanize White Enamel for all white work on wood, metal or plaster—inside or outside the house. He knew from experience that Kyanize, the American-made Enamel, was the whitest and most durable enamel. He knew its double covering capacity made it on a "square-foot-per-gallon" basis really cheaper than inferior enamels. But the speed test clinched matters.

For Kyanize White Enamel guarantees a satisfactory job every time—at a reasonable profit to YOU.

We have a most interesting "Specification Booklet" how to use Kyanize Enamel on different surfaces. We'll gladly send it free together with sample of Enamel if you will simply ask for it.

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Makers of Fine Varnishes

Everett Station Boston, U. S. A.

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311 California St.



WILL LABOR CO-OPERATE AFTER THE WAR.

IN the present condition of the markets the labor organizations are able to force many concessions which appear to come from employers, but they get them because the employers are able to add the cost to the price of the product. The scarcity of labor and the demand for goods the world over creates this temporary situation. Since the general cost of living has risen there is justification for the claim of the individual wage-earner that his wages should be increased, although every advance contributes to carry the movement further. A scarcity of goods can never be made up to everybody by rising prices; the only way a scarcity can be actually met is by a reduction of consumption.

What gives the greatest concern, however, to those who look to the future and endeavor to plan for industry after these abnormal conditions are past, is the fact that in many instances labor leaders are openly declaring that they not only intend to make the most of the present situation to gain concessions, but they intend to make no counter concessions hereafter. What they get now they intend to hold. This, of course, is upon the theory that they are getting these concessions from the employers, while in fact the cost is being borne by the public, including themselves. When the war is over, and the men in the armies return to work, and instead of having a great market for our goods abroad we find ourselves unable to sell abroad because our prices are too high, the problem of how to keep our mills and shops running will be one in which the labor organizations are vitally interested. An intelligent observer has only to look at the figures of our monthly exports to see how much of the production of our factories is going abroad at the present time. The war supplies go regardless of price, but that will not be true of peace trade. The situation will call for intelligent co-operation by employers and wage-earners; both are interested in avoiding a slump of industry and a costly period of unemployment.—From a bulletin issued by the National City Bank of New York.

Pratt & Lambert, Inc., are sending out to the trade a series of mighty interesting and attractive folders that are well worth reading. The last of them was a "great big letter," in fac-simile of typewritten manuscript, 17 by 21 inches in size, addressed to dealers who handle "P. & L." varnishes and enamels. If you would like to see these folders, and are not on their mailing list, we do not doubt you could get them by writing to their Buffalo office and mentioning The Painters Magazine.

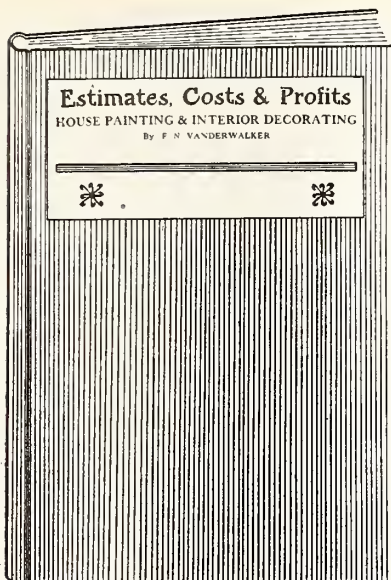
THE IMPORTANCE OF LOCATION.

THE man who continues to do business "at the old stand" often commits commercial suicide. Because your father leaves you a store in a back number part of the town, or on a dead crossroad, this is no reason why you should continue to run the business into the junk heap. "In the same stand for forty years" is not regarded today as a recommendation for the highest business sanity. If your father had the gumption to know and develop a good stand, and the footsteps of the people continue to lead to the front door, that is another story, but, as a rule, a decade or so will so completely change the character of a business location in most cities or towns that it is not a safe policy to stay by the old landmarks.

A business requires customers more than it needs goods, and if the former fail it matters not how good or salable the wares or how well they have been bought, they will be a millstone about their owner's neck. So location is first, last and always an important consideration with any sort of a retail business. There are some stores that, if they could be transferred around the corner or taken up the street a block, might easily double their business, but the owners plug away "at the old stand" and waste their years, their efforts and their money in a hopeless uphill fight.

Distraction is the foe of concentration. Noisy selling rooms, clear windows opening on the street, the practice of entertaining visitors and a hundred other things tend to distract a man's attention from his work and to lower his efficiency.

(Continued on page 40.)



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IT will help you make a profit on every job. By F. N. Vanderwalker, of The Paint Information Bureau, Carter White Lead Co. Every detail needed to estimate on painting and decorating is given in simple language. The reading of plans and blue prints is covered.

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Other information given:

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Correct way to figure price per square or square foot for painting.

Prices other contractors charge for various kinds of painting and decorating.

Altogether there are one hundred and twenty-seven pages of good practical stuff that will be helpful to any painter who feels that his business methods are not as up-to-date as his craftsmanship.

This book is attractively and serviceably bound in cloth, heavy covers. Worth many times its cost. Money back if you return the book in five days saying it isn't worth a dollar to you.

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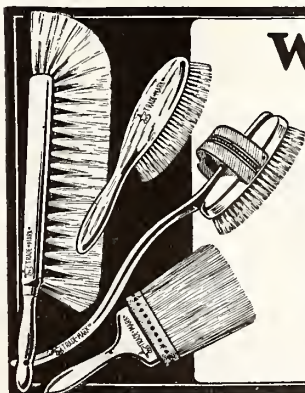


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Pearl Prepared
Floor Wax**

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WAX** for dancing? If not, just try it.

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Some brushes have no excuse for being on earth.
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THE PAINTERS MAGAZINE

100 William Street, New York City

THE SYMPATHETIC STRIKE.

NOT only is it impossible for the wage-earners to separate their interests from those of the community as a whole, but it is unwise for them to make common war against all employers, says a bulletin of the National City Bank. There are different kinds of employers as there are different kinds of people who work for wages; in fact, there are few employers who have not been wage-earners. As a matter of justice, the employer who is disposed to be fair is entitled to be dealt with accordingly, and it is to the interest of wage-earners in the long run that an employer shall gain by being fair. It is by this means that progress will be made. The basis of civilized life is the sanctity of agreements. Modern business cannot be carried on without recognition of this principle. The business man who does not conform to it is an outlaw, and if organized labor aspires to be a legitimate and useful factor in the life of the country it must conform. When an employer enters into an agreement with his employees or with an organization which represents them, which is to govern his relations with them for a specified term, he does so with the understanding that he may go on and make contracts based upon that agreement. The sympathy strike, under which workmen are called out without any grievance against their own employers, and in violation of a contract, is destructive of all orderly and definite relations in industry.

DO YOU KNOW THIS THING THAT SAYS:

I AM more powerful than the combined armies of the world.

"I have destroyed more men than all the wars of the nations.

"I am more deadly than bullets, and I have wrecked more homes than the mightiest of siege guns.

"I steal, in the United States alone, over \$500,000,000 each year.

"I spare no one and I find my victims among the rich and the poor alike, the young and old, the strong and weak. Widows and orphans know me.

"I loom up to such proportions that I cast my shadow over every field of labor, from the running of the grindstone to the moving of every railroad train.

"I massacre thousands of wage-earners in a year.

"I lurk in unseen places, and do most of my work silently. You are warned against me, but you heed not.

"I am relentless.

"I am everywhere—in the home, on the streets, in the factory, at railroad crossings, and on the sea.

"I bring sickness, degradation, and *Death*, yet few seek to avoid me.

"I destroy, crush or maim; I give nothing, but take all.

"I am your worst enemy.

"I am *Carelessness*."

(The above was originated by the Southern Pacific Company, and is receiving wide currency in Safety First campaigns.)

HOMER McKEE'S PRAYER.

TEACH me that sixty minutes make one hour, sixteen ounces one pound, and one hundred cents one dollar.

Help me to live so that I can lie down at night with a clear conscience, without a gun under my pillow, and un haunted by the faces of those to whom I have brought pain.

Grant, I beseech Thee, that I may earn my meal ticket on the square, and in doing thereof that I may not stick the gaff where it does not belong

Deafen me to the jingle of tainted money and the rustle of unholy skirts.

Blind me to the faults of the other fellow, but reveal to me mine own.

Guide me so that each night when I look across the dinner table at my wife, who has been a blessing to me, I will have nothing to conceal.

Keep me young enough to laugh with my children and to lose myself in their play.

And then when comes the smell of flowers, and the tread of soft steps, and the crushing of the hearse's wheels in the gravel out in front of my place, make the ceremony short and the epitaph simple:

"HERE LIES A MAN."

—Exchange.

(Continued on page 42.)



The Tinder Box of Business—

IN the story, all the soldier had to do was to rub the tinder box; and the dog with eyes as big as mill-wheels brought him all the gold he needed.

IN the paint business, many a painter finds in our "Never Fail Plan," the tinder box that brings him as much business as he can handle.

BUT the soldier had to get the tinder box first and it took courage. All it will cost you is a postal. If you are a real painter, if you have the right stuff in you and if you want to get more business, write us.

NATIONAL LEAD COMPANY

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THE IDEAL PAINT OIL

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"CLEAN-UP" WEEKS AND BUSINESS.

IN our home town, as in some others throughout the country, there is an annual "clean-up" week during which citizens are urged to scour every nook and corner for accumulated rubbish, discarded articles and everything useless, says *The Keystone*. The municipal street cleaning and health bureaus co-operate in this city-wide annual effort to thoroughly "house-clean," municipally speaking. An annual "clean-up" week should not be necessary and could be dispensed with, as could also the semi-annual home-cleaning habit, if care was taken daily to keep things in apple-pie order. So also in the business world, reorganizations, readjustments and wholesale changes could be avoided if business men generally followed the practice of keeping in step with progress.

But human nature is imperfect, and the best business men will let tag ends accumulate at times, will overlook need for improved methods, equipment, etc. We get so used to our stationery, for example, that we fail to notice anything wrong with it when some change in our products, methods, personnel or what not renders some features of the letter heading obsolete. We blindly tack on this equipment or that to meet the present need and fail to plan ahead so as to work out a comprehensive plan of accommodating our equipment to future growth and possible changes.

Why not, therefore, a set season for exposing our business to a close examination to find faults that can be eradicated, methods that can advantageously be changed, to root out lines that are unprofitable and steer back to the way of efficiency? Would not a between seasons period be an expedient time to do a little self-examination, look over stationery, printed matter, etc., to see if it truly reflects one's policies and methods, to inquire into the efficiency of our methods and see if improvement is not possible? A set time for "house-cleaning" in business should prove beneficial whether it be in summer or winter.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24th, 1912, of The Painters Magazine and Paint and Wall Paper Dealer, published monthly at New York, N. Y., for October 1st, 1916:—

State of New York }
County of New York } ss.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Harry J. Schnell, who, having been duly sworn according to law, deposes and says that he is the general manager of The Painters Magazine and Paint and Wall Paper Dealer, and that the following is to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24th, 1912, embodied in section 43, Postal Laws and Regulations, to wit:

That the names and addresses of the publisher, editor, managing editor and business manager are: Publisher, The Painters Magazine, 100 William street, New York; editor, William O. Allison, 100 William street, New York; managing editor, Harry J. Schnell, 100 William street, New York; business manager, Harry J. Schnell, 100 William street, New York.

That the owners are (give names and addresses of individual owners or, if a corporation, give its name and the name and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock). William O. Allison, 100 William street, New York.

That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities are (if there are none, so state), not any.

That the two paragraphs next above, giving the names of the owners, stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statement embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as stated by him. (Signed) Harry J. Schnell, General Manager. Sworn to and subscribed before me this 2d day of October, 1916. (Signed) Jno. R. Johnson, Notary Public. (My commission expires March 30th, 1917.)

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Will prevent paint from peeling.
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Makes the safest Primer.
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A "Dealers Box" packed special for you, containing 12 x 1 lb.
cartons, sufficient to make 18 gallons, costs \$3.00.

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Order from your nearest jobber at once, and realize the revolu-
tion "Munns Wall Size" makes in the cost of your work,
besides the beneficial results it imparts.

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Railway Paint Shop Gossip

——Master Painter John F. Roscoe's men, in common with other employes of the International and Great Northern, have lately been granted an increase in wages which will total about \$100,000 annually.

——The Chicago and Eastern Illinois has also granted an increase of 2½ cents per hour to its employes, and other roads in the Middle West show a disposition to consider an advance in the wages of their employes.

——Master Painter A. S. Baldwin, of the Barney & Smith Car Manufacturing Co., Dayton, Ohio, is giving his personal attention to painting the 25 coaches which his company are building for the New York Central Lines.

——The Pressed Steel Car Company is also building 50 coaches for the Central, and the Pullman Car Company has a contract to furnish 25 express and baggage cars, for the same road.

——The Baltimore and Ohio, mentioned last month as having come into the market for 100 passenger cars, has ordered from the Pullman Company 75 coaches and 25 combination baggage and mail cars, and Master Painter John D. Wright's department will be expected to furnish men for inspection work.

——Master Painter William Breithaupt, of the Pullman Company, has the personal oversight of the painting and finishing of three private cars which the Illinois Central has ordered from the great Chicago concern.

——The Central of Georgia is again in the market for sleeping cars, this time, it is stated, for 14 cars.

——The wage controversy between the Missouri Pacific and the shop crafts, which include the painting department men, we are informed, has been satisfactorily settled by a decision of the company to increase the wages of the men 2½ cents per hour.

——When you gaze upon the Indian head outlined in classic features on the nickel shoved across the counter by your butcher or baker, just bear in mind that the model of this head is a car and house painter, R. G. Harper. Harper was arrested in Atchison, Kan., the other day for mixing it up in a bar room brawl, and being hauled into court his identity was disclosed. Harper is of Indian descent and has acted as a model for the American artist, F. D. Mills, also for August St. Gaudens and Irving P. Wiles. Violet Oakley, who executed the decorations at the capital of Pennsylvania, Harrisburg, used Harper in a large part of her work. Harper was compelled to give up his work as a model, because of the strain it brought upon him, and became a painter. On the Treasury notes of last year he appears holding a sheaf of rye in his arms. The evidence seems to show that his present downfall is due to stowing too big a cargo of this same rye under his tomahawk belt.

——At West Burlington, Iowa, the Chicago, Burlington and Quincy is building a locomotive repair and machine shop, with necessary power house, at a cost of \$1,500,000. In this plant, it is expected that the locomotive painters will be taken care of in a strictly up-to-date manner.

——Figures recently published show that from the eight principal railroads of England, 94,441 men joined the colors up to June last. It would be interesting to know what per cent. of this number was furnished from the ranks of the car and locomotive painters.

——Now that "Dan" Vail has become an after dinner orator, and is to be accorded all the privileges which great men who talk after their waistbands begin to tighten enjoy, we may expect vocal Aurora Borealis to illuminate the star strewn spaces at any hour of the day or night.

——The Louisville and Nashville is to build, at its own shops, 750 box cars and an equal number of gondolas. The underframes for these cars was ordered from the Pressed Steel Car Company. Master Painter George Schumpp, of the Louisville shops of the company, appears to be in line for some extra painting business in connection with this order.

——The Erie Railroad has ordered from the American Locomotive Company 15 engines of the Santa Fe type. These engines will weigh 404,000 each, and all will be

equipped with super-heaters. R. B. Peebles and John Kahler, foremen locomotive painters of the Erie, are interested in this order and especially in the type of machines.

——Master Painter T. J. Mullally, of the Armour Car Lines, of Chicago, will shortly be supervising the painting of 500 new refrigerator cars which his company has elected to build at once.

——The Norfolk and Western is said to be making inquiries for 4,700 cars, and should this "feeler" result in the filing of an order for this equipment, Master Painter O. P. Wilkins' department will be called upon for some important inspection duties before the next league season begins.

——The New York Central has ordered, from the Pressed Steel Car Company, 50 coaches; from the Barney & Smith Co., 25 coaches; from the Pullman Car Company, 25 baggage cars; from the American Car and Foundry Company, 125 baggage cars, and from the Standard Steel Company, 75 coaches, making a total of 300 passenger train cars. Master Painter H. M. Butts' department evidently has no small volume of inspection duties in store for itself.

——The National Railways of Mexico, now called the Constitutionalist Railways, is beginning to show signs of life. On these lines it is estimated that more than 20,000 cars have been destroyed, and quite one-fourth that number made useless. Several hundred locomotives are in the shops, with a large number of coaches, and every prospect pleases in the promise for a large volume of painting and varnishing repairs at an early day, provided the picturesque and industrious bandits may be driven to cover.

——Sign painters employed on Southern railways have lately been busy painting and lettering "barber pole" signs which have been placed at crossing gates. The stripes are alternate black and white, eight inches wide, running at an angle of 45 degrees, and the signs are in accordance with the standard recommended by the American Railway Association.

——For the Illinois Central a new dining car with special sanitary features, costing about \$30,000, has lately been received. The car is splendidly finished, and it is provided with an efficient ventilating system for the kitchen which prevents all dust and cinders from entering the car and still provides proper ventilation. The receptacle for milk and cream is kept clean by means of a continuous flushing arrangement, and the fish is kept in a separate refrigerator. There is a fan to drive cooking odors to the rear platform, keeping them out of the dining room.

——The Juniata shops of the Pennsylvania's big Altoona plant have just released, after completion, one of the largest electric locomotives, if not the largest, in the country. The big machine is 80 feet long and has a hauling capacity equal to three steam engines of the L. I. S. type in use on the Pittsburgh division, and will obtain its power from an overhead wire system. Master Locomotive Painter D. A. Little just naturally gave the electric Samson a dressing up in sable hue that made the wise and solemn experts turn about for a second look.

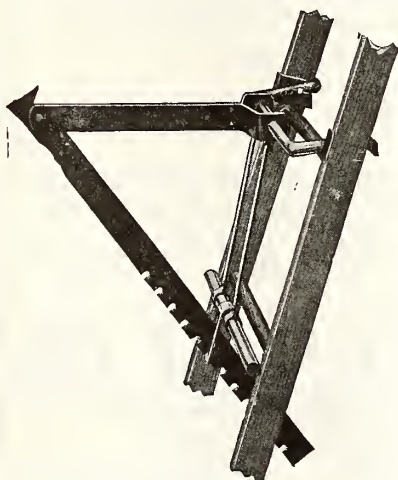
——Amid all these injunctions and decrees and litigations and attacks on the validity of the Adamson eight-hour law, and despite the "tumult of the market place," the railway paint shops of the country show a mighty pleasing activity. Everybody is working, but alas! the goose hangs high, and Xmas is near.

——Perhaps you have been busy and hustling for kale with which to capture the Christmas turkey, and many other things have beset your trail to beguile you and make you forget that as a member of the M. C. and L. P. A. you have a duty to perform. That duty is nothing more or less than extending a helping hand or word to President Gearhart and the other officials of the Association in their efforts to make the coming year the banner twelve months in the history of the organization. "Do it now" is a good slogan; act upon it and give your

(Continued on page 22.)

Safety First

SORG'S SAFETY LADDER BRACKET has been known to the trade for years. It is the only ladder bracket that is absolutely safe and does not depend on the rungs for support but GRIPS THE SIDE RAILS. It is adjustable so it will fit any thickness of ladder sides. They are made of best grade of wrought iron, and a pair weigh 38 pounds, they are built for safety and will last a life time.



We are making a special price on these of \$3.00 per pair, they are worth \$5.00. Now we make you a

SPECIAL OFFER

on an order of \$25.00 or more of Painters Supplies from our New Catalog No. 27 exclusive of oil, turpentine, white lead and gold leaf. We will send a pair of Sorg's Safety Ladder Brackets free f. o. b. Chicago.

If you haven't got our Catalog No. 27 send for copy at once.

GEO. E. WATSON CO.

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Tests made by the New York Board of Fire Underwriters have proved the *non-volatility* and *Freedom from Fire Danger* of

EXOLIUM

PAINT, VARNISH and SHELLAC REMOVER

It is easy to use. *No scraping* needed. Cleans carvings as easily as flat surfaces. Cleans out the pores of the wood.

Old Coats Together with Filler Wash off with Plain Water

One spoonful of **EXOLIUM** in a pail of water washes old paint to look like new.

Ask your dealer for free sample.

If he cannot supply you, send us his name and address and we will.

EXOLD MFG. CO.

237a Greenwich St.

NEW YORK

worthy chief executive and his brother officials a sentiment of encouragement at this Christmas tide that shall make the declining year glow with a fine bit of happiness.

—Succeeding Dwight Robinson, a stalwart young man, F. W. Matheson by name, has lately been browsing over Eastern fields and calling on many master car and locomotive painters as the representative of the Acme White Lead and Color Works, of Detroit, Mich. Matheson has the form and build and the grip of a structural iron worker, and if he doesn't make you believe that Detroit is the only town on the map it is because you are from Missouri.

—New Castle, Pa., has been a blur on the map of the rugged Keystone State for many moons, but from its busy turmoil comes no word of the good old scout, H. C. Lafferty, foreman painter of the Standard Steel Company. Lafferty is a hail fellow well met, a hustler from the soles of his shoes to the crown of his head and an asset of value to any business that has the word paint mixed into its destiny.

—If you think that Master Painter A. H. Phillips, of the New York, Ontario, and Western, isn't a busy man for the biggest half of every twenty-four hours, drop into the company's Middletown, N. Y., shop and try to monopolize his conversational equipment for a few minutes. However, Phillips dispenses a most delightful brand of hospitality and will make you remember the Orange county settlement for many a pleasant day.

—Master Painter E. A. Witte, of the St. Louis, Mo., shops of the Terminal Railway Association, is one of the active men of the beautiful Southern city, and the stranger within the gates who is able to encounter Mr. Witte is certain to have a most pleasant experience.

—Wichita, Kan., which during the winter has sunshine and genial climate to offer in great chunks to other less fortunate parts of the country, is the home of Master Painter William M. Wilson, of the Kansas City, Mexico and Orient. The company has an equipment of 75 locomotives, 39 passenger cars, and 2,128 freight cars, and the South Kansas man paints and finishes this equipment in a way to attract general attention.

MACNICHOL'S CONCRETE PAINT

for Concrete, Cement and Brick Surfaces, Exterior and Interior, especially Cement Floors.

"Kant-Korod" Rust-Inhibitive Paint for the protection and preservation of iron and steel and metals generally.

Interior Flat Wall Finish

of free and easy-working properties, excellent body and soft effect. These are but few of the specialties offered along with a general line of Building Paints, Colors in Oil and in Japan, Varnishes, etc., by the

PYRAMID PAINT CO.

131 North 22d Street, Philadelphia, Pa.

Makers of Paint for Every Purpose

Write for our latest booklets on information and suggestions, also for sample cards and quotations.

—The Port Huron shops, which the Grand Trunk Railway is erecting, are expected to take rank among the company's best equipped and most conveniently arranged shops. In these new shops the painting department will, it is reported, be taken care of in a manner to invite the highest efficiency.

—The annual report of the Chicago, Rock Island and Pacific is an interesting document. Among other things, it shows that the cost of maintaining equipment for the year ending June 30 last is \$12,648,260, as compared with the cost for the year of 1915 of \$11,807,657, an increase which indicates that Master Painter George Warlick's department has had its full share of prosperity.

—With apples quoted, at this writing, at \$6 per barrel, cabbage at \$40 a ton, potatoes at \$1.80 a bushel, wheat at \$2 a bushel, hay at \$20 a ton, and eggs at 70 cents a dozen, farmers Rattenbury and Mason, who several years ago escaped from widely known railway paint shops, are hiding solid gold in bank vaults at a rate to put the industrious ant to shame.

—In France, July 1, 32,000 women were in railroad service, hundreds of them being employed in car cleaning, repairing, etc. It would be interesting to know what per cent. of this number is employed in the painting and finishing of passenger cars and locomotives.

—The average yearly earnings of the railway employes of some of the well-known countries of the world are given in the appended table, car and locomotive painters being included in the mass:—

New South Wales...	\$618.62	Switzerland	\$365.08
Western Australia..	800.50	Australia (Victoria)	623.24
Germany	408.97	Austria	335.90
Holland	341.52	Canada	647.91
Italy	376.81	Hungary	300.41
Japan	112.56	Romania	249.40
New Zealand.....	632.16	Russia	211.40
Sweden	409.00	United States.....	756.83

In the principal European countries the average earnings is hardly more than half that paid in the United

(Continued on page 24.)

KLING KO-NA SIZE

WORKS WHERE ALL OTHERS FAIL

AS A PAPERHANGER'S SIZE

Wall Paper, Burlap, etc., may be hung on a painted or varnished wall after sizing with Kling Ko-Na. No pearl ash necessary.

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Excellent flat paint work on plastered walls is obtained by *one coat* of Kling Ko-Na and *one coat* of paint.

Send today for price and information on 24-lb. trial case.

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222 Arch Street - Bloomfield, N.J.



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They have learned by many years' experience that **WHITING-ADAMS** on a brush means satisfaction. We have been satisfying particular painters and varnishers for over a hundred years.

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Brush Manufacturers for Over 100 Years

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Good work.

What makes good work?

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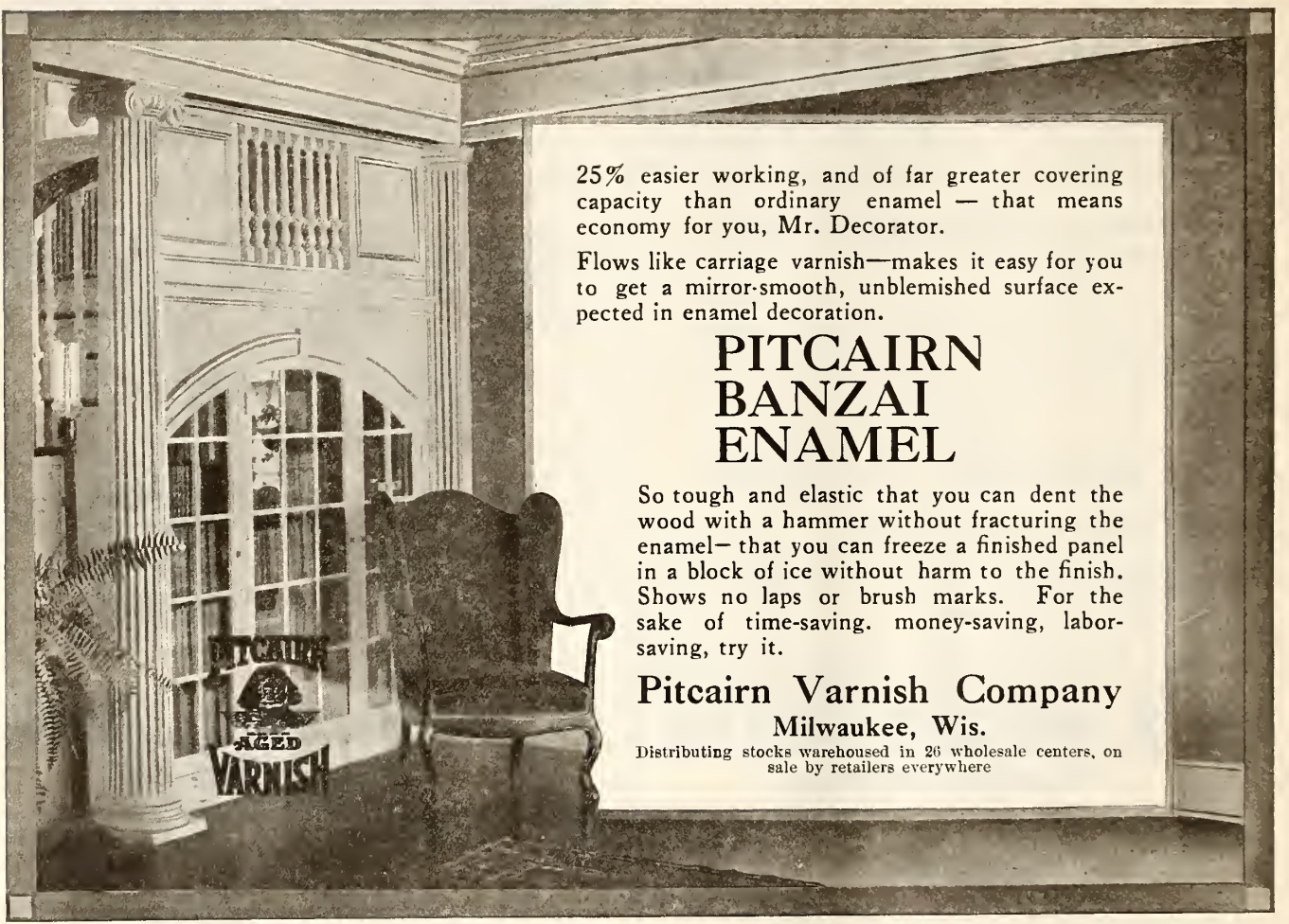
What makes durability?

zinc

If you realized how ready your customer is to listen to talk about zinc you would suggest zinc more often.

The New Jersey Zinc Co.

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25% easier working, and of far greater covering capacity than ordinary enamel — that means economy for you, Mr. Decorator.

Flows like carriage varnish—makes it easy for you to get a mirror-smooth, unblemished surface expected in enamel decoration.

PITCAIRN BANZAI ENAMEL

So tough and elastic that you can dent the wood with a hammer without fracturing the enamel—that you can freeze a finished panel in a block of ice without harm to the finish. Shows no laps or brush marks. For the sake of time-saving, money-saving, labor-saving, try it.

Pitcairn Varnish Company
Milwaukee, Wis.

Distributing stocks warehoused in 26 wholesale centers, on sale by retailers everywhere

States. The lowest wage paid is in Japan, \$112.56. How would you like to be a painter in the Mikado's Kingdom at \$112.56 per annum? Or in the land of the mighty Bear, at \$211.40 for the same period?

—That last annual report of the Pere Marquette was a fine record of achievement. This road, it will be remembered, has been in the hands of receivers since 1912, and despite the fact that State regulation has been a mill-stone around the neck of the property, the year ending June 30 was the best, from the point of earnings, in the history of the road. For the year the maintenance of equipment charges increased almost 23 per cent. over the previous year, which shows that foremen painters Bradshaw, Crispin, Derrick, Macomber and Phillips have had at least a normal volume of work to take care of.

—The New York Central has filed an application with the Second District Public Service Commission in regard to the New York Central Railroad Equipment Trust of 1917. The proposition is to purchase the following equipment:—Four thousand steel box freight cars, 3,000 all-steel coal cars, 100 steel passenger cars, 100 steel baggage cars, 30 multiple unit cars, and 10 electric locomotives. The estimated cost of the above is \$15,000,000. After this manner, day unto day, is the work of the thrifty master car and locomotive painters on the Central, of which H. M. Butts is the recognized dean, lifted up and made a great industry.

—At Bucyrus, Ohio, Master Painter C. V. Elbersen, of the Toledo and Ohio Central, is having a fine run of work. Elbersen has an equipment of 141 locomotives, 45 passenger cars, and 8,614 freight cars, to keep in orderly paint and varnish array. Good work is being done, and the painting department is one of the best in the company's organization.

—This is the period when the weather man comes into widespread disrepute; when men cuss and discuss every minor change of wind and temperature, but concerning none of these does Master Painter H. E. Brill, of the San Bernardino shops of the Santa Fe, give a care.

From a land where the winds blow softly and the summer charms linger, Brill, in the tempting language of the Coney Island surf plunger, invites you "to come in and enjoy yourself."

—At this writing, November 25, there has been ordered during the month 34,908 freight cars, 889 locomotives, 416 passenger cars. For the year, to date, there has been ordered 4,224 locomotives, and 123,386 freight cars. With freight cars averaging about \$1,500 each, locomotives \$30,000 each, and passenger cars \$17,000 each, it is plain to be noted that railway equipment runs rapidly into great wealth.

—In the paint shop at Marshall, Tex., of the Texas and Pacific, of which shop M. Costello is the master painter, as in all other shops and yards of the company, a rule has been posted prohibiting the smoking of cigarettes by employees while on duty.

—On November 13 fire practically wiped out of existence the Clinton, Okla., shops of the Clinton and Oklahoma Railroad, causing a loss of \$150,000, and although the painting department has been put out of commission for the present, it has been planned to rebuild the plant at once.

—Master Painter "Bob" Scott, of the Harlan & Hollingsworth Corporation, is giving his attention to the specifications covering the painting of the following equipment ordered from the above corporation by the Norfolk and Western Railway:—Coaches, 22; passenger and baggage cars, 5; baggage and express cars, 13; mail and express cars, 10.

—The total membership of the relief department of the Baltimore and Ohio, which provides accident, sick and death benefits for employees, is 55,542. The benefits paid during the last year amounted to \$1,531,681.46, bringing the total payments for all benefits since the inauguration of the department, May 1, 1880, to June 1, 1916, to \$21,628,564.39.

(Continued on page 26.)

MURPHY UNIVERSNISH

(The Universal Varnish)

Flexible as Silk. Will not scale off. Flows out Smooth.
It is hot-cold-and salt-water proof; alkali and acid proof.
Can be used on everything that requires varnishing—Wood, Metal, Fibre, Fabrics.
Especially adapted to the general, all-round use of Painters and Public.
The Perfect Transparent Finish for Floors, Doors and Furniture. It beautifies everything and satisfies everybody.
Highest Quality. Trade Price Satisfactory.
In all size cans. Send for Booklet

Murphy Transparent Interior Varnish
Murphy No-gloss Interior Varnish
Murphy Semi-gloss Interior Varnish

Murphy Transparent Exterior Varnish
Murphy Transparent Floor Varnish

Murphy White Enamel
Murphy Enamel Undercoating
Murphy Univernish

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AND HAVE YOUR WALLS SANITARY



SISK'S Sizing is the old reliable Paperhangers Sizing to prepare new walls, or lime-washed kalsomined, painted or varnished surfaces for hanging Wall Paper, Burlap, Sanitas or Lin-o-Wall. No washing or scraping required. Sisk's is a sanitary Size as it exterminates all germs of disease. Sisk's Size detects excess lime in newly plastered walls. One gallon reduced makes four. You can Sisk's Size an ordinary room for 8 cents.

Ask your Jobber for "SISK'S"; if he cannot supply you write us—will you do this?

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CALCIMINES

So much depends upon the kind and quality of these materials that you cannot afford to take any chances. Order Fox's

MURALITE AND CALCITINE

The former mixes with hot water and the latter with cold. Both are thoroughly practical.

We guarantee that Muralite and Calcitine will overcome more difficulties, go further pound for pound, produce better results and cost less per job than any other calcimines or "wall finishes."

Order them now and see.

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The only really "up to date" dry paste

Contains absolutely no chemicals, so cannot spot or stain. Dries slowly, allowing paper to slide easily. The most economical paste to use.

Write for large sample

CRYSTAL SPRINGS PASTE CO.

141 Milk Street (Estab. 1895) BOSTON, MASS.

Western shipments made direct from Western factory.

—The Western Maryland has ordered from the Pullman Company 17 coaches, 6 combination baggage and express cars, and 2 cafe parlor cars, a transaction which serves to bring into renewed prominence the department under the direction of foremen painters J. C. Hartman and C. W. Freeland.

—Master Painter William M. Joyce, of the Baldwin Locomotive Works, will presently give attention to an order for 36 locomotives which the Union Pacific has given the Baldwin people.

—The car repair shops of the Santa Fe, at San Bernardino, Cal., were almost entirely destroyed by fire of unknown origin on November 11, the estimated loss being something over \$125,000. The passenger station and 6 passenger cars were also burned. H. E. Brill is the efficient foreman painter at this point.

—With an eye to "Safety First," Asa Farrar, claim adjuster of the Seaboard Air Line, has secured a patent on a locking device for switch stands to be used for the benefit of car repairers and car painters. These men, to secure their own safety when working under and about cars on the repair tracks, lock the switch leading to that track with a padlock. The repair man or painter has the only key to the lock. Mr. Farrar's patent is to provide for the employment of this safeguard by any number of men at the same time. The switch having been locked, by each of the men, with their individual locks, it cannot again be moved until all the locks which have been put on it have been released.

—The annual report of the Chicago, Burlington and Quincy Railroad shows that the company has 66,157 freight cars of all classes and 1,259 passenger cars of all classes. The tractive power of the railroad is represented in a locomotive equipment of 1,758 machines. This affords an explanation of the activity of foremen painters Bulmer, Byers, Cretors, Kenyon, Long, Raurisch and Weakley.

—For the Boston and Maine the Pullman Car Company has an order for 6 all-steel postal cars, which, with the 16 cars previously received from other car building concerns, make 22 all-steel postal cars now in operation on New England's chief steam thoroughfare.

—The Billerica shops of the Boston and Maine are now engaged in making heavy repairs to much of the passenger equipment being shopped and, as a result, the output of the paint shop is averaging four cars per day. Master Painter Copp expects this average to be increased presently to five cars daily.

—Foreman Painter Henry Burkhardt, of the St. Mary's, Pa., shops of the Pittsburgh, Shawmut and Northern, is handling a good volume of work right along, and is doing it in a manner to please the most exacting. Henry is a practical man and an executive of excellent ability.

—At the Peoria, Ill., shops of the Toledo, Peoria and Western, J. P. Herndon is the foreman car and locomotive painter. Mr. Herndon has an equipment in charge consisting of 31 locomotives, 32 passenger cars, and 1,984 freight cars, all of which are kept in a condition of paint and varnish repairs to reflect credit upon the painting department.

—Foreman Painter F. M. Pribble, of the Louisiana and Arkansas Railway, at the Stamps, Ark., shops of the company, is enjoying a climate these days which is an exact duplicate of "the good old summer time." He is also getting a steady volume of work into service that shows that the company made no mistake in his appointment. Mr. Pribble has in charge an equipment of 31 locomotives, 29 passenger cars and 1,201 freight cars.

—The employees of the Denver and Rio Grande have received another 1½ cent increase, making an increase of 2½ cents since February. This takes in about 50 men in the paint and upholstery departments, under supervision of Master Painter Theodore Himburg, at Denver. They now receive the following amounts per hour: Upholsterers, 34½ cents, strippers and letterers, 35½ cents, coaters and varnishers, 33½ cents, freight car painters, 29½ cents, and painter helpers, 24½ cents.

—After her return to her Denver home from the Atlantic City convention, Mrs. Theodore Himburg had a severe case of blood poisoning of the face, and was in grave danger for several days, but has now fully recovered.

(Continued on page 28.)



WHITE ENAMEL

BE A RIPOLIN PAINTER

THE best Painters in the country use Ripolin. The money-making Painters use Ripolin. The big-contract Painters also use Ripolin. Architects specify Ripolin. Owners everywhere are insisting upon Ripolin.

Can you afford to use inferior or ordinary white paint when Imported Ripolin will do your work so much better and at less expense? Of course not!

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COSTS LESS
BECAUSE IT GOES FARTHER AND WEARS LONGER

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There is *Real* Efficiency and Reliability in the *Yellow Can*

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Bay State *Brick & Cement* Coating

This Coating overcomes the dull blue-gray of concrete. It gives a permanent finish in white or tint. It doesn't sacrifice the distinctive texture of concrete.

Also—Bay State coating makes an absolutely weather-proof wall. Rain can't seep through the pores.

Architects and builders in all parts of the country have tested this, the original Bay State Coating. We'll be glad to pass along what they say of it. Write for booklet 10.

Or, test it yourself—we will send you a sample can of the original Bay State Coating free for the asking. Say what tint you prefer.



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Paint and Varnish Makers **Boston, Mass.**

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YB HARD ENAMEL

HARD AND DURABLE

Can be rubbed and polished like a high-grade rubbing varnish.

LET US TELL YOU MORE ABOUT IT.

YARNALL PAINT COMPANY
Manufacturers Philadelphia

—The Denver and Rio Grande is now receiving some of the 1,500 steel box cars ordered some time ago from the Pullman Company.

—The annual report of the New York, New Haven and Hartford shows that, during the year, the following equipment was received:—Passenger equipment cars, 30; combination passenger cars, 10; other combination cars, 5; baggage and express, 24; postal cars, 5; cabooses, 51; box cars, 1.

—The Chicago and Alton—one of the eighteen railroads negotiating with shopmen over a proposed increase of wages—has come to an agreement with its men, and has granted an increase of two and one-half cents an hour to all skilled mechanics, and two cents an hour to apprentices, effective August 1. All shopmen, which, of course, includes the painters, have been granted a nine-hour day.

—President Elliott, of the New York, New Haven and Hartford, in the annual report already referred to, gives a list of some of the more important work that must be done as soon as money and men can be obtained. This includes, among other things, an item of \$9,300,000 for equipment and shops.

—The Buffalo, Rochester and Pittsburgh has ordered 10 Mikado and 5 Mallet locomotives from the American Locomotive Company. This gives Master Painter James Gratton an equipment of 332 locomotives to keep in suitable raiment.

—The Chicago, Rock Island and Pacific has granted an increase of two and one-half cents an hour to mechanics and their helpers and helper apprentices, and one and one-half cents an hour for other apprentices. Men engaged in repairing and rebuilding and repainting cars will work nine hours a day instead of ten hours.

A RED LEAD CORRECTION IN THE CONVENTION REPORT.

Editor The Painters Magazine:—

Dear Sir—Please refer to November number, page 653, second column, bottom. How your representative misunderstood me so badly I cannot understand. He says in regard to painting water tanks, "38 pounds of red lead to a gallon of oil, to which they add 33 per cent. of dry litharge." In view of the lively discussion now going on about litharge and red lead, I think we must ask for a correction. What I said was, "33 pounds of red lead containing 98 per cent. Pb_3O_4 , to which they add 10 per cent. of litharge."

Otherwise it is all right, and in ordinary times we would not mind a slip like this, but just now there is danger that if we let it go uncorrected we may be quoted in a way we might have to explain.

Very truly yours,

A. H. Sabin.

TORONTO TOPICS.

THE past month has not been one of very great activity in the painting trade. It was found necessary because of the falling off of business to let a number of men go, keeping only sufficient to look after the odds and ends. Of course, a lull is looked for at this season of the year, and consequently the easing up does not in any way alarm the employers. There is a good deal of paperhanging still being done, and good mechanics in this line are at a premium. However, a few of the painters are still very busy, and will be for some time to come in order to finish up work already arranged for. Building permits are increasing in number at the City Hall, which bodes well for the incoming season.

The prices of materials have all been on the jump during the past month. There is scarcely an item that has not been increased from 10 to 50 per cent. Linseed oil has gone up by leaps and bounds. Boiled oil is now quoted at \$1.23 per imperial gallon in barrel lots, and raw oil is quoted at \$1.20 per imperial gallon in barrel lots. Turpentine has advanced to 79c. per imperial gallon in barrel lots. White lead still maintains the high price record, and is quoted at \$13.95 per 100 pounds in ton lots. Colors ground in oil, as well as colors ground in japan, have advanced a few points. Brushes have again advanced owing to scarcity of good quality bristle. Shellac, both orange and white, has taken a rise. Dry colors have also been advanced, the supply scarcely being equal to the

(Continued on page 30.)

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A more complete line of bulletin and sign writers supplies is not to be found outside of Strong's Supply Catalog. We have men in all parts of the country using our Supplies—brushes, colors, labor saving devices—everything to make the work easier and make more money for both the proprietors and the men in the profession.

Special Brushes for Every Purpose

We have searched the markets of the world for supplies, and we buy in such large quantities that we get the best prices **always**. Better write and get our New Catalog. Look it over and let us have a trial order from you. We will prove **all we claim**.

DETROIT SCHOOL OF LETTERING, 332 D. S. of L. Bldg., Detroit, Mich.



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We make STENCILS for all decorative purposes. Special designs cut to order. Our Latest Catalogue No. 10 Free on Application.

We carry a large stock of SKETCHES, both colored and uncolored. We make special sketches for all decorative purposes. Write for particulars.

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\$2.00 Spent for a Subscription to The Painters Magazine and Paint and Wall Paper Dealer is an investment that will pay for itself many times over if you are in the paint business.

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FOR INTERIOR USE

MOST ECONOMICAL ENAMEL

A PURE WHITE AND EASY-FLOWING ENAMEL.
A DURABLE PORCELAIN-LIKE SURFACE ON
WOOD, PLASTER, BRICK OR METAL

THOMSON WOOD FINISHING CO.
ESTABLISHED 1879 PHILADELPHIA

WHITE

WHITE

REAL ESTATE ENAMEL has been marketed with a definite idea in mind. There are many jobs on which you cannot afford to use an expensive enamel, yet quality cannot be sacrificed. REAL ESTATE ENAMEL enables you to land these jobs that would otherwise go to a competitor who would figure on using inferior goods.

REAL ESTATE ENAMEL has wonderful covering capacity. It is pure white and possesses a high gloss. It has exceptional wearing qualities.

We want you to try REAL ESTATE ENAMEL. You know our Porcelite Enamel as the highest grade enamel on the market today—now know REAL ESTATE ENAMEL as the greatest value in medium-grade enamels.

Fill out and mail this coupon today. This price cannot hold for long.

\$2.25 per gallon

When you fill out and mail this coupon to us you have taken an important step toward larger profits.

Thomson Wood Finishing Co., 829-835 N. Third St., Philadelphia
Send me 6 gallons of Real Estate Enamel at \$2.25 per gallon f. o. b. Philadelphia, to be paid for Feb. 1st, 1917.
Name.....
Address.....

demand. Varnishes have not yet been advanced, but the tendency is upward. Artists' materials of every description are strengthening, with the likelihood of a rapid advance in the near future. There is not the slightest indication of any immediate weakening in the general market quotations.

The Sign Writers' Association still continues to hold successful meetings. The new schedule of prices is occupying the attention of the members, and they expect to have their revised lists in the hands of the printer in a short time. The work of the Association is already beginning to show results in the much-bettered conditions in this branch of the painting business. New members are constantly being added. Nearly all the leading firms of the city are now enrolled in its membership.

The Toronto Master House Painters and Decorators' Association did a most gracious and commendable act when they elected Geo. Booth and Mathew O'Connor as honorary life members of their Association. Both Mr. Booth and Mr. O'Connor have passed the ninetieth milestone in their lives, and for many years have been honorably associated with the painting craft of the city. It will be learned with regret, however, that Mr. O'Connor is now confined to his home with a very serious illness.

The many friends of H. W. Aird will regret to learn that he passed away very suddenly at his home on Elm avenue, Montreal, on November 27. Mr. Aird was well and favorably known to the painting trade throughout Canada, having been for some years closely associated with the business as president of the Canada Paint Co. He was a man of many excellent qualities, and will be greatly missed by a large circle of admiring friends. He is survived by Mrs. Aird and two children.

At the annual commencement exercises of the Toronto Central Technical High School, prizes were presented to the successful students in gilding and enameling and graining by President J. R. Robinson, of the Toronto Master Painters' Association. The prizes were the gift of the Association. The technical schools of Toronto have now an enrollment of over six thousand students and are doing a splendid work under the very capable management of Dr. McKay, the efficient and painstaking principal.

KIND WORDS OF APPRECIATION.

Editor The Painters Magazine:—

Dear Sir—To the dealers in paint and painters' supplies, master painters, journeymen, apprentices or heads of mechanical departments, I can cheerfully recommend The Painters Magazine as one of the best published, for the many valuable ideas advanced by the practical and experienced men of all branches of the trade, from the professor and chemist down to the brush hand.

The papers brought out at the different meetings, by the different men of the different associations, are invaluable to all who intend to make a life work and study of the painting business in its various branches.

As I look back to my own early days, when I was serving as apprentice, and think of the simple and crude ways we had of obtaining information, by visiting at regular intervals the different shops in our territory to learn if anything new in the way of improvements, design or style had been advanced since our last visit; how some would keep their secrets (or hide their light under a bushel), as it were, leaving you groping in the dark to dig it out the best way you could. That was the way it was in my early days, but now things have changed. There is a different spirit today.

We have a magazine progressive and wide-awake, bringing to our knowledge progressive ideas in chemistry of paints, tests of paints, manufacture of chemical colors and demonstration of color manufacture, along with papers appertaining to all the different subjects on house, sign, vehicle, car and locomotive painting, and maintenance of way painting, by practical men of large and wide experience in the different branches of the trade.

The journeyman or apprentice of today has none to blame but himself if he cannot keep up with the procession, when the information is so easy to obtain through your Magazine, and now, dear sir, you have my humble opinion of the Magazine, and the work you are doing for the trade in general. You can use all or part of this article, as you wish.

Sincerely yours,

E. H. McLaughlin,

M., K. and T. Ry. Shops, Parsons, Kan.

REACHES A FOURTH EDITION.

WE have received from A. Ashmun Kelly a copy of the fourth edition of the Expert Estimator and Painters' Business Book, which he tells us is the best seller of all the many valuable trade books he has issued. The new edition seems to be a reprint of the previous one, although in view of the great advance in the cost of painting materials it would have been well to revise the table of prices upward, or at least caution the painter to do so. With this single exception, the book is an altogether excellent one, and is of great value to the experienced painter as well as to the man just starting in business. It will be sent, postage prepaid, by The Painters Magazine on receipt of price, \$1.50.

NEW PLAN FOR DISTRIBUTION OF RIPOLIN.

J. A. & W. BIRD & CO., of Boston, distributors of Ripolin Enamel Paint, have arranged to have George Price, who has been manager of the New York office, 120 Broadway, handling the Metropolitan District for the past eight years, and who recently completed a trip through the South, engineer and handle the sales department south of New York, as far west as the Mississippi, and also including the States of Louisiana and Texas.

The selling policy, it is understood, will remain practically the same with, however, a large number of distributors, the plans being to have present agencies concentrate on more limited territories.

This plan places the Ripolin distributor in practically every city of 5,000 and up, developing a very material advantage to the painter and convenience to the architect, in the way of prompter deliveries, co-operation, etc.

The placing of this territory under the control of New York, including the installation of additional salesmen, under its supervision, and the plan of concentration, was found warranted on account of the enormous increase in the volume of business, brought about by the fact that the distributors did not find it necessary to materially advance the price of Ripolin, and are receiving from abroad a vastly greater amount of material than prior to the war, on account of the falling off in the demand for Ripolin in the warring countries. All important is the fact that the quality of Ripolin has been maintained.

THE EIGHT-HOUR NIGHT.

D. R. RICHARD CLARKE CABOT, who is devoting years ripened by experience to the education of the public in hygiene, says that we do not sleep enough, most of us, and urges us to see to it that we get all the sleep we need, "which is," he elucidates, "as much as you can soak up in twenty-four hours," says the New York Sun.

John Jones, who knows that Napoleon customarily got along with four hours slumber out of twenty-four, will hurrah when he reads this and lay him down for twice the Emperor's allowance. And he will be right in doing so. Who knows but that the Corsican would have conquered all Europe if he had rested longer? At any rate, it would have taken him more time to do it, would it not? And thus his career would have been extended and perhaps the unfortunate denouement on St. Helena would have been averted.

The faculty of napping for a few minutes is so valuable that it ought to be encouraged. The real reason why some persons sleep in church is not found in the soporific quality of the sermon, but in the fact that they need not fear a rude awakening.

Dozers should never be laughed at. Put yourself in his snooze. We do not need the eight-hour day half so badly as we need the eight-hour night.

M. Ewing Fox Company announce that owing to the higher cost of manufacture, prices of calcimines and water-paints have been advanced considerably by all the principal manufacturers of these materials.

An advance of 25 per cent. in the price of wall papers has been announced by the Standard Wall Paper Company, owing to the scarcity of the wood pulp from which paper is made. We understand other manufacturers will also advance wall paper prices.

(Continued on page 32.)

YOU ARE SURE OF

Cabot's Creosote Stains

Your customers can compare them with any other shingle stains by analysis, by flash-point, or by actual weathering test and they will find that they are made of the purest and strongest colors, ground in pure linseed oil, and specially refined Creosote with a high flash-point, so that they are sure of artistic and lasting colors, thorough preservation of the wood and reduced inflammability. Cabot's are the only shingle stains that can be shipped without the red label, because their flash-point is far above the point of safety.

You can get Cabot's Stains all over the country.

Send for samples and name of nearest agent.

SAMUEL CABOT, Inc., Manufacturing Chemists **BOSTON, MASS.**

1133 Broadway, New York

24 W. Kinzie St., Chicago

Cabot's Stucco Stains, Brick Stains, Protective Paint, Conservo Wood Preservative, Old Virginia White, etc.



All Saints, Montecito, Cal.

A. B. Benton, Architect, Los Angeles

UNION FILM OIL

THE
ONLY PERFECT
SUBSTITUTE
FOR
LINSEED OIL

Looks Like Linseed, Used Like Linseed, Works Like Linseed, Wears Like Linseed

It Costs Much Less

Send today for samples and prices.

Union Film Oil Has Stood the Test of Time and Made a Good Record

UNION PETROLEUM CO.

Widener Building, Philadelphia, Pa.
The Whitehall Bldg., 17 Battery Place, New York
4345 Southwestern Blvd., Chicago

JELLITAC

(The thoroughly cooked
DRY PASTE)——

Holds Wallpaper Permanently

Containing no chemicals, JELLITAC PASTE may be safely relied on not to spot nor stain the most delicate papers. Dries slowly, allowing the workmen time to slide the paper before drying.

A pound of JELLITAC will actually hang twice as much paper as will most other dry pastes.

Its use is positively economical. Packed in barrels of about 275 pounds; half barrels, 50-pound boxes and 2-pound tubes. JELLITAC is always sent subject to satisfaction.

ARTHUR S. HOYT COMPANY, Manufacturers

(ESTABLISHED 1888)

92-98 West Broadway

NEW YORK

Rinald Bros.' Flatwhite Paintbase

Well worth your enthusiastic support because:—

1. Its hiding or covering capacity equals in one coat that of from two to three coats of White Lead.
2. It dries out perfectly white and stays white.
3. It dries hard enough for rubbing within twenty hours.
4. It stays in solution; never settles out hard.
5. It does not require straining; does not form a skin.
6. It is an ideal undercoat for all kinds of enamel or other paints.
7. It is damp resisting and washable; contains neither casein, glue nor lime.
8. It works freely, even in liquid paste as supplied by us.
9. It is the flattest flatwhite in existence.
10. It mixes readily with white lead, oil paints, enamels, linseed oil, turpentine "mineral turps," benzine and benzol.

RINALD BROS.

Station S

PHILADELPHIA

ADAMS & ELTING CO.

MANUFACTURERS OF

AD-EL-ITE

Paints, Varnishes and all Wood Finishing
Specialties.

Write for new Catalogue

716-726 WASHINGTON BLVD , CHICAGO

TORONTO
220 YONGE ST.

NEW YORK
WOOLWORTH BLDG.

SCIENCE AND SAFETY FIRST.

WHAT may be accomplished by systematic warfare against disease and accident is shown in a preliminary report on mortality in 1915, issued by the Bureau of the Census.

In eleven years the death rate from tuberculosis has fallen from 200.7 to 145.8 per 100,000, the steady decline year after year indicating the consistent success of the campaign. In pneumonia, too, the rate has fallen, but the fluctuations have been pronounced.

In 1913 there were 54,011 accidental deaths in the registration area of the United States; in 1914, 51,770, and in 1915 only 51,406, although the registration area and its population had increased. Figured by 100,000 of population, the death rate was 85.3 in 1913 and 76.3 two years later. The rate of death caused by railroad and street car accidents was in 1915 the lowest on record. The increase in the number of automobile fatalities has not been so rapid as the increase in the number of machines.—*New York Sun.*

WATCH THE ORDER YOU SIGN.

AN order from you for goods is a contract after it has been accepted by the wholesale house or manufacturer, or by his traveling representative. If the order is written or printed and signed and accepted, it is a written contract, and the rule of law is that when a written contract governs a transaction verbal agreements are of no effect. In other words, when a written instrument states the conditions of the contract, all of the conditions are supposed to be embodied therein, advises the *American Garage and Auto Dealer*.

Members of our association have written us that traveling salesmen have given them return privileges by way of extra inducement to close sales. The return privilege was not made a part of the written order; therefore, the house had no knowledge of it and refused to honor it. In law, it did not exist.

The rule of action which your editor urges his readers to adopt in these matters is this:—Whenever a traveling salesman promises anything in the way of return privi-

lege, extra goods, extra credit, or anything whatsoever, not printed in the regular form of order which you sign, insist that he write it in the order before you sign it; also be careful to observe that the stipulation thus put into the order appears upon both original and duplicate orders, one of which the salesman sends into his house and the other leaves with you.

That some tricky salesmen are well aware of this legal situation and realize fully that a verbal agreement in a transaction governed by a written order or contract is not binding, they make such agreements freely, leaving the customer and the house to fight out their differences. They side-step by denying the existence of any such verbal agreement or understanding with the customer.

The honest salesman, who is vested with discretionary powers, in making concessions of one sort or another will always be willing to write such concessions in explicit terms in the body or on the margin of the order, original and duplicate. This is the only satisfactory, safe and honest way of handling such a transaction.

The painting trade is not the only one that has difficulty in getting apprentices. In a recent issue of the *Keystone Weekly*, a Newark, N. J., silversmith, said that the question of apprentices is a serious one, and it is a difficult matter to obtain a good silversmith. The trouble nowadays is that most of the young men do not care for trades. They are more anxious to be in offices. The apprenticeship problem is one that the near future will have to wrestle with.

You can smile upon a customer in many ways. You can do it in little courtesies—you can always address a customer pleasantly.

There are two kinds of discontent in this world—the discontent that works and the discontent that wrings its hands. The first gets what it wants and the second loses what it has. There's no cure for the first but success; and there's no cure at all for the second.—*George Horace Lorimer.*

(Continued on page 34.)

"Mellotone beats them all" —says painter Jenkins

I've done a lot of talking about High Standard and Mellotone and the other good stuff made by Lowe Brothers but I'm going to give another painter a chance to talk this time, Mr. J. S. Jenkins, of Tamms, Ill. Here's what he says:

"I consider Mellotone the best flat paint I have ever used. I can do a job better with two coats than three coats of other brands I have used. I think Mellotone beats them all."

Get this book—keep tab on your jobs

Every painter ought to know just where he stands—just how much time is put in, how much paint used for every job. It's made easy with the job record book that you can get **free on request** by writing

The Lowe Brothers Company

456 E. Third Street, Dayton, Ohio

Boston

Kansas City

New York

Minneapolis

Jersey City

Toronto

Chicago



THE MOST DESIRABLE PASTE---



—for your work, should spread smoothly, slide easily; should stand up well and bear dilution without loss of adhesiveness.

—It should be free from alkalies, acids, or any other adulterants, so that it doesn't crack, peel, stain or discolor.

The only paste we know of that has
all these virtues is paste made from

PENN PASTE FLOUR

THE BEST COOKED COLD WATER PASTE

Proof? Certainly!

FREE TRIAL PACKAGE

Fill out the appended coupon. Mail it today. By return mail you'll get a sample that will speak for itself.

Charles W. Williams & Co.

Sole Distributors United States and Canada

212-214 Wooster St., New York 538 So. Clark St., Chicago

FILL OUT **DETACH** **MAIL TODAY**
 Charles W. Williams & Co., 212 Wooster St., New York
 Gentlemen: If you will send me a liberal trial
 package of Penn Paste Flour we will give it a
 fair test.
 (Signed).....
 (Address).....
 Date.....
 P. M.

Are You Showing Standard Papers?

Air Brush Borders

Washable Tiles

Engraved Tiles

Adirondack Blends

Scotch Oatmeals

30-Inch Blends

A postal card will bring samples to any
regular dealer and our salesmen
will be pleased to call

STANDARD WALL PAPER CO.

Hudson Falls Schuylerville Saratoga

DISTRIBUTORS OF

Lincrusta Relief

The Permanent Wall Covering

PAINT JOBBERS' ASSOCIATION COMMITTEES.

PRESIDENT CURRIER, of the National Association of Paint Jobbers, has appointed all the standing and some special committees. The men on all of these are selected because of their ability to specialize, having due regard to their geographical location.

The full list of appointments is as follows:—

MEMBERSHIP—F. J. MacMackin, chairman, Utica, N. Y.; E. A. Gilliland, Nashville, Tenn., and R. S. McKay, Columbus, Ohio.

BRUSHES—R. C. Vivian, Springfield, Mass., chairman; Owsly Sanders, Richmond, Va., and F. S. Green, Portland, Ore.

CREDITS AND COLLECTIONS—W. F. Stollberg, Toledo, Ohio, chairman; Walter Leighton, Philadelphia, Pa., and George H. Holden, Lincoln, Neb.

FIRE INSURANCE—John J. Hooper, Trenton, N. J., chairman; W. H. Harris, Ogden, Utah, and R. F. Rainey, Pittsburgh, Pa.

STAPLE PRODUCTS—R. V. Thomas, Chicago, Ill., chairman; W. A. Alpers, Cleveland, Ohio, and Thomas C. Edmonds, New York.

PAINT MANUFACTURERS—E. T. Holmes, Cleveland, Ohio, chairman; Harry R. Held, New York, and J. W. Bray, St. Louis, Mo.

VARNISH MANUFACTURERS—Wm. C. McMullin, Philadelphia, Pa.; chairman; George E. Watson, Chicago, Ill., and Matthew Swan, Rochester, N. Y.

NATIONAL PAINT, OIL AND VARNISH ASSOCIATION—J. H. O'Donnell, Detroit, Mich., chairman; M. B. McNulty, Los Angeles, Cal., and W. P. Wilson, Wheeling, W. Va.

TRANSPORTATION AND CLASSIFICATION—A. Clemens, Des Moines, Iowa, chairman; C. W. Pockrandt, Akron, Ohio, and V. M. Moss, Meridian, Miss.

Special Committees.

SELLING METHODS OF JOBBING SPECIALTIES—W. T. Harper, Ottumwa, Iowa, chairman; F. W. Fritts, Chattanooga, Tenn., and Charley A. Harley, Youngstown, Ohio.

JOINT FINANCE AND AUDIT (Clean Up and Paint Up), C. S. Hutchins, Burlington, Iowa, chairman; A. I. McLaughlin, Boston, Mass., and Harry Shephard, Salt Lake City, Utah.

CENTRAL FIRE INSURANCE COMMITTEE—R. F. Rainey, Pittsburgh, Pa.

Some of these committees have already taken up their work and the results have been a credit to them. As each one is an active working unit, doing its own share in the interest of the Association, it will be seen the work is distributed, for the benefit of all the members. Co-operation is the keynote, and this applies in all its affairs.

In general the work of the Association has been progressing in a satisfactory manner, and a number of important matters of interest to paint jobbers have been started, with fair prospects of being satisfactorily completed.

TRUTHFUL ADVERTISING VINDICATED.

Meritas Leather Cloth Does Not Deceive, According to the Federal Trade Commission.

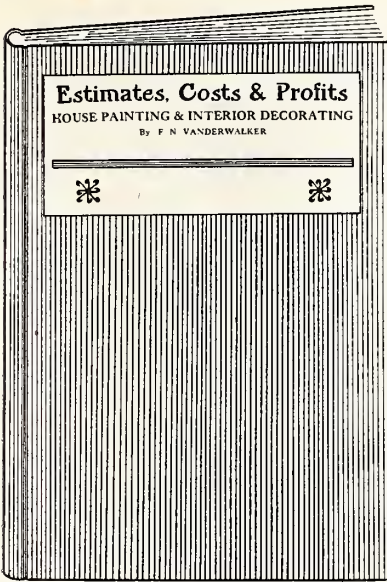
FOR some time past the patent and enamel leather interests, through their trade association, have been decrying the advance made in the variety of manufacture and use of artificial and imitation leather, or substitutes for leather, and have questioned the right of the artificial leather manufacturers to the use of the word "leather" in connection with their product.

Much agitation, including lengthy arguments in advertising form, has been brought about by the claims of each side—the artificial leather interests accusing the patent and enamel leather interests of deceiving the public by the production of split hides as against genuine grain leather, offering same as "leather" without specifying.

Finally, a complaint was made to the Federal Trade Commission, under the "Unfair Competition" section of the Clayton act. On February 18, 1916, the commission notified the Standard Oil Cloth Company of New York, manufacturers of Meritas Leather Cloth, as follows:—

"A complaint has been made to this commission that your company is engaged in producing, adver-

(Continued on page 36.)



A New Book

Price \$1.00

Sent postpaid on receipt
of a dollar bill, check
or money order

Size: 5½ x 7½ — 127
pages

I T will help you
make a profit on
every job. By F.
N. Vanderwalker, of
The Paint Informa-
tion Bureau, Carter
White Lead Co. Every
detail needed to es-
timate on painting
and decorating is
given in simple lan-
guage. The reading
of plans and blue
prints is covered.

The chapter on Overhead Costs will give you the answer to
the question: "Where have my Profits Gone?" There is a chap-
ter on Paint Shop Management with a plan for a modern, time-
saving, material-saving, tool-saving paint shop.

Other information given:

Covering capacity per gallon of paint, varnish, enamel, shel-
lac, size, filler, calcimine, etc., on various surfaces.

Amount of such material a man can spread per hour and per
day on different surfaces.

Correct way to figure price per square or square foot for
painting.

Prices other contractors charge for various kinds of painting
and decorating.

Altogether there are one hundred and twenty-seven pages of
good practical stuff that will be helpful to any painter who
feels that his business methods are not as up-to-date as his
craftsmanship.

This book is attractively and serviceably bound in cloth,
heavy covers. Worth many times its cost. Money back if you
return the book in five days saying it isn't worth a dollar to you.

THE TEXT BOOK CO., 12128 Eggleston Avenue, Chicago, Ill.

MR. PAINTER

In every line of Painters' Materials
there is **one** that is considered **The
Standard** to judge others by—and
which is generally imitated at a cut
price. In Lampblack it is

Old Standard

and

Eagle Germantown LAMPBLACK

Manufactured only by the old firm of

THE L. MARTIN CO.

HEADQUARTERS

FOR

SIXTY-FIVE YEARS

Your Dealer may not make as much
profit from it as from other brands—
but you do.

THINK IT OVER!

Japanese Raw or Boiled Oil

GUARANTEED

Fully as good as Linseed Oil for any and all painting purposes.

OUR GUARANTEE:

We guarantee our Japanese Oil to be fully as good as Linseed
Oil for any and all painting purposes and will ship a barrel on
buyer's approval, purchaser to have the privilege of using five
gallons for testing purposes, and if same does not give as
good satisfaction as Linseed Oil, the balance to be re-
turned and no charge to be made for the five gallons
used for testing purposes.

On your
guarantee
ship us to-day
..... bbls. Raw-
Boiled Japanese
Oil at 52c. per gal-
lon delivered to our
R. R. Station. It is
understood we are to
use five gallons for test-
ing purposes and if not
satisfactory to us to be re-
turned, no charge made for
the five gallons used.

MANUFACTURED ONLY BY

**Southern States Turpentine
Co.**

Cleveland, Ohio

NAME

ADDRESS

CITY

R. R. STATION

STATE

WATER

PROOF



(Pronounced Cow-Rie)

LIGHT COLOR

QUICK DRYING

More durable than

SPAR VARNISH

Use Everywhere

For Everything

Best varnish made for Floors, Yachts, Canoes,
Front Doors, Automobiles, Wagons, Furniture
and all inside and outside work.

ABSOLUTELY WATERPROOF

Price \$3.00 per gallon

LIBERAL DISCOUNT TO DEALERS

Send for free sample can

BROOKLYN VARNISH MFG. Co.

BROOKLYN, - - NEW YORK

GRAINING

ANCIENT AND MODERN

59 Colored Illustrations.

140 Pages.

By WILLIAM E. WALL

The most complete and profusely illustrated book on graining ever published.

Price \$3.00 Postpaid

Trade supplied by

THE PAINTERS MAGAZINE

100 William Street, New York City

tising and marketing, in interstate commerce, materials to imitate the finish and grain effects of genuine leather for upholstery use under what is alleged to be an erroneous, false, deceptive and misleading guise of 'leather,' designated under the brand or appellation of 'Meritas Leather Cloth,' and that the use of such brand or appellation on, and in reference to, said material, is an unfair method of competition in violation of section 5 of the Federal Trade Commission Act."

The manufacturers of Meritas Leather Cloth denied the allegation and presented a concise statement of facts, together with samples of products, advertising literature, price lists, trade-marks, etc., to show that there had been no violation of the law, and courted a thorough investigation.

It was a simple matter to point out that Meritas Leather Cloth is sold as "The Leading Leather Substitute," this line invariably appearing in each advertisement.

Further, it has been stated that Meritas Leather Cloth is made on various qualities of cloth, such as muslin, duck, drill, laminated cloth, etc. The goods are further offered 50 inches or wider in factory rolls of twelve yards. Nobody could imagine that they were buying real leather from real hides in such measurements, even if the appearance of the goods did resemble real leather in finish and grain.

Not only has the price of genuine leather advanced greatly, but almost all raw materials used in the manufacture of leather substitutes has increased likewise, so that the buyer must not only use his judgment but his eyes in seeing to it that he gets just what he asks for. The makers of Meritas Leather Cloth always stamp their trade-mark on the back of the goods so buyers can identify the quality.

A lapse of practically six months occurred in which time the Federal Trade Commission investigated and considered the application of issuance of a complaint against the manufacturers of Meritas Leather Cloth. The commission then advised the manufacturers of Meritas Leather Cloth

"that it would not be proper for it to forbid the use of the word 'leather' on such fabrics, provided the fact that they were not made of real hides of animals appears with reasonable clearness, by any appropriate form of expression."

Inasmuch as this company has always pursued the policy of making the above point plain by the use of the word cloth (leather cloth), it has, therefore, operated along the lines approved by the Federal Trade Commission.

The business man, above all others, should maintain an even temper. The hot-headed chap stares failure in the face constantly. Repression is a splendid help when anger's in the air. Remember Sir William Earle, who addressed an insolent person in this wise:—"Sir, you don't know the strength of the expressions I am not using." Bear in mind that nothing is gained by rage or hate, and you will come into a realization of the fact that self-control is man's greatest hope.

WHEN POSSIBLE, BUY FOR CASH.

IT is said that good credit is one of the chief essentials necessary to success in the business world. This, no doubt, is true, but do we use our credits to advantage, or otherwise? was asked by A. E. Barker in an address before the Minnesota Jewelers' Association. That is to say, do we make the *best use* of our credits, let us look backwards a little and see if we do. How often have we bought more goods than we could dispose of within the proper time, because we had good credit. Most of us have been importuned time and again with all the usual arguments of a well-informed salesman, to the effect that all the *time* needed will be granted by the house for payment. If one year's time is not enough, take two; "all our firm wants is to know a man is honest and they will always take care of a good, honest customer."

Buy for cash is the answer, pay for everything you buy in ten to thirty days. The cash discount savings will, as everyone knows, very materially increase the net profits. There is, however, another phase to the cash-payment plan which includes the jobber's percentage of losses on account of failures and the interest on money invested in long-time accounts.

I can see in some of your faces a look of surprise mixed

(Continued on page 38.)

Paint the *whole* house—

When you paint the wooden portions of a house with Dutch Boy white-lead, it is a good practice to paint the metal parts with Dutch Boy Red-Lead.

There are lots of metal parts that need protection just as much as the wooden parts do. Some of these the painter always attends to as a matter of course—downspouts, gutters, iron railings, etc. But why not go after the odd metal jobs, such as radiators, tanks, exposed pipes, etc.? The house-owner often will not think of these. The painter should suggest them.

Dutch Boy *pure* Red-Lead *paste*

is used exactly the same as Dutch Boy white-lead. Like Dutch Boy white-lead it is a *paste*. Like Dutch Boy white-lead it is ground very fine in pure linseed oil. Like Dutch Boy white-lead it breaks up quickly to a painting consistency, and spreads far and evenly with little effort.

If the natural brilliant color of Dutch Boy red-lead is not desired, it can be tinted to attractive browns, or greens, or an opaque black can be secured.



Be on the safe side when you buy your red lead by making sure that the package carries the Dutch Boy Painter trade mark just as your white lead does.

In kegs 12½, 25, 50 and 100 pounds.

NATIONAL LEAD COMPANY

Manufacturers also of Dutch Boy White-Lead and Dutch Boy Linseed Oil

New York
Cincinnati

Boston
Cleveland

Buffalo
St. Louis

Chicago
San Francisco

(John T. Lewis & Bros. Co., Philadelphia)

(National Lead & Oil Co., Pittsburgh)

BALL'S VARNISH REMOVER

The Pioneer

B. C. SPIRITS

Equal to Gum Spirits

OXOLIN OIL**THE IDEAL PAINT OIL**

For years there has been a growing demand by the painting trade for an ideal paint or reducing oil. We believe in placing **OXOLIN OIL** on the market that we are meeting this long felt necessity. We claim that our material is superior to the many so called paint or reducing oils. A severe practical test we believe will prove our claim.

Liberal samples furnished and prices quoted in application

BALL CHEMICAL COMPANY

Pittsburgh

Chicago

McCONNELL'S**Border Cut-Out Appliance****Gives You the Service**

So simple a child can operate it. Nothing like it.
Not electric. Nothing to get out of order.

3 Perforating Steel Points
3 Cut-Out Steel Points
1 Handle
1 Pad, 15 x 24 inches

All for \$1.00*Satisfaction or
money refunded*

J. F. McCONNELL, 225 N. Tenth St., READING, PA.

Better Stencils

Painters and Decorators get best results using Bayer's Modern Stencils. Send 2 cents in stamps and we will mail you our Catalogue and particulars.

ANTON BAYER

Dept. C

1120 N. Main Street

DAYTON, OHIO

with doubt, as to how we can get the money to pay cash. Here is where we should *use our credit to advantage*, in the place of buying *ahead* and *beyond* our *credit*, and when bills come due go to our banker and borrow to pay past due bills, I would borrow *when we buy*, if necessary, and pay cash and thereby be *ahead* of the game instead of *behind*.

Every man who is in business has a certain amount of credit at his bank, be he a large or small dealer. His credit at the bank is in proportion to his net assets, and the amount of net income.

Make a confidant of your banker; tell him the exact truth and of your resolve. If you do this, you may be sure he will treat you fairly, but you may also be sure he will never extend you an *over* credit, and for that reason you will be on a sound basis.

COST OF DOING BUSINESS.

OVERHEAD expense is so clearly stated in the following extract from an address delivered before a recent jewelers' convention that we commend it to the careful attention of our readers. Everything which the writer says applies equally well to a contract painting business, provided we remember that the painter sells both labor and materials, on each of which he expects to make a profit. The overhead cost includes all those expenses which cannot be directly charged to the customer, and therefore bring no profits, but which, nevertheless, must be paid for by the employer. The address follows:—

Under the heading of expense comes your largest item and the one with the most loop holes, and where the most of your leaks come in. Under the heading of expense, first charge interest on the net amount of your total investment at the beginning of your business year, exclusive of real estate.

Charge the store rent to expense. In case you own the property, charge your business with what it would rent for on the market to anybody else. Do not labor under the illusion that it doesn't cost you anything, because the money invested would bring you returns if you were renting it to somebody else, and is worth market value to you, in case you use it. (Keep your real estate separate from your business.)

Charge in addition to what you pay for hired help, an amount equal to what your services would be to others, and credit your personal account with same, and in case any member of your family is employed in the business, charge up a salary that this person would be worth if working for your competitor. These salaries may not necessarily be paid out to your family as salaries, but should be charged to expense and can be credited to your personal account.

Charge depreciation on your fixtures, tools or stock, or anything suffering from wear or age, etc.

Also charge up all amounts donated to churches, lodges, etc., or subscriptions paid, in fact, any item that you pay out money for, that is not for resale, because if you pay it out for something and do not have the opportunity of selling it again at a profit, or for what it cost you, it is an expense. Also charge all fixed expense, such as taxes, insurance, water, lights, fuel, advertising, drayage, express, postage, office supplies, etc., or as mentioned, every dime that goes out that does not buy goods [or labor] for resale.

Charge up to expense or loss and gain, losses of every character, including broken or damaged goods, goods stolen, dead beat accounts, in fact, anything that is a loss.

Charge all collection expenses, and lastly, when in doubt, take the safe side and charge any expenditure to expense. Then at the end of the year when you ascertain what the sum of all the foregoing items amount to, you will have your total expense for the year. Then divide this figure by the total of your sales, cash and time, and it will show you the per cent. it has cost you to do business. You may think this impossible, as your gross receipts are more than your expense, you say you cannot divide the smaller figure by the larger, but in figuring out this expense item, you will simply add ciphers to your expense amount in order to do so.

When you have done this, I will bet you \$4 it will open your eyes wider than any other thing you have done in years. I was simply astounded when I worked this out the first time and it made me begin to look for the leaks in my expense account, and to stop them up. I have succeeded in stopping a great many of them, and am still busy plugging the holes.



Vitralite

THE LONG-LIFE WHITE ENAMEL

THE DOOR to success in your business is simply the ability to transform a house into a home that bespeaks culture and breeding.

To do this and to show a profit for your labor and skill is less difficult, if you use Vitralite, the Long-Life White Enamel, and "61" Floor Varnish.

Outdoors or within, protected or protecting, on wood, brick or stone, Vitralite is at its best.

Pratt & Lambert-Inc.

Varnish Makers 67 Years

86 Tonawanda St.

Buffalo, N. Y.

"61" FLOOR VARNISH

TWO HANDSOME ART PRINTS SIMILAR TO THIS PICTURE, IN COLORS, 10 X 12, WITHOUT LETTERING OR ADVERTISING, WILL BE SENT YOU FOR 10 CENTS IN STAMPS

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THE MASTER PAINTER'S MASTER BASE

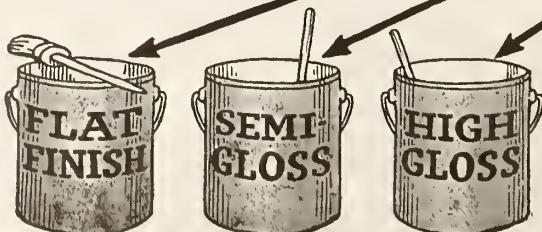
For Interior Use

Write your name and address in
the margin and mail for a copy of
booklet,—

"Liquid Lighting System"



3
**FINISHES FROM
THE ONE PACKAGE**



HARRISON BROS. & CO., Inc.

Paint Colors Varnish White Lead Chemicals

PHILADELPHIA

Chicago

Minneapolis

TRADE



MARK

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A beautiful white enamel, drying with a rich eggshell effect. Durable and easy working, covers perfectly and is out of dust within a few hours.

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A durable, pure white enamel, combining the qualities of the best enamels with the appearance of a water-rubbed, flat surface. Works free and covers perfectly, is labor-saving and reliable.

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between a job on which paint mixed with linseed oil, reinforced with



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A Special Oil for Special Purposes

Porch floors, railings, columns and steps and window sash and trim require special hard-drying, high lustre, durable paints.

Paints mixed with



dry quickly to a non-tack, very tough, hard film which is unaffected by water and which will wear like raw-hide. See coupon below.

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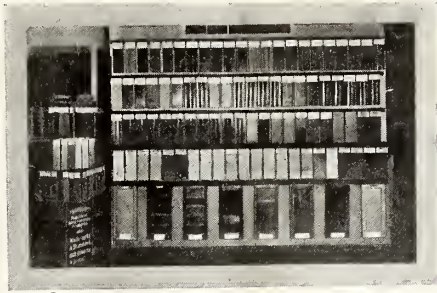
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James B. Sipe & Co., Pittsburgh, Pa.

December

Please send me booklets with introductory offers on Sipe's Japan Oil and leaflet E on Sipe's Enameloil.

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They Will Give You Courteous Attention

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These departments are not merely exhibits of fancy panels, done in a special way and of doubtful practical value to the Painter and Architect. They are *intensely practical*.

At these Service Departments are exhibited, on principal woods,

WOOD FINISHES

in the new soft tones (including beautiful grays and browns) which Painters and Architects are demanding. We literally show hundreds of combinations for any room on **REAL HOUSE TRIM, REAL MODEL MORGAN DOORS AND REAL WALLBOARD.**

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Finishing Products is responsible for the unusual effects, rather than any special method of treatment. Any competent painter or woodfinisher can duplicate the finished effects exactly.

Ask us for the name and location of the service department nearest to you, and then let that department work with you to the limit. We can assure you of courteous attention and a full understanding of your needs.

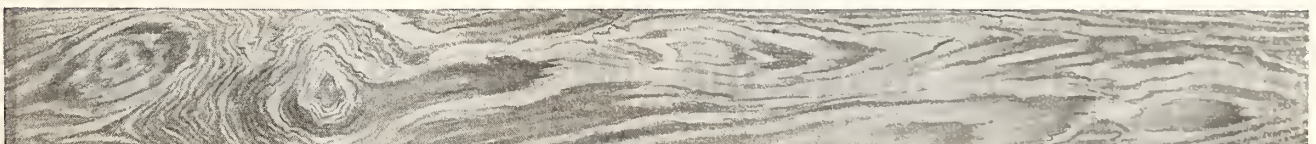
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"Haven't had a complaint. DEVOE always gives my clients satisfaction. No doubt about DEVOE purity - the guaranteed formula appears on every can"

(SIGNED) *Every Architect*

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Trade Paper Advertising and You.

By ERNEST V. MADISON.

EVERY once in a while you meet the painter and paint dealer who refuses to enthuse about the development of trade paper advertising.

He talks along this line:—**“Trade paper advertising may be all right for the advertiser, but how has its development benefited me?”**

There are far too many answers to such a question for this space.

Trade paper advertising is the connecting line between the painter and paint dealer and an ever advancing standard of efficiency. The advertising of an improved product has stimulated other manufacturers toward still more improved articles. The result is progress in the paint field.

Trade paper advertising offers the manufacturer an unrestricted market, larger sales, and a lower cost of manufacture. In turn, the painter and paint dealer is quoted a lower selling cost.

Trade paper advertising brings equal opportunity to all. The painter and paint dealer in New Mexico can look over the advertising pages of The Painters Magazine and thereby be in nearly as close touch with paint modernity as his brother in Haverhill, Mass.

Trade paper advertising is past its chimerical period and is now a composite part of civilization.

The painter and paint dealer who does not keep in touch with the advertising in The Painters Magazine and other reputable trade journals which reach his desk, will eventually be far behind the times like the Venezuelan Milk Peddler who drives his cows from door to door.

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It's a habit that will **“get you there.”**



Kill Two Birds with One Stone

Get more profit for yourself and greater satisfaction for the owner.
 Save the expense of "many coat" white enamel work. Save the expense of rubbing the last coat to get that rich, soft, velvety, effect—
 —BUT get the same durable and satisfactory result that comes from the "many coat" and "finely rubbed" enamel job.
 How?

**Get
the
Velvet**

Glidden Velvet White Enamel will do the trick. With four coats instead of seven and WITHOUT EXPENSIVE RUBBING it will give you a soft, velvety, durable white enamel finish. It's the short, *safe* way to a good profitable enamel job.

A beautifully finished panel is awaiting your request. It's a panel that's finished under the same conditions you contend with on actual work. So send for it today and give it a good test.

The Glidden Varnish Company

Manufacturers of Glidden Architectural Finishes
 (a complete line of varnishes, enamels, stains, etc.)

Madison Ave. and Berea Rd., Cleveland, Ohio

Factories:
 Cleveland—Toronto

Branches:
 New York—Chicago—London



Velvet White Enamel

ESTABLISHED 1867

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HIGH GRADE BRUSHES

HANLON & GOODMAN Brushes are made of absolutely pure bristles, the finest of their kind, and every H. & G. Brush is warranted to give perfect satisfaction.

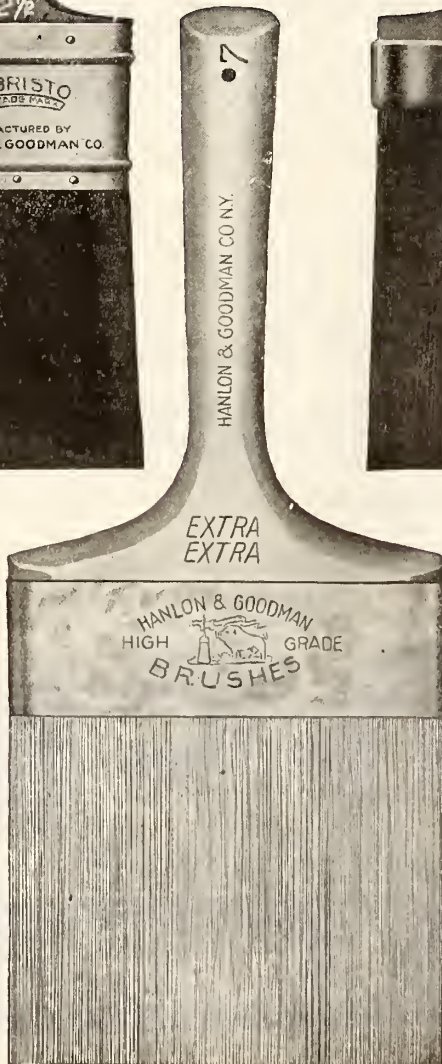
H. & G. "RUBRISTO" Brushes are the acme of perfection in the art of brush making, the bristles being set in rubber that is vulcanized—properly vulcanized—as hard as steel.

A "RUBRISTO" Brush can be used in anything that is not injurious to bristles. You cannot make the bristles come out, whether you use the brush in paint, varnish, shellac, hot glue, or anything else.

HANLON & GOODMAN Brushes are the result of forty-seven years of earnest endeavor in the making and improving of brushes in the interest of practical painters and decorators.

The dealer who carries H. & G. Brushes builds quality reputation for his store.

The statement that H. & G. Brushes "are the best brushes made" cannot be truthfully contradicted, or even qualified. Whether the setting be of rubber, glue, cement or rosin, whether the binding be of leather, nickel, brass or steel—Hanlon & Goodman Brushes are the best brushes made.



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GOODMAN
CO.**

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NEW YORK

Pacific Coast Branch:
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Representative

**Silk Bolting Cloth**

27,000 meshes to the square inch.
White lead must filter thru this cloth
to be fine enough to become Dutch
Boy White Lead.

Meshes shown 4 times their actual size.

Extra Fine Quality Linen**Cheese Cloth**

Microscopically Fine

ONE REASON for the uniform quality of our white-lead is the strict maintenance of high standard requirements in every process of manufacture. One rigid requirement is that every particle of white-lead that eventually becomes

Dutch Boy



White Lead

must pass thru the tiny openings in a fine, closely-woven, silk cloth. This accounts, in part, for the unvarying fineness of Dutch Boy white-lead. This extremely desirable fineness makes for spreading and covering power which the painter demands and always finds in our white-lead. And fineness has a good deal to do with the steady call that painters make for this favorite brand of white-lead.

NATIONAL LEAD COMPANY

Manufacturers also of Dutch Boy Red-Lead and Dutch Boy Linseed Oil

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Cincinnati

Boston
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THE more experience and ability a master painter gains the more particular he becomes about the materials he uses. With thousands of these mature and skilled mechanics their use of Carter Lead is a matter of personal preference, a preference based not on prejudice or price but on results and positive knowledge gained by experience.

To the man who knows, the feel of the brush when spreading paint tells him more than ten thousands words; he knows when he is spreading Carter Lead by the way it flows out, covers and hides the surface. Without the use of the blow-pipe test he can tell whether he has the fine brushing qualities of Carter, the more sluggish action of ordinary leads or just plain dope.

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CARTER WHITE LEAD CO.

CHICAGO, ILL.



WILSON REMOVERS

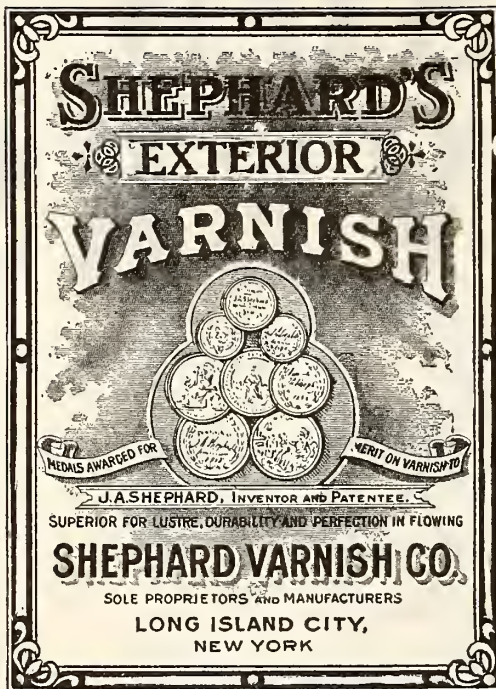
**Quickest Cutting
Slowest Drying
Most Economical
Easiest Cleaning
No Washing Necessary**

“Lingerwett”
(LIQUID)

“Wonderpaste”
(EMULSION)

Both “GREAT” REMOVERS

**Manufactured exclusively by
Wilson Remover Co.
NEWARK, N. J.**



Exterior Varnish

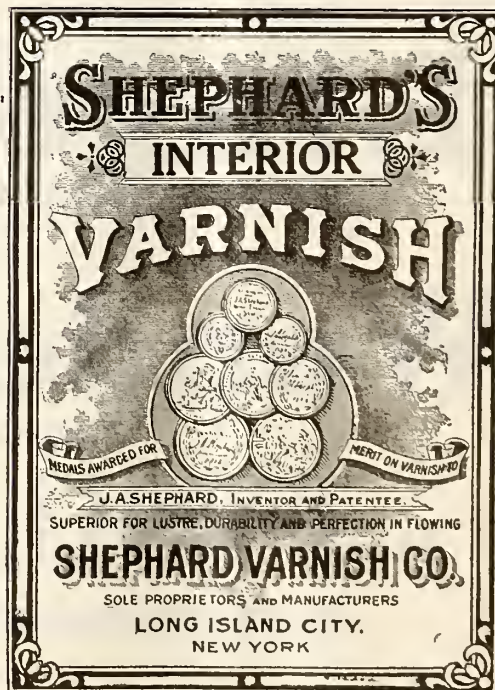
This Varnish is of heavy body, pale in color and works freely under the brush. Dries free from dust in twelve hours and hard in 24 to 36 hours. Intended for all exterior work where a durable finish is required. ∴ ∴ ∴

Ask your brother painter about the quality of Shephard's Varnishes. He knows. ∴ ∴ ∴

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This Varnish is made from finest selected stock. It is of heavy body, pale in color and works freely, flowing out without brush marks and dries hard in 24 hours. Rubs in oil or water in from 30 to 40 hours, without sweating. Intended for high-grade inside work.

Six gallons each, Exterior and Interior, sent to any painter of approved standing on satisfactory terms. ∴



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J. A. SHEPHARD, President

Long Island City - - - - - New York



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SANI-FLAT is an absolutely sanitary flat oil paint, containing no White Lead or other poisonous ingredients. It dries with a beautiful, soft, flat finish, creating an environment of restfulness.

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SANI-FLAT and economy go hand in hand. It works so easily and flows so freely that a painter can cover one-third more surface than with any other flat oil paint. Its hiding qualities are so great that two good coats are usually sufficient to cover most surfaces thoroughly.



Made in America. The equal of any imported enamel.

Durable and elastic. Sets slowly, works easily, dries with a high gloss. Will not run, sag or weep.

Wears equally satisfactory whether used inside or out. Besides being made in High Gloss, it is also manufactured in Egg-Shell and Flat Finish.

Manufactured by

Benjamin Moore & Co.

New York Chicago Cleveland Toronto, Canada



It's a fact, and cannot be overlooked, that the **RAISED GOLD LETTERS** with the Black Smalt Background make the more handsome and attractive sign. It is a little more expensive, but adds wonderfully to the value of the business.

TO THE SIGN TRADE ONLY

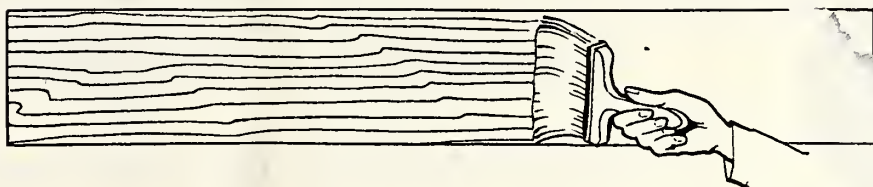
Our new illustrated catalogue "G" is now ready for distribution.

SEND BUSINESS CARD

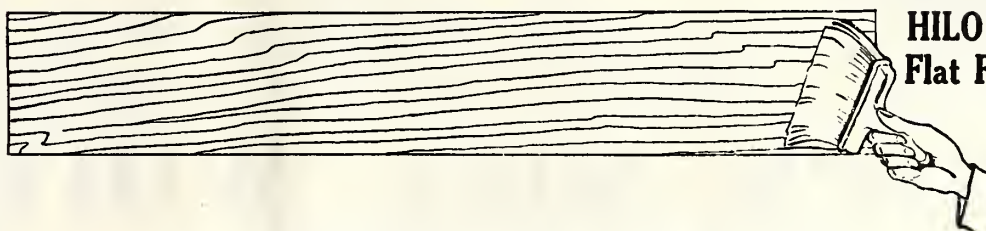
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**Other
Flat
Varnishes**



**HILO
Flat Finish**

Save 80%

THAT extra surface covered is the difference between a small and a big profit. And you can't afford to overlook this 80% greater covering, when prices are going skyward daily.

Not alone is



FLAT FINISH

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Just prove to yourself these claims. It will pay you. The coupon is ready.

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53 Years Making Varnishes, Enamels

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COUPON**

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Marcy & Flushing Aves.,
Brooklyn, N. Y.

Please send me that free sample of
Hilo Flat Finish.

Name.....

Address.....

In Oil from Paint Makers



G. U. S. PATENT OFF.

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for

Freight Cars and Iron and Steel

Made Only by

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Bowmanstown, Pa.

A. C. PRINCE, Pres.

165 Broadway, N. Y.

RICE'S MILL WHITE**FLOW-ON****GRANOLITH****GLOSS-O-LITE**AND MANY OTHER WELL LIKED PAINT SPECIALTIES
ARE MANUFACTURED BY**U.S. GUTTA PERCHA PAINT COMPANY**

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Calcimo**SANITARY WALL COATING**

A Wall Coating of recognized merit, that has well earned the endorsement of the Trade.

CALCIMO requires only the addition of ordinary cold water to prepare it for immediate use, thereby effecting a great saving of time over the various "hot water" kalsomines which require mixing with boiling water.

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THE MURALO COMPANY

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"Something Different" To Get the Orders

That something different you and your customers are looking for
can be found in

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MODERN
WALL COVERING

Made on cloth, finished in durable non-fading oil colors. Styles
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The plain tints make an excellent foundation for stencil and
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Sanitas.

The Sanitas trademade is always on the back of the goods—look
for it, it is a quality guarantee.

Write for Border Booklet

showing many styles in color, and we'll give you the names of
nearest jobbers carrying the line. Hints to Decorators is another
interesting booklet, free on request.

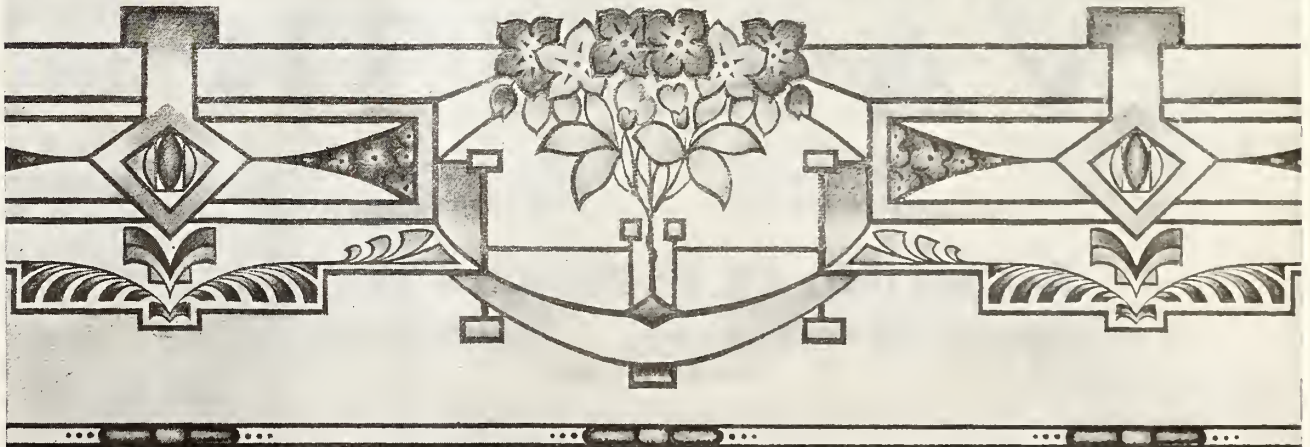
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INCORPORATED

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"The Result of Labor is Excellence"

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Manufactured by

Geo. D. Wetherill & Co.

INCORPORATED

A Flat Wall Paint that works easily; shows no laps, and has great covering capacity.

A postal card brings a Color Card painted on large sheets, showing ceilings with wall combinations.

Geo. D. Wetherill & Co., Inc.

PHILADELPHIA, PA.



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DIXON'S Silica Graphite PAINT

when ordering protective paints. It is the ideal protective paint because the natural affiliation of flake-silica and graphite in this paint have given it unusual qualities for resisting sun, storm and the elements.

Do not delay—write us for proof and Booklet No. 37 B.

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ESTABLISHED 1827



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Finishing

VARNISH

High Quality

Moderate Cost

SAMUEL H. FRENCH & CO.

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PHILADELPHIA, PA.

Established 1844



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For a high-grade spar varnish to use indoors or out, try our Imperial. Money in it is money saved. It is light, clear and of medium body; *dries free from dust in 8 hours* and does not turn white.

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Manufacturers of Colors, Paints, Varnishes since 1863

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(132)

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WASHABLE

THE FINEST EVER

An Oil White for All Inside Work

ENGLISH WHITE

**Is not a FLAT WALL COAT, but is the only
PAINT on the MARKET that will make a
PERFECT FINISH with TWO COATS**

Make Your Own Color Same As You Would With Lead

**ENGLISH
WHITE**

**Dries Hard in Eight Hours
Will Not Turn Yellow or Mildew
Contains No Japan or Oxide Driers**

A SAMPLE WILL CONVINCE YOU THAT IT IS SOMETHING ENTIRELY NEW

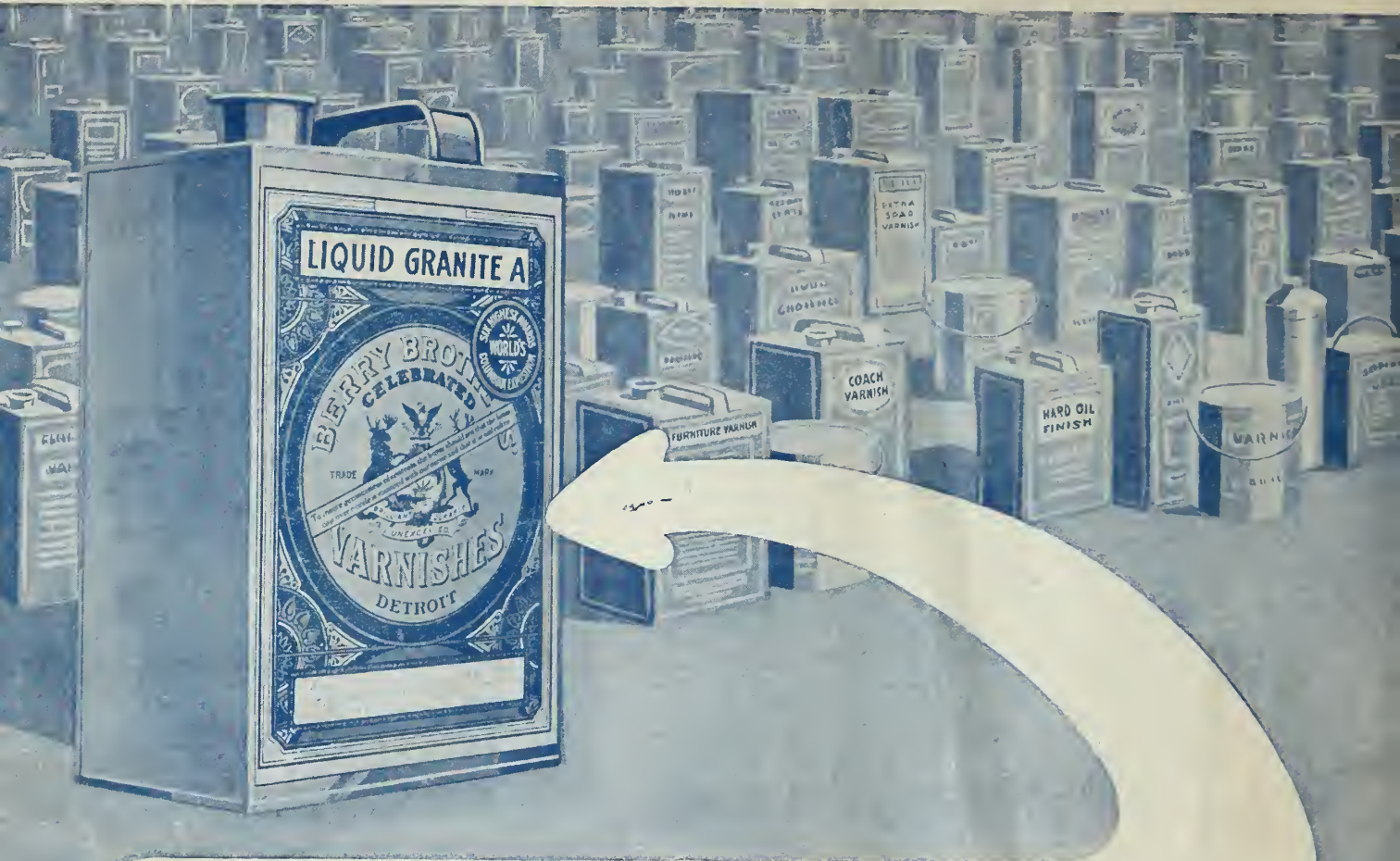
Backed by Filler, Color and Varnish Reputation

SAMUEL F. WOODHOUSE

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PHILADELPHIA



THE right choice of finishes largely decides the appearance of the interior trim.

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World's Largest Varnish Makers

Established 1858

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